Editorial Ecozon@ 5.1

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Welcome to Issue 5.1 of *Ecozon*@. The subject of the themed part of this number is "Translating Environmental Humanities." We are pleased to present six essays, introduced and edited by Carmen Valero Garcés. These are followed by four further essays in the General Section, the usual Arts and Creative Writing Section, and book reviews.

In her introduction to "Translating Environmental Humanities," Carmen Valero Garcés, who holds a chair in Translation and Interpreting in the Department of Modern Languages at the University of Alcalá, notes that the importance of translation for environmental studies has tended to be overlooked. However, translation plays a crucial role, not only as a vehicle of communication between different languages and systems, but also in articulating complementary perspectives on environmental topics. There is no such thing as an 'innocent' translation: the connotations of words shift from one discipline to another, from one area of study to another, and of course from one language to another. This applies particularly to words like 'wilderness' and 'landscape:' the natural environment is conceptualized in varying, inconsistent and overlapping ways depending on the discursive weight of implicit social and natural hierarchies. Besides "translation proper," i.e. from one language to another, Carmen Valero reminds us that translation also takes place within a given language ("rewording"), and from words to non-verbal systems/ from non-verbal signs into verbal language ("interspecies translation"). The articles in this Section range from the examination of the transfer of concepts and environmental metaphors and their implications, to a review of the differences between the images generated by different cultures, and analysis of the translation of humanistic texts about nature and the environment and the tensions and difficulties generated when translating, to comparison of translations of scientific and humanistic discourse related to environment. Páez de la Cadena Tortosa analyses Petrarch's famous letter recounting his ascent of Mont Ventoux in 1336, and argues that Petrarch's experience can be understood as a "triple translation" of Augustine's *Confessions*, transposing a model of spiritual progress to a personal situation, and to an empirical appropriation of nature. In the second essay, Charles Zerner investigates the translation of the same territory of olive groves, streams, footpaths, memorials, walls, and checkpoints into two distinctive national landscapes by Israeli and Palestinian writers. The third essay, written in Spanish by the Chinese Yu Zeng, examines how natural images serve as metaphors 'translating' the spiritual processes of Zen in the 9th-century poems of Hanshan. Isabel Duran and Katia Peruzzo seek to improve communication between Spanish and Italian ecologists by identifying mistranslations and the peculiarities of culturally embedded terms in a corpus of environmental texts. In

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their essay "Meaning and Cultural Context of the Term Landscape," Werner Bigell and Cheng Chang show how the term "landscape" has recently widened its meaning from vista to area of activity. Finally, in "From the Lake into the Mountain: The Translation of the Unamunian Tragic Sense across the Symbolic Value of the Cultural Landscape," Manuel de la Cruz Recio analyses three translations into German of a novel by the Spanish philosopher, which raise the question what different historical and cultural connotations lakes and mountains possess in Spanish and German culture.

The General Section opens with an essay by Wendy Harding on how a report written by Frederick Law Olmsted in 1865 making recommendations for management of the Yosemite national park was ignored and lost, only to re-emerge a century later as a foundational text of the American environmental movement. Harding examines the text of the report, and shows that there were contradictions in Olmsted's vision which have been ignored in the process of giving it its iconic status. In the second essay, Susanne Leikam discusses the representation of ecological crisis and environmental activism in T.C. Boyle's novel *When the Killing's Done*. She shows how Boyle reveals 21st-century imaginations of the true state of the California Channel Islands as pristine wilderness and as a haven for animals to be products of urban socialisation, and environmentally and ethically flawed, and argues that he seeks to stimulate readers' own environmental imaginations. Jessica Maufort seeks to demonstrate that postcolonial studies and ecocriticism can enter into fruitful dialogue, in an essay on two novels by the Caribbean-born author Caryl Phillips. Her concept of "man-as-environment" envisions 'man' and 'place' as subjected Others, in a world where Otherness is spatialised, and environmental justice is intertwined and social justice. Finally, Walter Wagner introduces readers to the work of three major twentieth-century French authors: Jean Giono, Marguerite Yourcenar and Julien Gracq. His survey of ecological sensibility and the experience of nature reveals that while they all attempt to overcome the nature-culture dualism, they differ in the degree to which they demonstrate awareness of the complex interdependence of humans and their natural environment.

The theme of translation is taken up again in the Creative Writing and Arts section. It opens with an editorial by Isabel Hoving introducing the evocative marine landscape photographs of Françoise Lucas, who lectures in French literature and culture at the University of Applied Sciences in Nijmegen, and the watercolour seascapes of María-Luz González, who teaches English literature in Tenerife. Their artistic transpositions of landscape are followed by four poems by the Brazilian poet Izabel Brandão, translated by Terry Gifford, and a story by José Manuel Marrero Henríquez. "El mar de todos los mares" is accompanied by an English translation as "The Sea of All Seas," by the author and Ellen Skowronski. Further poems follow: Julia Barella's "Mujer azul" (which is translated into German, English and Portuguese), and a poem by Juan Ignacio Oliva Cruz which is also self-translated. The issue is rounded off with critical appreciations of studies in American ecocriticism, ecocinema, and Western and Chinese ecological praxis in the Reviews section.

We take this opportunity to also announce that *Ecozon@* now has an explicit institutional support of the University of Alcalá which will allow us to improve our

visibility and indexing. It has also recently been indexed by Latindex which has rated our editorial quality by acknowledging compliance of 35 out of 36 possible criteria. We would also like to express our regret that two members of the initial editorial board are leaving us. Margarita Carretero as Managing Editor and Isabel Hoving as Arts Editor, have decided to leave the front line of *Ecozon*@ because of the demands of new positions which both have taken up. We are immensely grateful to both of them for all their hard work over the last five years and their role in launching the journal from its birth. At the same time, we are pleased to welcome the new members of the editorial board. Diana Villanueva, a founding member of GIECO and EASCLE, will be taking over the position of Managing Editor together with Imelda Martín who continues, and Roman Bartosch has just accepted the position of Assistant Editor in order to provide more support for upcoming Guest Editors. Likewise, Paloma Villamil who has collaborated with us in the past has accepted a longer term commitment as Editorial Assistant. We still do not have a substitute for the Creative Writing and Arts Editor and will shortly be calling for expressions of interest in taking up this demanding position. The journal, as it enters its fifth year, is growing and so its editorial board. As always, the *Ecozon*@ editorial team hopes readers will enjoy and profit from this issue. We would be delighted to hear from you.

Introduction: Translating Environmental Humanities

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In the age of globalization, the number of studies on the environment conducted in different languages has grown exponentially. Originating within different cultures and spanning disciplines remote from one another, environmental studies are bringing together in a fruitful alliance philologists, linguists, historians, philosophers, educators, fine arts scholars, scientists, resource economists, cultural studies researchers, and authors or creators reflecting upon the relationship between human beings and nature. History has demonstrated the crucial role which translation plays in fostering such interdisciplinary collaboration, by establishing links between different languages and cultures: the origins of the most important cultural traditions in the Western world lie in the reception of Greco-Roman writings, as Robinson has shown (Robinson).

Etymologically, to translate ("traducir" in Spanish) comes from the Latin verb *traducere*, which means "to move from one place to another." *Traducere* is made up of the prefix "*trans*," meaning "from one place to another" and the verb "*ducere*," meaning "guide," or "lead." "Translation" can then be understood as a vehicle of communication between different languages and systems, seeking, in this case, to articulate complementary perspectives on environmental topics.

Translation can occur in several ways: translating within the same language ("intralingual translation" or "rewording"); translating from one language to another ("interlingual translation" or "translation proper"); and translating from words to non-verbal systems (e.g. a poem into music, Jakobson) or from non-verbal signs (e.g. animal sounds or movements) into verbal language ("interspecies translation," Plumwood).

These three types of transferring information from one place to another are everyday activities. In the case of the first (intralingual translation), images, forms of speech, modes of knowledge, styles and registers within our own language are adapted to the perceptional and linguistic conventions of those living in other places. This is a constant, involuntary act, drawing on culture, traditions and knowledge external to the text. Thus, the arid landscape of Southern Europe is ordinary to its inhabitants, but appears exotic to visitors coming from Northern Europe; the same happens if we think about the deserts of Texas and the frozen landscapes of Alaska and those who visit rather than inhabit them. What is commonplace becomes novel, and vice versa. The same happens when we translate images into text, when oral traditions are brought to the page, when discourses in the vernacular (colloquial language) are transferred into scientific (formal) language, or when we attempt to "translate" or "interpret" the languages of other species, for example rendering the sounds or movements of animals or plants in words.

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Translating from one language to another (interlingual translation, the second type) implies a process of transferring written texts from the source language (SL) to the target language (TL), carried out by a translator in a specific socio-cultural context. Translation cannot occur in a vacuum. The notion of unmediated and transparent translation, which derives from the Western concept of reality and representation, and can be traced back to classical Greek and Roman writings (Kelly, Robinson), is a fallacy. Translation is a communicative act, and as such it requires a) a speaker or translator who transports the message produced by the author, b) a message which reproduces the original or source text (ST) by producing a translated text (Target text or TT), and c) a recipient of the translated text.

Some questions may be raised at this point: what does the reader of a translated text know about the original text or its author? And, on the other hand, what does an author of a text know about its translation and new readers? Does the reader of a target text imagine, for instance, the same landscape as the reader of the original text?

As for the message, translation is never a mere transfer of words from one language to another. "I render not word-for-word but sense for sense," St Jerome described his Bible translation strategy (quoted in Robinson 25), an approach that can still be seen today. The distinction between form and content has been a commonplace in the history of western translation theory over two thousand years, as also that between two ways of translating: "literal" and "free." Its origin is to be found in two of the most-quoted authorities in translation theory, the Roman writer and philosopher Cicero and St Jerome. As Hatim and Munday (11) point out, in Classical times it was normal for translators working from Greek to provide a literal, word-for-word "translation," which would serve as an aid to the Latin reader who, it could be assumed, was reasonably acquainted with the Greek source language. Cicero, describing his own translation of Greek orators in 46 BC, emphasized that he did not follow the literal "word-for-word" approach, but, as an orator, "sought to preserve the general style and force of the language" (quoted in Robinson 364). This strategy was also adopted by St Jerome.

A translated text (TT) is not necessarily an exact reproduction of what is contained in the original language text (ST). Anyone who has attempted a translation or has compared an original language text with its translation will have realized that the aforementioned assumption—a TT is a reproduction of a ST—often turns out to be an idealized view of translation. Even in scientific texts, despite the desired objectivity, the translation of certain terms is conditioned by the cultural framework and the scientific paradigm in which the translator carries out his/her work. In spite of all this, translation is practiced on a daily basis, and readers tend to trust in translated texts.

As for the recipients of translations, what do readers of the TT know about the translator, the architect of this linguistic transfer? Has the translator tried to give the text the same function, or to produce the same effect in its new context? Or, considering it from another angle, has he tried to adapt the translated text to its new environment? Has the translator made himself visible, or has he remained invisible? Has he sought out collaboration with the author? Has he put his own ethical principles before those of the author of the original text? Has he tried to reach out to the new culture, or has he chosen

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to remain devoted to the original text? Ultimately, since there is no such thing as an 'innocent' translation, how has the translator intervened in the text?

Lawrence Venuti speaks of "domestication" and "foreignization," (*The Scandals* n.p.), Susan Levine of the "translator-collaborator" (n.p.), Loffredo and Perteghella see translation as an activity which is closely related to creative writing (n.p.), Maria Tymoczko calls attention to the influence of ideologies on the translator in the translated text (writing on the "stance and positionality of the translator," n.p.), and Carol Maier speaks of the conscious intervention of the translator as an ethical agent who contributes to social change (describing the translator as an "intervenient being," n.p.), while Hu Gengshen introduces the term "eco-translatology," providing the following definition:

> Eco-Translatology: An Ecological Approach to Translation Studies. Eco-translatology is viewed as an ecological approach to Translation Studies with an interdisciplinary orientation. In the light of the affinity and isomorphism between translational ecosystems and natural ecosystems, Eco-translatology regards the scene of translation as a holistic translational eco-system, and focuses on the relationship between the translator and the translational eco-environment. (Hu, *Perspectives* 289)

As Hu emphasizes, with the rapid modernization of society and development of the world economy, the word "ecology" has gained global attention, And ecology has already been combined with other subjects, e.g. in ecological aesthetics, ecological politics, ecophilosophy, ecological economics and ecolinguistics. It is only natural that scholars should approach translation activities from the angle of ecology.

Ecotranslatology applies the principles of adaptation and selection from Darwin's evolutionary theory to Translation Studies. Hu proposes a theory of translation in which adaptation and selection are key elements that guide the translator's choices. His theory provides a new interpretation of the nature, process and standards of translation. Translation is a language activity, language is a part of culture, culture is a result of human activity, and human activity is part of the natural world. There is therefore a meaningful chain:

Translation → language → culture → human activity → natural world

This chain can be reversed:

Natural world → human activity →culture → language→ translation

Recognition of the interconnection between the different spheres is important because it explains why principles applicable in the natural world are also pertinent to studies in the humanities, including translation. Each translator makes different adaptations and selections, which are determined by the restrictions of his or her translational eco-environment. Many different versions/translations are thus possible. There is no inherent superiority or inferiority among the translations carried out in different translational eco-environments. The sole criterion for assessing a TT must be whether the translation adapts the ST successfully to its new translational eco-environment. If it is adapted, it will survive; otherwise, it will be eliminated. So, the goal is achieving successful translations by making adaptive selections and selective adaptations.

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Neither the importance of translation in general nor its significance for environmental studies should be underestimated. Human societies are slowly being transformed from industrial into ecological civilizations. In key documents, discussion of "landscape," or "the environment," and "ecology" is commonplace, but there is rarely any reference to questions relating to the transfer of these concepts from one area of study to another or from one language to another, or any comment on addition or loss of meaning. The connotations of these words can however shift from one discipline to another, from one area of study to another, and certainly from one language to another.

A few classic examples may illustrate the complexity of the issue. Yi-Fu Tuan has a four page chapter on "wilderness" in his book *Topophilia* (1974), in which he uses the term "wilderness" thirty-four times. The Spanish translation of the chapter uses thirteen different words to translate "wilderness," indicating the lack of a direct equivalent. The concept, with all its denotations and connotations, does not exist in Spanish (Valero Garcés, "Reflexiones" n.p.). A second example can be found in the title of Antonio Machado's classic literary work, *Campos de Castilla*. It has been translated as *Lands of Castile and Other Poems* (2002), *The Landscape of Castile: Poems by Antonio Machado* (2004), and (in a bilingual edition) *Fields of Castile/Campos de Castilla* (2007). Three translations, three different terms: "lands," "landscape," and "fields," each with specific connotations. "Fields" is the most literal, but even then, this choice may not suggest to many non-Spanish readers the small irregular patches of "pardo," which characterize Castile. In Castile, "pardo" also designates the colour of greyish brown parched dirt, a colour which has no adequate translation into other languages (Valero Garcés, "*Walden"* 545-555).

Gayatri Chakravorty Spivak provides an example of the translator's consciousness of active selection and adaptation in a note in her preface to Mahasweta Devi's *Imaginary Maps*. Explaining her relationship with the author and using about the term "authorized translation," she concludes:

> Sijit Mukherjee has also complained – and this is particularly important for us readers who are looking for Eastern local flavour or Indian endorsement – that the English of my translation is not "sufficiently accessible to readers in this country [India]" (19). This may be indeed true, but may not be sufficient grounds for complaint. I am aware the English of my translations belongs more to the rootless American-based academic prose than the more subcontiental idiom of my youth. This is an interesting question, unique to India: should Indian texts be translated into the English of the subcontinent? I think Sijit Mukherjee is begging rather than considering this question. (Spivak xxiii)

J. M. Coetzee comments similarly in an essay on his translation into English of a Dutch poem by Gerrit Achterberg:

> It is in the nature of the literary work to present its translator with problems for which the perfect solution is impossible [….] There is never enough closeness between languages for formal features of a work to be mapped across from one language to another without shift of value [….] Something must be "lost;" that is, features embodying certain complexes of values must be replaced with features embodying different complexes of values in the target language. At such moments the translator chooses in accordance with his [sic] conception of the whole – there is no way of simply translating the words. These choices are based, literally, on preconceptions, pre-judgement, prejudice. (Coetzee and Attwell 20)

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Examples from disciplines other than Translation Studies can also be found. Lynch remarks that a landscape shapes and influences the development and use of the words used to describe it. For example, some cultures have developed extensive vocabularies to describe variations of rain, snow or wind, while others lack a precise vocabulary to describe processes that may not occur frequently in the geographic region of their use.

Terry Tempest Williams writes in *Red. Passion and Patience in the Desert*: "The relationship between language and landscape is a marriage of sound and form, an oral geography, a sensual topography, what draws us to place and keeps us there. Where we live is the center of how we speak"(136).

In their article "Greenpeace Greenspeak: A Transcultural Discourse Analysis", Heinz, Cheng and Inuzuka (16-36) examine the construction of environmental issues on Greenpeace web pages in China, Japan and Germany. After presenting and analyzing numerous readings they conclude that the environment is conceptualized in varying, inconsistent and overlapping ways on these web pages and illustrate the discursive weight of implicit social and natural hierarchies:

> The Japanese term environment [*kankyo*] is more frequently used that the term nature [*shizen*], which connotes wild nature. Given that most Japanese people lead urban lives now, the concept *kankyo* may be closer to their personal life experience than the notion of *shizen*. The Japanese sites appear to invoke guilt as a major motivation for mobilizing action. In contrast, the concept of nature created on the Chinese sites invokes the notion of unspoiled, pure state of nature. An emotional appeal to protect unspoiled nature is also a strong aspect of the German discourse. (31)

The authors thus show that the Greenpeace web pages in Germany, Japan and China attempt to localize global environmental issues, by tapping into the linguistics and cultural registers of their local constituencies. They add: "Although Greenpeace is a global organization working on global issues, varying approaches to environmental activism and protection are transported, sometimes distorted, and more often offered in seemingly unproblematic parallel existence" (33). This leads them to the conclusion that the localized nature of environmental discourses does not necessarily lead to more effective activism or increase the ecolinguistic repertoire. They also criticize contemporary environmental activists' discourse because—in their own words—"it reflects an "Epicurean vision of non-deterministic reasoning, and rarely acknowledges the primary role of perception and sensation in understanding ourselves beyond our corporal boundaries" (34). The authors suggest the incorporation of older discourses about humans and their place in nature to relieve what they call some of the "21st-century myopia" that affects, paradoxically, the "new" discourses of global activism, and they argue that environmental activists should "work harder, discursively, to point to the real differences among such experiences, especially when environmental discourse and activism rely strongly on the internet" (34). To this we would add "if they rely on translation."

At this point, to refer to the concept of ideology as seen in Translation Studies seems pertinent. For Hatim and Mason, ideology encompasses "the tacit assumptions, beliefs and value systems which are shared collectively by social groups" (144). They make a distinction between "the ideology of translating" and "the translation of ideology." Whereas the former refers to the basic orientation chosen by the translator

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operating within a social and cultural context, in the translation of ideology they examine the extent of mediation supplied by a translator of sensitive texts. "Mediation" is defined as "the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into processing the text" (Hatim and Mason 147).

These issues have been tackled in the articles that compose this special issue on translating environmental texts. In spite of their different focuses and conceptual premises, the essays presented here share a common purpose. They are written in different languages both to exemplify the importance of translation and also to expose the reader to other languages and conceptions of the world.

The collection starts with a contribution by Francisco Páez de la Cadena Tortosa. In "La *conversio* de Agustín en las *Confesiones* traducida por Petrarca como una *imitatio* humanista" ("Augustine's *conversio* in the *Confessions* translated by Petrarch as a humanist *imitation"*), Páez de la Cadena analyses Petrarch's famous letter to Dionigi da Borgo recounting his ascent of Mont Ventoux in 1336. The letter is included in the collection *Familiarum rerum libri*, and has often been considered the beginning of a new look at nature as landscape, which marked the end of the medieval period and the emergence of the Renaissance. Páez de la Cadena argues that Petrarch's experience can be understood as a "triple translation" of Augustine's *Confessions,* not as a mere replica. The triple translation is seen in the transposition of a literary model in the ST to a highly personal situation, in the emulation of the spiritual journey of the original while reinterpreting its stages and consequences, and in the creation of a phenomenological text that can be understood as an empirical appropriation of nature, against the backdrop of Augustine's text. His main conclusion is that the letter constitutes a humanist *imitatio*: while it is a true vehicle for the meaning and spirit of Petrarch's experience, it simultaneously reveals itself as a narrative "translation" of Augustine's text.

The second essay, "Landscapes in Translation: Traveling the Occupied Palestinian territories and Israel with Raja Shehadeh and David Grossman" by Charles Zerner, investigates the translation of raw terrain and territory (rocks, streams, canyons, packs of wild dogs and clusters of cyclamen) into two parallel, contrapuntal, and mutually referential forms of textualized landscape: Israeli nature, landscape, and travel in Grossman's *To the End of the Land* and Palestinian landscape as figured in Raja Shehadeh's *Palestinian Walks: Forays into a Vanishing Landscape.* The author examines Shehadeh's and Grossman's translations of the same topoi: olive groves, paths in woods, wildlife, wildflowers, wild dogs and their behaviour, streams, footpaths, memorials, walls, and checkpoints. It investigates how topographical facts on the map and on the ground are differentially translated, transformed and moved into distinctive national natures and moving landscapes. Two main issues call for our attention: first, the cultural and psychological scars of Israeli and Palestinian historical relations over land, boundaries, and political control are saturated in landscape descriptions and narratives of "walking the land." And secondly, the analysis of the way Shehadeh's and Grossman's *personal histories* of "the situation" have interfered with, influenced, been carried over and translated into these landscapes and travel narratives.

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The third essay, written in Spanish by the Chinese Yu Zeng, with the title "La naturaleza y Zen en la traducción de los poemas de Han Shan" ("Nature and Zen in the Translation of Han Shan's Poems") takes us to a new universe of metaphors and spiritual experiences. *Zen*, which was founded by Bodhidharma in the late 5th century, is one of the ten principal schools of Chinese Buddhism. Yu Zeng analyses some of the poems by Hanshan, one of the most famous Chinese poets in the Tang dynasty. Hanshan withdrew from the lay world to Mount Tiantai, lived there as a hermit and wrote approximately three hundred poems. Most of these are concerned with his understanding of Zen spiritual development. Through description of the environment and use of natural images that serve as metaphors of the spiritual way, Hanshan's poems produce an artistic rendering of Zen. They fuse religion with literary aesthetics, introducing elements of cultural and linguistic distance in the translation process. Yu Zenh investigates the possibility of reproducing not only the content but also the spirit of the poem in the target language.

Isabel Duran and Katia Peruzzo take us back to an example of interlingual translation with their essay in Italian, "I testi turistici sulle aree naturali protette in italiano e spagnolo: un compito semplice per il traduttore?" ("Translating Spanish-Italian protected natural areas: an easy task?"). Their main objective is to identify mistranslations in Spanish-Italian environmental texts and improve communication between these two languages by allowing source and target text recipients to share the same reality. In the process of translating between two languages as close as Italian and Spanish, translators frequently come across terms which seem at first glance to be perfect translation equivalents, but which can lead to misunderstandings. The authors analyze a corpus of Spanish and Italian texts (both ST and TT) dealing with protected natural areas, with the aim of providing a systematic description of the differences and similarities at conceptual and lexical level in the environmental domain. Their description is based on a series of questions concerning the type of area protected, the (national, regional, local) institutions designating such areas, the limitations of use of the protected areas, the relevance and consequences of their level of protection, and so forth. By answering such questions, the authors detect the peculiarities of these culturally-embedded terms. Then they analyze the strategies of domestication and foreignisation (Venuti, *The Scandals* n.p.) adopted by the translators, and the effect produced in the target audience.

In his essay "The Meanings of Landscape: Historical Development, Cultural Frames, Linguistic Variation, and Antonyms," Werner Bigell and Cheng Chang call attention to a fundamental element in the activity of translating and a key area in Translation Studies: terminology. They concentrate on the term "landscape" and the "new" meanings given to it in the last few decades, as "landscape" has widened its meaning from vista to area of activity. The semantic shift can also be seen in the two antonyms of landscape, anti-landscape and non-landscape. Noting that different languages give expression to different conceptions of landscape, and taking as a reference point the medieval northern European understanding of landscape as territory, they seek to demonstrate that different academic fields generate different

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assumptions about landscape, especially when it comes to the question of how landscape influences culture.

In "Del lago a la montaña: La traducción del sentido trágico unamuniano a través del valor simbólico del paisaje cultural" ("From the Lake into the Mountain: Translating the Unamunian Tragic Sense across the Symbolic Value of the Cultural Landscape"), Manuel de la Cruz Recio analyses three translations into German of the Spanish philosopher Unamuno's novel *San Manuel Bueno, mártir* (1933), focusing on the interpretation of nature in an existential and cultural sense. This analysis is preceded by an exhaustive study of the symbolic value of the natural elements in *San Manuel Bueno, mártir*. In this novel, Unamuno's existential contradiction is expressed through the intra-history of the characters and depiction of the cultural landscape, and the village of Valverde de Lucerna.

Before translating, de la Cruz Recio raises questions such as: how does the translator-reader identify and reproduce the symbolic value of nature at different moments in history? And: what kind of historical and cultural connotations do elements like a lake or a mountain have in Spanish and German culture? This novel reflects the human paradox of believing or not, in the consciousness of the Unamunian historical "self" that emerges throughout an indirect narrative, in which the symbolism of nature and the constraints of the civilized world are in constant opposition. Elements in the novel possessing symbolic value include the scenery at the lake of Sanabria (in the village of San Martín de Castañeda), the ruined convent of Bernardos' and the mountain (Peña del Buitre). These represent the most profound and intimate aspect of Unamunian consciousness, typical of Generación del 98's Spain, and they present a challenge for the translator.

Conclusion

What this collection of essays shows is that there can be little doubt as to the importance, delicacy and complexity of the translator's profession, and the types of competence required by those who work between languages and cultures. It takes us from reflection on the transfer of concepts or environmental metaphors and their implications, via review of the differences between the images generated by different cultures, analysis of the translation of humanistic texts about nature and the environment and the tensions and difficulties generated when translating, to comparison of translations of scientific and humanistic discourse related to environment. Research on these issues may be of value in enhancing professional awareness of the role of translation in the development of the environmental humanities.

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La *conversio* de Agustín en las *Confesiones* traducida por Petrarca como una *imitatio* humanista. Una lectura de su polémica carta del Ventoux (*Fam*. IV, 1)

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Resumen

El 26 de abril de 1336, Francesco Petrarca emprendió la ascensión al monte Ventoux. Lo cuenta en una carta dirigida a Dionigi da Borgo, en la que el momento culminante es la lectura de algunas frases de las *Confesiones* de Agustín de Hipona en la cumbre del monte. El texto está recogido en los *Familiarum rerum libri*, y se ha tenido muchas veces por el comienzo de una nueva mirada sobre el paisaje que cierra el periodo medieval y culmina con la eclosión del Renacimiento.

Este relato de su experiencia montañera ha originado análisis contradictorios sobre la verdadera naturaleza de sus sentimientos religiosos o acerca de la propia veracidad de la carta. En este artículo se plantea que cabe interpretarla de una manera nueva en términos acordes con el propio texto. En primer lugar, por la elección que Petrarca hace de los textos que cita (Virgilio, Ovidio, Pablo de Tarso) y cómo los interpreta. En segundo lugar, porque el relato de su experiencia no puede tomarse como un calco fidelísimo de la de Agustín. Finalmente, porque la carta reelabora literariamente el proceso seguido por el poeta, adaptándola muy precisamente a los objetivos confesionales que persigue.

Se verá cómo la experiencia petrarquesca puede entenderse como triple traducción libérrima de la narrada por Agustín: en el uso de un modelo literario y filosófico previo trasladado a una situación personal; en la emulación del recorrido espiritual del modelo pero reinterpretando etapas y consecuencias del proceso; y en la creación de un texto fenomenológico que puede concebirse como una apropiación empírica de la naturaleza con el trasfondo de esa subjetividad ajena. El resultado es una *imitatio* humanista, una auténtica traslación, una traducción de significado y espíritu de la experiencia originaria, traicionándola al reconvertirla así en otra nueva digna de ser contada de un modo distinto.

Palabras clave: Petrarca, Agustín de Hipona, *imitatio*, Mont Ventoux, paisaje.

Abstract

On April 26, 1336, Petrarch climbed Mount Ventoux. The account of his ascent is written in a letter adressed to Dionigi da Borgo, whose highlight is the reading of a passage from Augustine of Hippo's *Confessions* on the summit of the mountain. The letter is included in the collection *Familiarum rerum libri*, and has often been considered as the beginning of a new look onto the landscape that puts an end to the medieval period and culminates with the emergence of the Renaissance.

This account has created contradictory analyses on the true nature of Petrarch's religious feelings or about the truthfulness of the letter. This article argues that this should be interpreted in a new way in terms consistent with its own text. Firstly, Petrarch chooses carefully the texts he cites (Virgil, Ovid, Paul of Tarsus) and the way he deals with them. Secondly, the story of his experience cannot be taken as a most faithful replica of Augustine's. Finally, this letter reworks in a most original way the process experienced by the poet, very precisely adapting its form and its contents to his confessional objectives pursued.

Petrarch's experience can be understood as a triple translation of Augustine's *Confessions*: in the use of its literary model transferred to a most personal situation; in the emulation of the spiritual journey

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of his model although reinterpreting its stages and consequences; and in the creation of a phenomenological text that can be understood as an empirical appropriation of nature against the backdrop of Augustine's. The result is a humanist *imitatio*, a true translation of meaning and spirit of Petrarch's original experience, but betrayed when written as a new narration based upon Augustine's.

Keywords: Petrarch, Augustine of Hippo, *imitatio*, Mont Ventoux, landscape

Introducción

El 26 de abril de 1336, "llevado solo por el deseo de ver la extraordinaria altura del lugar" Petrarca emprendió la ascensión al monte Ventoux, o Ventoso, cercano a Aviñón. Lo cuenta en una carta dirigida a Dionigi da Borgo San Sepolcro. El texto está recogido en *Familiarum Rerum Libri* (llamados comúnmente *Familiares*), un conjunto de veinticuatro libros en los que Petrarca agrupó una gruesa correspondencia (350 cartas) que trata asuntos muy variados.[1]

Formalmente, la carta comprende dos temas. Están por un lado los pormenores de la aventura (sus acompañantes: su hermano Gherardo y algunos sirvientes), los motivos de la excursión (la intención de contemplar el panorama y también la emulación de Filipo de Macedonia y su ascenso al Hemo), el encuadre espacio-temporal (la noche previa en Malaucène, algunos detalles de la subida, el descenso y la cena posterior en la posada, momento de redactar la carta) y la sucesión de sucesos memorables del día, que escanden el relato de modo teatral y emotivo. En segundo lugar, aparecen las reflexiones de Petrarca: añaden ciertos rasgos autobiográficos, trazan un mapa sentimental del personaje y tantean un análisis emocional que trasluce la transformación que el autor experimenta en esa ocasión memorable.

Hasta aquí los hechos.

Sin embargo, la interpretación de la carta y de su contenido está lejos de ser sencilla. Una lectura atenta revela que esta narración introspectiva, los motivos de la ascensión y las conclusiones que pueden sacarse de todo ello no son tan claros y evidentes como pueden parecer en primera instancia. Para empezar, hay dudas razonables aunque no terminantes de que la ascensión se produjera; las hay, y muy fundadas, de que Petrarca escribiera su carta cuando dice hacerlo. Es dudoso el sentido de algunos de los análisis que Petrarca acomete. Y, por último, si todo lo aparente resulta ser impostado, se hace necesario preguntarse acerca de las razones para que así sea y qué conclusiones se derivan de todo ello.

Esta es seguramente la carta más conocida (y justamente famosa) de las contenidas en la colección. Ha hecho correr mucha tinta y originado muchas interpretaciones, sean en clave filosófica, religiosa, psicológica, estética o paisajista. No es difícil encontrar coincidencias aunque no hay dos interpretaciones iguales. Un asunto clave es que muchos han visto en este ascenso a la montaña el inicio de una nueva

[1] El original latino de esta carta junto con su traducción al castellano y al euskera se encuentra en Petrarca *La ascensión*. Las citas siguen la traducción de esta edición.

mirada sobre la naturaleza que ha pasado a fundamentar lo que se ha dado en llamar sensibilidad por el paisaje, o en general, paisajismo. Petrarca, según esto, habría sido el primero en percibir el paisaje como manifestación sensible de su entorno, como un modo ya no medieval de captar la naturaleza, lo habría plasmado en su carta y habría contribuido, así, a crear una conciencia de "paisaje": base del nuevo modo de ver y mirar que luego se desarrolló en Europa.

El recorrido de esta manera moderna de captar el paisaje llega hasta nuestros días aunque está lejos de haber sido estudiada detenidamente: se hace muy patente en la pintura y se revela también en los jardines. Como se señalará más adelante, la pintura renacentista comienza a utilizar el paisaje no solo como fondo de cuadro sino como primer plano, protagonista al tiempo que el ser humano que se retrata. Los jardines, a su vez, por primera vez en la historia incorporan el paisaje circundante. Es una "apertura visual" de los jardines que hasta ese momento eran un *hortus conclusus*, inaccesible, pero también incomunicado con el exterior. Lauterbach (251-256) ha analizado con precisión el modo de mirar la naturaleza que se produce a partir de Petrarca, señalando que se trata de un cambio radical frente a la *contemplatio naturae* de los antiguos. En tal sentido, no parece exagerado señalar que Petrarca, en esta carta que analizaremos, es el primero que deja por escrito un anhelo que usa de la montaña como metáfora pero que también la transforma en objeto de conocimiento: la subida al Ventoux le permite entablar un diálogo fructífero, aunque turbador, con Agustín y otros autores de la antigüedad. Ese diálogo no es concluyente, Petrarca no adopta decisión vital alguna y su mirada queda en suspenso, como a la espera de lo que ha de llegar y que él no verá. Pero el camino está abierto y la subida al Ventoux ha preparado la justificación moral y estética para nuevas aventuras marcando una tendencia inexorable que culminará con el jardín paisajista y los debates entre lo sublime y lo bello propios de la Ilustración.[2] Algunas de estas categorías todavía se discuten hoy, como la de lo sublime y lo pintoresco aplicadas al paisaje, según señala Byerly (53-56) y existe todo un campo poco explorado (que quizá metafóricamente bien podría denominarse *wilderness*) en la relación entre el jardín y el paisaje precisamente a partir del humanismo renacentista. La línea que traza Petrarca es larga, sinuosa y no exenta de vericuetos, pero conduce directamente a las ensoñaciones del Rousseau solitario que herboriza en el monte y desde luego pasa por el jardín paisajista preconizado por el *genius loci* de Pope y que Leo Marx (97-102) vincula a su vez con la idea de lo *pastoral*[3] que une poesía bucólica y naturaleza.

¿Cabe creer lo mismo teniendo en cuenta las dudas expresadas más arriba? ¿Qué debemos pensar si la excursión es un tema narrativo ficticio, una invención epistolar que, por otro lado, nos revela aspectos hasta ahora no considerados de la personalidad de Petrarca? A la luz de estas disquisiciones, hay terreno para un análisis ecocrítico de esta pieza literaria, pero también para una hermenéutica intertextual, como se verá, que ponga en relación la carta de Petrarca con un antecedente muy notable, las *Confesiones* de Agustín de Hipona.

[2] La literatura sobre el jardín paisajista es amplísima, pero un libro de referencia es el de Hunt y Willis.
[3] El término es controvertido (Garrard 33-56).

La interpretación debe tener en cuenta las circunstancias de la vida del poeta y las coordenadas de la composición epistolar. Desde luego, los sentimientos religiosos y estéticos sirven de base a muchas de las observaciones que los estudiosos han formulado; existe la posibilidad de trazar incluso una cierta "álgebra sagrada" que juega con las fechas y los números expresados en la carta. Y no puede olvidarse en absoluto el aspecto confesional que, siguiendo el modelo agustiniano, utiliza Petrarca para dirigir la carta a Dionigi da Borgo. En todo caso, ésta no puede dejar de leerse, adecuadamente y sin forzar su sentido. La maestría literaria de Petrarca (especialmente relevante si se la toma como una obra de madurez) no admite un análisis simple: el mero hecho de que le dedicara semejante esfuerzo exige una interpretación suspicaz, atenta a cualquier detalle que pueda iluminar su sentido.

La dificultad se debe, entre otras cosas, a que una lectura meramente lineal no permite comprenderla bien: está muy claro que no se trata de una simple misiva que cuenta una aventura de un día. No es probable que sepamos nunca con certeza si el poeta ascendió al Ventoso o si, por el contrario, el texto no es más que una ficción narrativa al servicio de fines más profundos. Pero cabe argumentar lo siguiente: si no es el relato de una ascensión real, la carta es entonces una máscara literaria que esconde otra verdad; ¿cuál? Y si el suceso se produjo más o menos como lo cuenta Petrarca, parece extraño que la ascensión en sí sea en apariencia lo menos importante del texto. Parece claro también en este caso que hay algo oculto tras ello: ¿qué?

No es fácil responder a estas preguntas. Como se verá, no pocos autores han tratado de desentrañar el enigma. Analizaré a continuación algunas de estas propuestas y ofreceré más tarde mi propia interpretación, según la cual, la ascensión al Ventoso muy probablemente tuvo lugar. La escalada sirvió a Petrarca para redactar un borrador de carta, reelaborada mucho después sobre dos ideas: la adopción de Agustín de Hipona como modelo de vida y el establecimiento de un paralelismo entre algunos pasajes señalados de las *Confesiones* y su propia experiencia en el monte. De este modo, la carta de Petrarca se convirtió en una *imitatio* típicamente humanista con todos los rasgos de una traducción en términos fenomenológicos y vitales: ciertos hechos importantes de la vida de Agustín aparecen correlacionados con otros de la vida de Petrarca y el enfoque agustiniano sobre ellos se traduce en la interpretación no literal, pero sí literaria, que Petrarca muestra en su epístola.

Tampoco hay muchas dudas de que la carta se inspirara en dos modelos para él muy queridos: Cicerón como autor de un epistolario abundante que el poeta conocía bien y que él mismo había contribuido a redescubrir y a difundir, y el propio Agustín, como protagonista de una conversión al sentido profundo de ser cristiano y que sirvió como modelo lejano de lo que el poeta de Arezzo suponía que era, o quería dar la impresión de que era, su propia *conversio*. En suma, la tesis que se mantiene aquí es que la carta es una *imitatio* que se concibe como una triple traducción, libérrima, de la confesión agustiniana: en el uso de la *confessio* literaria y filosófica como análisis de la propia situación personal; en la emulación del recorrido espiritual del modelo aunque reinterpretando las etapas y las consecuencias del proceso; y en la creación de un texto fenomenológico metafórico (el ascenso a la montaña) que puede concebirse como la

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apropiación empírica de la naturaleza sobre el trasfondo de esa subjetividad ajena que le proporciona Agustín. El resultado es una *imitatio* humanista, compleja e intrincada, que no cabe entender como copia sin más. Digna de ser estudiada, según creo, desde esta nueva perspectiva que quiere ser complementaria de las interpretaciones de Billanovich, Besse, Ritter y otros.

Veamos en primer lugar algunas de las interpretaciones que se han propuesto hasta el momento.

La carta y su contexto: la interpretación de Billanovich

Ya hace tiempo que existen datos de peso para desmontar la teoría de una carta improvisada la noche misma del descenso de la montaña.[4] En la misma línea, los especialistas creen que la mayor parte de las cartas agrupadas bajo el título de *Familiares* son ejercicios retóricos tardíos del poeta. Billanovich refiere el conocido episodio en que Petrarca descubre en la catedral de Verona en 1345 las epístolas de Cicerón y señala que el estudio de esta fórmula literaria le llevó a querer imitarla, empezando a componer una colección que se nutrió de materiales nuevos y antiguos, estos reelaborados para la ocasión. Billanovich concluye que "ya no es posible creer, pese a los hechizantes poderes del narrador Petrarca, que la Familiar del Ventoso [...] sea una carta juvenil" (399).

Los argumentos de Billanovich son suficientemente convincentes aunque queda algún cabo suelto que no es fácil de anudar. ¿Quiere decirse que Petrarca no solo imaginó una epístola a su amigo sino que imaginó también un día de montañismo para narrarla? En esto Billanovich no se muestra tan tajante: admite que "la nítida precisión de algunos detalles parece confirmar que verdaderamente realizó la excursión" (401). Lo más realista es optar por una vía intermedia: Petrarca sí debió subir a la montaña y aprovechando esa experiencia dio cuenta mucho más tarde de algunas reflexiones que le habían preocupado en aquel momento y que seguían ocupándole en el momento de la redacción definitiva. En realidad, y como se propondrá más adelante, el único texto ajeno que hace falta para comprender la composición y el sentido de la carta es *Confesiones*, de Agustín de Hipona: el libro que el poeta dice llevar siempre consigo y que abre en la cumbre, regalo que Dionigi da Borgo San Sepolcro, destinatario de la carta, agustino, teólogo, amigo y confesor de Petrarca, le había hecho en torno a 1333-1334.[5]

No parece en principio necesario decidir acerca de la verdad de la ascensión para analizar al detalle la carta y existe un acuerdo relativamente general en cuanto a la fecha de su composición, a finales de los años 40 o principios de los 50 del siglo XIV, en línea con lo mantenido por Billanovich; el año 1353, en que Petrarca reescribe *Mi secreto,* parece a algunos una fecha propicia. A partir de ahí, las interpretaciones difieren. Para unos pocos, se trata de una carta que relata una ascensión real a la que se han añadido

[4] Véanse las razones aducidas por Billanovich entre otros muchos. Salvo en las de Petrarca, la traducción de las citas de los demás autores es mía.

[5] Para este y otros detalles biográficos, cronológicos o bibliográficos en torno a Petrarca véase Kirkham y Maggi.

ciertos detalles literarios e introspectivos. Más difícil es la postura de otros estudiosos que (salvo Jakob, que acepta las tesis de Billanovich) analizan en clave alegórica la ascensión al Ventoso aun sin poder demostrar que realmente tuvo lugar. Por lo demás, creo que la idea de la *imitatio* que aquí se propone, como traducción muy personal, completa y compleja, del texto agustiniano, dota de cuerpo y de sustancia a la comprensión global de la carta. Y, según entiendo, permite leerla desprejuiciadamente y llegar a la conclusión de que Petrarca sí debió subir, como afirma, a la cima del Ventoso.

Burckhardt, Ritter y Besse

El primero en aceptar la carta como auténtica y basar en ella un nuevo modo de mirar la naturaleza, fue Jakob Burckhardt; hoy su enfoque está ampliamente superado.[6] Lejos de perder actualidad, esta idea de la ascensión indudable de Petrarca al Ventoux como hecho inaugural de una nueva manera de comprender el paisaje y del establecimiento de un modo moderno de relación sujeto-entorno sigue generando nuevos análisis y reflexiones.

El principal valedor de este enfoque es Joachim Ritter, para quien Petrarca, al leer las palabras de Agustín en la cima, en realidad traspone el sentido original de la conversión agustiniana al plasmar una imagen del ascenso a la felicidad humana. Su aportación más original consiste en deducir que la mirada desde lo alto es el equivalente de una visión contemplativa, de un modo de ver e interpretar la naturaleza partiendo de bases cristianas y neoplatónicas. Petrarca mira el Todo considerando que el cosmos comprende a la naturaleza en su totalidad (*theoria tou Kosmou*). Su mirada es, por tanto, más que una contemplación: Ritter señala que el sentido de esa *theoria* es el de un acto solemne dedicado a los dioses para tomar parte en lo divino y ser parte de ello: la fundamentación de esta interpretación es aristotélica pues es así como el filósofo de Estagira usa el término "teoría", equiparándolo a filosofía primera o metafísica (a la que también califica de "teología") y señalando que lo divino, de hallarse en algún lugar se halla en la naturaleza.[7] La idea de Ritter es que asociando mirada y teoría, Petrarca convierte a esta en filosofía primera, en indagación personal acerca de la realidad, transformándose así en filósofo, o en el sentido aristotélico de indagación sobre lo último, en teólogo:

> De este modo, los medios por los que Petrarca busca su interpretación de la experiencia vivida, pertenecen a la 'teoría', en el sentido que le da la filosofía griega. Petrarca sale de su existencia acostumbrada y la 'transciende'. Escala la montaña dejando atrás toda finalidad práctica con el solo deseo de entregarse a la meditación desde la cima y, en ese libre contemplar de la teoría, participar de lo divino. (Ritter 47)

La tentativa reviste así un significado de carácter universal que tiene que ver con la estética, con lo bello de la naturaleza en la medida en que la vemos, es decir, en la medida en que es paisaje. En tal sentido, la ascensión al Ventoso es un suceso de su vida que requiere de la escritura para quedar trascendido, explicado y convertido en

[6] Sobre la obra de Burckhardt y su recepción actual véase por ejemplo Nauert 1-4.

[7] Aristóteles, *Met*. 1026a, 20.

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experiencia teológica o, lo que es lo mismo, en experiencia estética. Ritter parece establecer la subsidiariedad de la trascendencia del mensaje a la verosimilitud de la subida: solo cabe hablar de experiencia trascendida si se parte de un suceso real, no inventado, no meramente metafórico o literario.

Desde el ámbito del paisajismo se acoge con respeto esta versión de Ritter porque proporciona una coartada adecuada (el suceso trascendido y convertido en experiencia estética) para relacionar a Petrarca y su ascensión con el nacimiento de una nueva mirada sobre el entorno. Besse, por ejemplo, se hace eco de este análisis, al que califica de fundador en todos los sentidos y concluye que el paisaje habla de la experiencia sensible del cosmos, lo que hace de Petrarca, en su vuelta al mundo clásico en busca de sabiduría, un hombre antiguo y moderno a un tiempo.

Como aportación propia, Besse muestra la relación que el hecho y la experiencia establecen con la voluntad porque según él no basta con querer sino que hay que "querer querer." Para él la ascensión, paronomásicamente, es también ascesis y a nadie (a Petrarca tampoco) le basta con la simple formulación del deseo para lograr su objetivo: al contrario, para conseguir algo al deseo debe sumarse la ejercitación de la voluntad, la cual pone los medios para conseguirlo. Por eso la montaña, como estampa alegórica, se convierte en un "espacio de esta tensión hacia una autenticidad moral por la cual no consigue decidirse" (Besse 26). El motivo de tal incertidumbre interior es la acidia que domina al poeta: él mismo admite en el *Secreto* este rasgo de su personalidad, esa incapacidad de decisión volitiva, pereza o indolencia que impregna toda su existencia y que "le impide prolongar su voluntad en verdadera acción" (Besse 27). Rasgo psicológico que, con algún otro, como el fingimiento o la vanidad, empieza a arrojar luz sobre el contenido y la expresión de la carta. Nuestro poeta desea salir del estado en el que se encuentra, conoce qué debe hacer para escapar de él, sabe incluso qué resortes debe utilizar para ponerse en marcha y sin embargo se deja llevar por algo que no es sencillamente molicie o abandono sino más bien incapacidad de imponerse a su propio ser y de superarse a sí mismo. El sujeto está, así, escindido, marcado y lastrado por una conciencia que ofrece dos caras sin resolverse nunca a adoptar una de ellas definitivamente. Esa duplicidad de la conciencia conlleva una existencia carente de centro, fragmentaria, que atiende sin verdaderamente atender a las auténticas solicitaciones de la vida y de la realidad.

En este punto aparece ya como imposible la idea de que la carta refleje una auténtica *conversio* religiosa del poeta; estos sentimientos y sus consecuencias no son simplemente dudas morales o espirituales, por importantes que estas sean. Más bien se atisba aquí una indecisión vital, una carencia de peso propio, una búsqueda irresuelta de la propia identidad. Es un síntoma que podemos sin temor a equivocarnos asociar a la modernidad. Petrarca oscila entre dos épocas, entre dos mujeres, entre vida contemplativa y vida activa y su indecisión, irresoluble, es un rasgo de su personalidad: es un hombre moderno, escindido, con los ropajes todavía antiguos que le impone su tiempo. Petrarca no habla en la carta del arrepentimiento moral que le suscitan sus pecados sino de la indecisión mundana que le impide abandonar sus pasiones terrenales

y sus consiguientes miserias para perseguir con determinación lo más alto de la creación literaria y humana.

De la experiencia del paisaje a la verdad interior

Algunos autores admiten que la experiencia del paisaje no constituye el tema de la carta aunque, al tiempo, creen que en ella se dan todas las condiciones "para la constitución del paisaje" (Jakob 95-96), a saber, las precisiones espacio-temporales, el yo que a partir de su procedencia urbana se adentra en la naturaleza y que conoce las innovaciones del arte de su tiempo, y el sentido que de la naturaleza tenían los antiguos. Ello hace pensar a Jakob que, en realidad, la experiencia que describe Petrarca se refiere a la "sublimità" de la naturaleza en el sentido kantiano. Aunque Jakob aclara enseguida que el concepto de sublimidad aparece y es tratado en la filosofía a partir del siglo XVII, no parece que acudir al filón kantiano para explicar a posteriori un texto del siglo XIV sea tarea fácil. Ni quizás legítima. Pese a ello, Jakob concluye que Petrarca tiene en el Ventoso la experiencia de sentirse "sopraffatti" (abrumado, desbordado), lo que se traduce en un estupor: este sentimiento (deducido más bien de las palabras de Petrarca aunque no descrito expresamente por él) "es el gran vértigo de la época con el que, como vio justamente Jakob Burckhardt, ya se anuncia el Renacimiento" (Jakob 96-97). Un vértigo que es el sentimiento de una crisis, un momento indescriptible que no por nada se ha convertido en un icono cultural, aunque Jakob matiza añadiendo que el hecho de que Petrarca no haya descubierto el paisaje no impide que no haya descubierto el "fondamento" del mismo.

Una de las originalidades de Weiss es introducir en su análisis un aspecto que en otras interpretaciones paisajistas queda relegado:

> como suele ocurrir, la montaña manifiesta su *genius loci*, su espíritu del lugar, por medio de una revelación: el topos de la revelación es precisamente el punto en el que la montaña y el cielo se juntan, un punto de fusión mística de los elementos. Alcanzar la cumbre origina en el escalador un abandono de su situación física y una reorientación de sí mismo hacia un estado transcendental. Hace falta que desaparezca el mundo para que la visión interior pueda revelarse. (7-8)

Como en el caso de la apelación kantiana, ésta al genio del lugar es anacrónica (la expresión solo se popularizó en paisajismo a partir de Alexander Pope, en el siglo XVIII) aunque no le caben dudas de que la representación del Ventoso ofrece una doble cara equívoca: "primero una descripción realista del paisaje, luego parte integral de una alegoría de revelación religiosa" (Weiss 9). La de este autor es una conclusión consonante con la de Ritter aunque la teología que subyace a ambos casos es disímil. Y para Weiss no hay duda posible: Petrarca adquiere una revelación interior instantánea que tiene que ver inequívocamente con su subida de la montaña.

Pero ¿en qué consiste esa revelación que cambia al poeta? Nadie ha sido capaz de argumentar de modo convincente ni de demostrar adecuadamente que, si Petrarca se convirtió, debió ser uno antes de ascender al Ventoso y otro bien diferente al descender de él. Por eso Botti no es tan tajante, ya que tan solo ve en la carta un relato

autobiográfico "que propone la concepción agustiniana de la verdad interior como objetivo de una vicisitud de alternativas y laceraciones morales que afligen al yo narrador" (291).

Para Botti, de una manera explícita, la filosofía petrarquesca se expresa en esa narración en primera persona, donde lo personal ejemplifica un modelo que puede valer para otros. Según su argumentación, la verdad interior que menciona puede interpretarse como un reconocimiento de sí mismo y como la consiguiente aceptación moral que de su vida y sus actos el sujeto hace. La verdad interior posee, en el propio modelo agustiniano y también en la carta de Petrarca, una condición dialéctica, conflictiva: el mandato aparece claro a partir de la reflexión y de la iluminación subsiguiente, pero no es fácil de seguir. Es, a su vez, trasfondo y revelación de las alternativas morales a las que el sujeto puede aspirar y que, por su naturaleza moralmente exigente, le afligen y le sumen en la duda y en la irresolución. Una posible salida a esa situación consistiría entonces en plantearse una renovación o refundación interior: no parece casual que este "renacimiento" interior entre en resonancia con el "rinascere" de la cultura clásica, de las letras antiguas que Petrarca, como pionero, está propugnando para su tiempo. Solo mediante la implicación del sujeto, mediante su participación como principal agente de su propia vida, una tarea que solo puede fundarse en su *pathos*, en su vitalidad reconocida como fuente impulsora del cambio, puede aceptarse de modo activo el reto de la renovación interior. Se trata, en definitiva, de una tarea individual, personal, única, que solo en soledad puede acometer el sujeto. Botti ve en ello una filosofía de corte individualista que casa bien con la metáfora de la montaña y la subida dificultosa a la cima: nadie hay que nos lleve a la cumbre del Ventoso.

Es tentador enlazar la carta con las *Confesiones* dando por buena sin más una identificación religiosa profunda entre ambos textos, y a partir de ahí encontrar relaciones íntimas entre los actos de Petrarca y algunos aspectos agustinianos clave como la memoria o su análisis del tiempo. Botti señala, por ejemplo, que el tiempo de la carta, escandido en sus partes preparatoria, de ascenso, culminación y descenso (e incluso cabría añadir para este análisis el tiempo de la propia escritura, que es tiempo posterior de reflexión y revisión de lo hecho), lejos de ser tiempo absoluto como el de Dios, es "il tempo di un progetto umano" (Botti 297), una especie de ampliación del dominio del hombre y que se consigue dominar con la *voluntas*. La línea argumental de esta propuesta es muy sugerente porque la reflexión acerca del tiempo (siempre, pero muy concretamente en Agustín) está ligada a la muerte: porque nuestro tiempo tiene un término lo valoramos en tanto mide nuestra fugacidad o, en la otra cara de la moneda, nuestra capacidad de cambiar, de invertir el curso de lo que parecía inevitable y convertirlo en otra cosa.

En este sentido, casaría perfectamente con la idea de *conversio*, de alteración íntima que permite situarse ventajosamente para el día de la muerte. Y para Petrarca este debía ser un tema muy presente: Cicerón y Séneca reflexionaron amplia y profundamente sobre el bien vivir y el bien morir. Pero en realidad parece claro que su actitud tiene más de vitalismo pagano que de aceptación cristiana porque pretende más

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bien un *carpe diem* que una conducta abierta a la posibilidad de una vida futura en el más allá: más que fundamento estoico lo parece epicúreo y si el primero concuerda con las enseñanzas de Séneca, el segundo está más cerca de Cicerón, el mentor del buen latín, el clasicismo y la filosofía para Petrarca. De ahí que sea difícil interpretar sin más que el tiempo que maneja Petrarca en su carta sea "el tiempo teológico del fin," "el tiempo orientado en línea recta hacia el *télos* de la salvación" (Botti 295). Porque para que Petrarca busque la salvación ha de convertirse primero: y no es eso lo que trasluce esta carta, llena de referencias de autores paganos, carente de una argumentación teológica de fondo y en la que otros intérpretes destacados, como Jakob, no aprecian una auténtica *mutatio*. Sí parece verosímil que Petrarca pondere la posibilidad de abandonar la vida que ha llevado hasta ese momento, muestre su perplejidad ante el dilema que se le presenta y manifieste a las claras el ánimo paralizado que le queda ante una escisión desgarradora. El tiempo que pasa nos otorga la vida pero nos la arrebata por igual: es muy posible que de la lectura de Agustín obtuviera Petrarca no solo la idea de escribir un análisis personal semejante a las *Confesiones* que abordara su indefinición vital sino que concibiera también reflexiones e ideas acerca de la memoria y del tiempo. Y es posible también que el máximo pecado que atisbara Petrarca en su vida fuera la posibilidad de equivocarse, de elegir mal, de perder, literalmente, el tiempo. Ahí sí, en la medida en que la carta revela al escritor, Petrarca vive la elección como una tragedia, como un abandono necesario de ciertas opciones para poder obtener otras.

Hasta aquí las interpretaciones más notables. La que propongo a continuación supone un enfoque radicalmente distinto y se basa en dos presupuestos: que Petrarca realmente ascendió al Ventoux (y que por tanto esta experiencia no es solo una metáfora cuidadosamente elegida) y que Petrarca (re)escribió la carta mucho más tarde persiguiendo un efecto literario, buscando esa fórmula de expresión humanista que es la *imitatio*, tomando como base algunos pasajes de las *Confesiones* de Agustín. Lejos de ser una burda copia del texto agustiniano, la epístola petrarquesca revela la originalidad del poeta y puede leerse ventajosamente como una traducción muy libre de la obra de Agustín. Traducción que vincula íntimamente tres elementos esenciales:

Primero, el uso de un modelo literario y filosófico previo que Petrarca traslada a su persona, acomodando la conversión de Agustín (su autor de cabecera) a su propia experiencia, que no es exactamente una mutación religiosa, como ya se ha dicho, sino el desequilibrio propio de un estado anímico escindido e irresuelto.

Segundo, la emulación del recorrido espiritual de su modelo, reinterpretando a su modo las etapas y las consecuencias del proceso, equiparando la idea agustiniana de la *conversio* a su actitud mundana ante la sociedad de su tiempo (es decir, trasladando a su momento histórico la experiencia catártica de un autor antiguo). Para ello, Petrarca escande el tiempo narrativo de la carta en etapas aproximadamente equivalentes a los libros de las *Confesiones* de Agustín, reorganizando su experiencia conforme a ellas.

Y tercero, la traslación del texto experiencial y fenomenológico de Agustín a su propia narración epistolar, que además de servir de vehículo literario, se expresa como una vivencia personal acerca de la naturaleza y el paisaje. Justamente porque está narrada, la mirada de Petrarca sobre la naturaleza se hace consciente, lo que permite

tenerla por un cambio de actitud significativo: en el nuevo deambular por el monte que efectúa Petrarca se rompen los moldes medievales y se abren nuevas perspectivas en un trato nuevo, más abierto y prometedor, con la naturaleza. Como señala Claudio Guillén, "es precisamente la mirada humana lo que convierte cierto espacio en paisaje" (78) y allí donde sólo había espacio (en el medievo) surge de pronto el paisaje del humanismo.

Este cambio resulta se puede constatar, ya que mientras en la pintura medieval los paisajes aparecen como fondo de las escenas aportando verismo y variedad, a principios del siglo XV hay muchos ejemplos de una mirada diferente (algunos libros de horas, residuos de un enfoque medieval, como el bien conocido del Duque de Berry, muestran paisajes agrícolas y antropizados en el que se cuelan restos del paisaje natural intocado). Y a gran escala, como idea de una tendencia pictórica menos de un siglo después de la muerte de Petrarca en 1374, el paisaje ya se ha convertido en protagonista en los cuadros de Bellini que representan a Jerónimo o a Francisco de Asís en el desierto: en las tres décadas siguientes Durero, Lotto, Altdorfer, Patinir o Cranach el Viejo otorgan al paisaje la cualidad narradora que lo caracterizará hasta el siglo XIX y la llegada de los impresionistas. La conocidísima *Tempestad*, de Giorgione, es de la primera década del siglo XVI.

La carta de Petrarca no es, por tanto, un calco sin más. Refleja una invención originalísima, una auténtica traslación, una traducción de significado y espíritu de la experiencia agustiniana originaria aunque traicionándola al reconvertirla así en otra nueva, la suya propia. Y que marcará un camino para los que, a partir de entonces, consideren la colocación del ser humano en el espacio de la naturaleza.

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La dramaturgia de la *conversio* agustiniana en las *Confesiones*

Antes de abordar los detalles de la *imitatio* veamos brevemente la progresión dramática de las *Confesiones*. Es un texto extenso y complejo, compuesto por Agustín de Hipona aproximadamente en 396, unos diez años después de su conversión y articulado en trece libros. Algunos autores han señalado que los diez primeros ofrecen una unidad indudable mientras que los tres restantes tiene una significación diferente. Aunque no podemos abordar aquí esta cuestión compositiva, sí es aparente al lector que los diez primeros están redactados con la idea de servir de expresión de la *conversio* agustiniana. Los tres restantes son de corte más teológico y seguramente responden a motivos dogmáticos para apuntalar el cristianismo frente a otras corrientes religiosas como el maniqueísmo, del que Agustín había sido valedor antes de convertirse. Debe recordarse que es un texto de madurez que pretende dar testimonio de fe y que contiene algunos episodios que los estudiosos consideran, si no ficticios, sí muy reelaborados.

Tras la alabanza de Dios en la introducción, Agustín aborda en los libros I a IV sus antecedentes personales. Recuerda su nacimiento, su infancia y la dureza del aprendizaje realizado (I), el despertar de su sexualidad y la aparición del orgullo y la soberbia con el famoso caso de la peras sustraídas, cuyo robo atribuye a otro para librarse del castigo (II), su vida estudiantil en Cartago, sus amores inmorales, su pasión por el teatro (III), los falsos valores que se le han ido presentando (teatro, retórica,

concubinato, astrología) y la idea de que la filosofía sola no sirve para comprender a Dios (IV).

Los libros V a VII conforman una reflexión (que él mismo tiene por su conversión intelectual) en la cual se aborda la crítica del racionalismo maniqueo, su magisterio de esta doctrina dualista en Roma y en la cátedra en Milán, donde conoce a Ambrosio (V), su evolución interior y la defensa del catolicismo frente al escepticismo racionalista, sus nuevos planes de vida con amigos y el repudio de su concubina (VI) y la crítica de la cosmología maniquea, la revelación divina por medio de los platónicos, la conciliación de fe y razón, el canto de la alabanza por la creación y el redescubrimiento de la Biblia (VII).

El libro VIII es el que da cuenta de su estado tras su conversión intelectual y su retirada al jardín para meditar con Alipio, donde tiene una revelación y se convierte de corazón.

Los libros restantes conforman un panorama más heterogéneo: se reafirma en algunos aspectos consecuencia de su conversión, como el abandono de la docencia o su bautismo (IX) y analiza con detalle ciertas actitudes mundanas a la luz de su nueva situación, como la *cupiditas* o la *curiositas* (X), el tiempo (XI) y el *Génesis* como texto que explica la creación (XII) que es a su vez fruto de la bondad divina (XIII).

Las *Confesiones* es un libro que pasa habitualmente por ser el primer texto occidental autobiográfico reconocible. Pero como ocurre con cualquier autobiografía hay que contar con imprecisiones, correcciones, exageraciones y omisiones que son muy significativas. Por otra parte, todo autor coloca los hechos seleccionados bajo un foco concreto, que en el caso de las *Confesiones* es la *conversio* del autor, el *leitmotiv* que da sentido e hilvana todo el conjunto. Tampoco es ajeno a este hecho el carácter teológico que quiere imprimirle Agustín a su propia biografía: busca engrandecer la idea de Dios y el efecto que sobre él, pobre mortal descuidado y pecador, tiene la acción divina. Base importante de su conversión y ascenso hacia lo divino es la aceptación de algunos aspectos de la filosofía neoplatónica (la idea de ascenso hacia lo divino, o la existencia de grados de superación o avance) y también resulta significativa la elección de hechos y acontecimientos que narra: una fase materialista y dedicada a los placeres, irreflexiva, ciertas relaciones y hechos que le ayudan a liberarse de aquellos y determinados textos, que Agustín toma como guías para su conversión y acceso a Dios. Veremos a continuación cómo Petrarca utiliza muchos de estos resortes en su carta, que justifican considerarla una traducción muy personal y literaria de la confesión agustiniana. Pese a ser una obra de mucha menor extensión, la epístola del italiano refleja con un paralelismo bastante preciso algunos de los temas tratados por extenso en los libros del africano.

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El texto de la carta *Fam*. IV, 1

Leamos primero la carta para comprender su estructura y descompongámosla con una cierta lógica literaria y escenográfica en seis partes señalando en cada una de ellas los temas más aparentes de *imitatio* que remiten a otros similares o equivalentes

tratados por Agustín o, lo que es lo mismo, aquellos que son objeto de traducción para Petrarca.

1ª) A modo de antecedente, Petrarca se plantea el ascenso "llevado solo por el deseo de ver la extraordinaria altura del lugar." La idea de la excursión es de hace "muchos años" (IV, 1, 1) hasta que se decide a dar el paso siguiendo el ejemplo de Filipo (IV, 1, 2). La elección del compañero es difícil y en todos los amigos en los que piensa encuentra alguna pega. (IV, 1, 3-5) Finalmente, se decide por su hermano. En esta *imitatio*, un tema básico es la idea del ascenso, de origen neoplatónico; como tema humanista típico aparece también la emulación de algunos actos de un personaje de la antigüedad (alentada y enmarcada por las citas de autores antiguos) y que refleja la referencia prioritaria que, a su vez, Agustín tiene en Pablo de Tarso; y un tema tratado ampliamente por Agustín que es la presencia, necesaria pero a veces obstaculizadora, de los amigos, asunto que Petrarca traduce casi literalmente al comienzo de su carta.

2ª) Vienen a continuación los preparativos y los momentos del ascenso. Parten a Malaucène, al pie del monte, describe por primera vez el Ventoso, "mole de tierra pedregosa, empinadísima y casi inaccesible" y se da ánimos con la frase de Virgilio "todo lo vence el trabajo constante" (IV, 1, 6).[8] Encuentran a un pastor que trata de disuadirlos (IV, 1, 7-8) e inician el ascenso una vez dejado el exceso de impedimenta y "ropas y otras cosas que nos estorbaba." Se detiene en una roca, por el cansancio. Francesco sube "con un paso ya más moderado" mientras su hermano asciende "por un atajo, por la cresta misma del monte" (IV, 1, 9). Gherardo le indica un camino más fácil pero Francesco no hace caso porque prefiere "que el camino fuera más largo con tal de que no tuviera tanta pendiente." Una excusa para su vagancia, añade Petrarca. El camino se va haciendo cada vez más largo "y el trabajo hecho en vano cada vez mayor." Por eso se decide de pronto "a subir directamente" hasta alcanzar a su hermano (IV, 1, 10). Pero enseguida vuelve a rezagarse y a perderse: "obviamente, intentaba aplazar el esfuerzo de la subida, pero el ingenio humano no puede anular la realidad." Su hermano se ríe de él y la situación se repite "para irritación mía" tres o más veces en una hora (IV, 1, 11).

En Agustín, leemos esta dificultad de encontrar el camino personal (mientras otros lo hallan a la primera) así como la sensación de abordar con sus solas fuerzas su propia vida. Estos dos temas recorren las *Confesiones* de parte a parte, sobre todo los diez primeros libros. Son expresión de la soledad profunda del ser humano, de la búsqueda de madurez del autor para superar las dificultades y alcanzar los ideales propuestos. En su traducción vital y literaria, debe entenderse la carta de Petrarca como la *dispositio* del poeta a analizar su vida y a cambiarla, si fuera necesario. El sentido, aun no siendo religioso, es el mismo que en Agustín: su vida debe experimentar un cambio, una transformación profunda. Aun siendo la parte menos concreta de su texto, es seguramente la más significativa para la *imitatio* porque supone que Petrarca recoge y traduce en su misiva el espíritu del libro entero de Agustín de Hipona.

3ª) Un primer momento introspectivo. Petrarca se sienta en una hondonada y se reprende a sí mismo diciéndose que eso que le ocurre les pasa a muchos cuando pretenden "alcanzar la vida bienaventurada" aunque no suelen percibirlo porque los

[8] Virgilio, *Georg*., I. 146

movimientos del cuerpo no permiten ver los del espíritu; y claro que hay que ascender porque "la vida que llamamos bienaventurada está en un lugar elevado y es estrecho, según dicen, el camino que lleva a ella." Se interponen "muchos montes" y debe avanzarse "de virtud en virtud con nobles pasos" y la meta está en lo alto y hay que anhelarla además de quererla, como dice Ovidio (IV, 1, 13). Petrarca reconoce que no solo la quiere sino que también la anhela pero ¿qué le detiene? Ni más ni menos que "el camino que va por los más bajos placeres terrenales" aunque finalmente deberá "subir directamente, bajo la carga de un trabajo estúpidamente diferido, a la cumbre de la vida bienaventurada" o sumirse en las simas de sus pecados y, si en ello le sorprende la muerte, "pasar la noche en tormentos perpetuos" (IV, 1, 14). Estos pensamientos le dan ánimos: "¡Ojalá recorra con el alma aquel camino por el que suspiro día y noche!" (IV, 1, 15).

Esta parte, viene a representar el papel que en las *Confesiones* se reserva a lo que Agustín considera su "conversión intelectual," en los libros V a VII. Petrarca utiliza aquí facultades del espíritu, como el pensamiento o el recuerdo, más que apoyaturas sensibles. Es el equivalente del reconocimiento del objetivo que se quiere alcanzar, la dificultad de conseguirlo y el análisis de algunos de los obstáculos que se interponen. Es significativo que, siendo esta la parte más introspectiva y espiritual de toda la carta, en ella la cita orientadora y principal sea de un poeta tan eminentemente profano como Ovidio.

Cabe hablar de una sintonía filosófica con Agustín que se revela en dos aspectos: la comparación entre la materialidad de las dificultades y la espiritualidad del propósito (vale decir entre realidad e ideal) y la metáfora del ascenso que lleva a lograr el objetivo. Petrarca transita aquí por lugares comunes de la filosofía neoplatónica pero de modo muy singular los traduce a su circunstancia, los aplica a su inquietud interior. Se da, así, una correspondencia entre el paisaje exterior, abrupto y difícil, del Ventoso con el paisaje interior, del alma atormentada e indecisa que no sabe qué camino tomar. Ascender, subir a una montaña, es una metáfora de las dificultades que experimenta para llegar a la pureza y dignidad que desea: pero la reflexión tiene lugar, a su vez, en el ascenso fatigoso y real a una montaña. Por primera vez, metáfora y realidad se encuentran en un mismo texto.

4ª) Llegan a la cima: "en su cumbre hay una pequeña planicie: fatigados, allí descansamos por fin" (IV, 1, 16). Petrarca admite que se queda pasmado (*stupenti similis steti*), quizá "debido a cierta sutileza del aire," con las nubes a sus pies, con lo que el Ventoso no le anda a la zaga al Atos y al Olimpo. Mirando hacia Italia ve los Alpes "pétreos y nevados" y suspira "hacia el aire de Italia, más visible a mi imaginación que a mis ojos" deseando volver a ver a la patria (IV, 1, 17-18). Ello le lleva a un primer recuerdo porque "hoy se cumplen diez años" desde que salió de Bolonia al dejar los estudios, lo que ha originado muchos cambios en su vida. No se atreve todavía a hacer un repaso de todos ellos aunque quizás lo haga más adelante siguiendo la frase de Agustín de que hay que rememorar no por revivir esas fealdades pasadas sino "para amarte a ti, Dios mío" (IV, 1, 19-20). Un momento de introspección profunda, de análisis interior: "amo, pero lo que querría no amar, lo que desearía odiar; a pesar de todo amo,

pero sin querer, a la fuerza, triste y afligido" (IV, 1, 21). Recuerda que han pasado tres años "desde que aquella voluntad degenerada y mala" empezó a tener enfrente "a otra contraria y combativa" entablándose entre ambas "en el campo de batalla de mis pensamientos" una lucha para que domine "uno u otro hombre" de los que alberga en su interior (IV, 1, 22). Y sobre esta reflexión acerca de los diez años transcurridos desde Bolonia, proyecta sus inquietudes sobre el futuro, hacia sus cuarenta años (en la fecha de la subida, real o ficticia, Petrarca no había cumplido todavía los 32) para poder afrontar la muerte con esperanza dejando de preocuparse "por ese resto de la vida que es ya declinación hacia la vejez" (IV, 1, 23).

Todas estas reflexiones le hacen casi olvidarse del lugar al que había ido hasta que, por fin, "como despertándome" con el sol empezando a caer mira hacia occidente. No se ven las cumbres de los Pirineos porque están muy lejos pero sí los montes cercanos a Lyon, el mar Mediterráneo en Marsella y en Aigues Mortes y el Ródano que pasa a sus pies (IV, 1, 24-25). Mientras reflexiona sobre todo esto se le ocurre mirar al azar el libro de las *Confesiones*, regalo de Dionigi da Borgo y que siempre tiene cerca. (IV, 1, 26). Y al abrirlo se le presentan esas frases famosas: "Y van los hombres a admirar las cumbres de las montañas y las enormes olas del mar y los amplísimos cursos de los ríos y la inmensidad del océano y los giros de las estrellas, y se olvidan de sí mismos."[9] Y se queda atónito (*obstupui*) y dice a su hermano que no le moleste porque en su meditación de estas palabras estaba "irritado conmigo mismo por estar todavía contemplando cosas terrenales" cuando de los filósofos paganos debía haber aprendido ya que lo único admirable y auténticamente grande es el alma, según Séneca (IV, 1, 27-28).

Este es el "jardín de Milán" en el que Petrarca tiene su revelación. La naturaleza agreste toma el lugar del huerto agustiniano cerrado y la creación se manifiesta en la grandiosidad de la montaña, las vistas que se contemplan desde ella y las relaciones que Petrarca establece con los propios recuerdos de su vida. Y al modo de la voz del niño que en las *Confesiones* le insiste a Agustín "tolle, lege," Petrarca toma y lee el libro de Agustín que pone palabras a sus sentimientos en la cima de la montaña.[10] Si se acepta que Petrarca acomoda a sus circunstancias vitales algunos pasajes clave de las *Confesiones*, resulta evidente que el paso del "jardín de Milán" agustiniano al Ventoux petrarquesco es una traducción interesada. Petrarca hace consciente su diferente manera de mirar el entorno y la montaña metafórica se hace por fin real. A diferencia del retiro meditativo de Agustín, el ascenso de Petrarca un milenio después muestra un paisaje distinto: no el espacio acogedor de una vivienda romana, un *hortus conclusus* protector, sino el paisaje abierto e ilimitado de la naturaleza tal cual es, sin intervención humana, como corresponde a esa *aetas nova* que Petrarca quería para su época y que él mismo puso en práctica. Dicho sea de paso, la conversión de Agustín tiene lugar en un *hortus* urbano y es recibida con agitación interior, sí, pero es el resultado de una espera pasiva. En el caso de Petrarca, como corresponde a una época nueva, prima la acción: el poeta desea ver con sus propios ojos y emprende el camino. Los antiguos ya le han contado otras

[9] La cita procede de *Confesiones*, X, 8, 15 y se encuentra enclavada en el análisis de la memoria que, como don de Dios, estudia Agustín. La conclusión es clara: en lugar de mirar hacia afuera debemos mirar hacia nosotros mismos, en donde se encuentran las soluciones a nuestros males.
[10] La escena está en *Confesiones*, VIII, 12, 29.

ascensiones y el pastor que encuentra solo puede ofrecerle una defectuosa descripción. Resulta casi irónico que Petrarca se debatiera toda su vida en el dilema entre *vita contemplativa* y *vita activa* cuando, en esta ocasión, su actividad es el motor de toda interpretación: la suya sobre Agustín y la nuestra sobre él.

Parece obligado señalar que el cambio de escala (de jardín a montaña), de entorno (urbano a rural), de actitud (de pasiva a activa) son elecciones propias de Petrarca. Para Guillén, Petrarca "se libera del esquematismo de cierto *locus amoenus*, valorando la atmósfera, las verticalidades, los vastos panoramas y las lejanías" (83). Es un cambio conceptual en toda regla. Con la consecuencia, en términos espirituales, de que el hombre admira la creación divina en su esencialidad y no como mero símbolo o metáfora de lo perdido: por así decir, la naturaleza aparece ahora como una vía imprescindible para llegar a Dios. En tal sentido, Petrarca es el primero en dejar constancia de su admiración por la nuda expresión de la creación: es efectivamente el primero en apreciar la naturaleza y la grandeza de su Creador, manifestando así, de otro modo, su nueva sensibilidad paisajística.

5ª) Deja entonces de contemplar el monte y vuelve hacia sí "los ojos interiores" y ya no dice palabra hasta llegar abajo (IV, 1, 29). No le parece casual lo que le ha ocurrido, y rememora lo que sabe de Agustín en circunstancias parecidas: que leyendo "el libro del apóstol" se le apareció esa frase que reproduce y que termina por recomendar "no os ocupéis de la carne en vuestras concupiscencias."[11] Y medita sobre el pasaje del evangelio en que se recomienda al rico que venda todo lo que tiene y siga a Jesús. Y siguiendo el ejemplo de Agustín que ya no quiso leer nada más tras la lectura de esas palabras, "así también toda la lectura se limitó a las pocas palabras que he citado más arriba [las de Agustín, en la cima], mientras meditaba en silencio sobre la estupidez de los mortales" que buscan "fuera de ellos lo que podía encontrarse en su interior." Y se vuelve para mirar atrás varias veces durante el descenso "la cumbre del monte" pareciéndole que su altura es mínima comparada con "la altura de la contemplación humana cuando no se la hunde en el barro de la fealdad terrena." Y piensa en la felicidad de los que no se desvían de la senda marcada de quienes el poeta dice "¡Feliz el que conoció la razón de las cosas / y pisoteó los miedos y el hado inexorable" (IV, 1, 30-34).[12]

La conmoción espiritual se ha producido y el poeta debe ahora hacer frente a la vida: reflexiona sobre lo ocurrido y menciona expresamente el paralelismo con el caso de Agustín y su lectura de Pablo de Tarso. Nuevamente, la cita de un autor clásico es la que dota de sentido la conclusión que el poeta traduce a su experiencia. Y nuevamente, el recurso a los autores de la antigüedad es el que dota de sentido esta imitación de la conmoción espiritual que vive al modo agustiniano.

y 6ª) Con estas emociones en su interior "sin sentir el sendero pedregoso por el que íbamos" llegan al albergue del que habían salido "antes de amanecer" con la luna iluminando el camino. Los criados se aprestan a preparar la cena y Petrarca se retira a escribir para no olvidar ni mudar de sentimientos. Y a Dionigi da Borgo le ruega que, ya

[11] El libro al que se refiere es la *Epístola a los Romanos* de Pablo de Tarso y la frase aparece en 13, 14.
[12] La cita es de Virgilio, *Georg*. II, 490-491.

que no le oculta nada, rece por sus pensamientos para que, después de haber sido tan "errantes y mudables" descansen algún día y "se vuelvan a aquello único que es bueno, verdadero, cierto, inmutable" (IV, 1, 35-36).

Es aquí donde debería aparecer un propósito de la enmienda o el inicio de un modo de vida distinto: su ausencia es tan significativa que permite afirmar que, por conmocionado que esté el poeta, no existe en él una auténtica *conversio*. Quiere, sí, cambiar, pero sigue sin saber qué ni cómo. No dispone de una orientación netamente religiosa. Algo bien distinto a Agustín que, una vez llegado a su conversión, muestra su convicción de nuevo cristiano en el análisis del *Génesis* como motivo de alabanza a Dios.

En resumen puede decirse que Petrarca elabora una obra literaria, una narración introspectiva, de una gran sutileza. Por un lado, transforma una experiencia en soporte experiencial de una metáfora; por otro, hace que la metáfora sugiera la necesidad misma de realizar esa experiencia. De la misma surge una mirada reveladora sobre el paisaje en torno a sí: se trata de un enfoque fenomenológico (aunque el término suene anacrónico) porque está basado en Petrarca y en su manera personal de ser-en-el-mundo y de contemplarlo. No puede caber duda de que es algo nuevo porque la descripción de los *locus amoenus* de la antigüedad correspondía siempre a lugares idílicos según la pauta analizada por Curtius[13]. Petrarca, en cambio, propone salir al campo, fatigarse en vueltas y revueltas y comprobar por uno mismo qué se ve desde la cumbre de una montaña.[14]

Petrarca y su traducción de Agustín: la *imitatio* humanista

Aparte de estos temas propios de la *imitatio* en la carta de Petrarca que ya se han señalado, hay otros importantes que también permiten considerarla como una traducción creativa del texto agustiniano.

Es importante el hecho de que ambos autores narren retrospectivamente. Ninguno de los dos ofrece una obra "pura" sino contaminada por tres elementos clave. El primero es la escritura que cada cual aborda siguiendo la escritura de otro autor anterior: Agustín crea su propio "jardín de Milán" para escenificar su conversión, una imitación del "camino de Damasco" del apóstol Pablo; Petrarca crea su "ascenso al Ventoux" como escenario de su agitación interior. La interpretación del texto de Petrarca remite al de Agustín y la de este al de la *Epístola a los romanos* de Pablo, modelo dogmático para Agustín y que Petrarca menciona en su carta.

El segundo es el paso del tiempo, que permite reflexionar sobre la propia vida y que se acompaña con la idea de ofrecer la obra a la consideración de un tercero: Pablo a sus hermanos cristianos romanos, Agustín a Dios (pero también a sus amigos) y Petrarca a Dionigi da Borgo (y habría que añadir, como *imitatio* de Cicerón, a la posteridad). De este modo, las tres obras se convierten en literatura pensada, conscientemente elaborada en sus detalles, en narrativa que otro debe leer. Al escribir, los tres, pero sobre todo Agustín y Petrarca, han superado ya esa etapa que narran y por tanto, conocen lo que el destino les ha deparado y que entonces ignoraban.

[13] El análisis clásico del *locus amoenus* en la antigüedad se encuentra en Curtius (183-203).
[14] Sobre la idea del paisaje concebido fenomenológicamente véase Tilley.

El tercero es la elección de un guía que con sus palabras produce el efecto transformador deseado. Si Agustín señala el momento clave la voz del niño que le impulsa a leer, Petrarca utiliza la voz de Agustín bajo la forma de regalo que un amigo le da, que lleva siempre encima y que se siente impelido a leer en la cima de la montaña: unas palabras de un autor admirado son las que les orientan en ambos casos a la verdad. Y en Petrarca cobra este hecho además un sentido moderno, actual, ya que la palabra que él recibe (las palabras, habría que decir) están escritas y se dan como un objeto, un libro que, a diferencia de las tablillas, pergaminos y rollos antiguos, puede llevarse en el bolsillo. Es la cultura antigua convertida en libro que acompaña (un rasgo plenamente humanista) la que puede salvar al ser humano y conducirlo adecuadamente, y esa metáfora es la que emplea Petrarca cuando lee en la cima esos párrafos de las *Confesiones* de Agustín. La intertextualidad aquí no se limita a la lectura de otro autor sino a la traducción práctica de sus palabras: si Agustín se convirtió como Pablo, Petrarca busca un cambio vital que, en su tiempo, equivalga a la trascendencia de una conversión.

Otro detalle, no trivial, es digno de tenerse en cuenta. Ya se ha dicho que la *conversio* relatada por Agustín se produce en un jardín: es una imagen que remite de forma inmediata al paraíso, al árbol de la ciencia del bien y del mal, al pecado original; pero también al lugar de la fertilidad, del origen. Y, sin duda, también al huerto de los Olivos y su connotación sacrificial. Petrarca elige una imagen distinta que es también naturaleza, como lo es el jardín en cierto modo, pero que así mismo tiene otra significación todavía más antigua: la montaña y sus perspectivas son temas sagrados, relacionados con los dioses de la antigüedad clásica.[15] Es, por tanto, una mirada comprensiva hacia el panteón clásico y en ese sentido un tema humanista más que Petrarca traduce en su *imitatio*.

La cuestión de la amistad está desarrollada por extenso en Agustín. Describe a sus amigos, el afecto que les une, cómo alguno muere y el dolor que ello le causa, cómo otros se convierten con él. Petrarca traduce esa idea de la amistad antigua, que es muy ciceroniana y senequista, y la reinterpreta aplicándola al desánimo de su época en la que los auténticos amigos son difíciles de encontrar: su hermano Gherardo, el finalmente seleccionado para acompañarle en la subida; Dionigi da Borgo, a quien está dirigida la misiva; Boccaccio, cuya presencia echa de menos cuando desde la cumbre avista a lo lejos la tierra italiana. Esos amigos son lo opuesto al mundo hostil y poco comprensible que le rodea: la montaña difícil de escalar, las inquietudes íntimas que experimenta sin saber qué partido tomar, la literatura que es su vida.

En las *Confesiones*, Agustín reza y reconoce a Dios como orientador de su existencia. Petrarca traduce la plegaria antigua a una idea moderna: el hombre de su tiempo está solo y la naturaleza y la cultura ocupan el lugar visible de Dios; a ellas hay que referirse para comprender la grandeza del Creador. Los antiguos como Agustín disponían de la proximidad temporal a Jesús y a Pablo. Para Petrarca la cercanía con los antiguos solo puede experimentarse negando su propia época en el sentido que hoy

[15] En relación con este enfoque, pueden verse Polignac 1995 y Buxton 1992, entre otros.

reconocemos propio del humanismo: dar la espalda a sus inmediatos antecesores medievales y escolásticos y retrotraerse en un salto larguísimo hasta una época en que el mundo era otro, mejor, la antigüedad clásica. Si cronológicamente no está cerca de ellos, anímicamente los entiende mejor que nadie y se siente heredero directo suyo. Y al tiempo, mira hacia el exterior y contempla la obra del Creador dejando atrás los miedos medievales.

Habría sido fácil, y mucho más pobre literariamente, calcar una pauta revelatoria semejante a la que expone Agustín pero Petrarca no sigue a su modelo en lo más obvio (sus dudas en lo religioso, sus falsos ídolos, sus tropiezos, el orgullo con el que creía estar en lo cierto aunque luego comprobara que no, la presencia de los amigos, la conversión en el jardín de Milán). Sin embargo, todo eso aparece bajo otra forma literaria, una traducción libre, que altera la forma pero deja intacta la sustancia: la elección del hermano para el ascenso, la dificultad de abordar la subida ante la que el espíritu se rebela, la montaña como metáfora de las dificultades que hay en alcanzar los propósitos. Es clave para considerar esta carta una *imitatio* y comprender que no trata de contar su *conversio* religiosa, el hecho de que el estímulo que le lleva a la montaña y las apoyaturas principales para el ascenso provienen de autores profanos: es la admiración hacia el pasado clásico la que lleva a Petrarca a tenerlos como guías, además de la luz que le presta Agustín. Petrarca no habla de sus incertidumbres religiosas sino de sus dificultades vitales, de sus dudas y zozobras. Como a un buen cristiano, Agustín le sirve como foco principal, pero no le basta: Virgilio, Séneca y otros deben acudir en su ayuda. Y la forma misma del texto, una carta retórica que se remite a un amigo con el pretexto de abrirle su corazón, remite al modelo clásico de Cicerón y Plinio el Joven que Petrarca había estudiado y conocía muy bien.

De modo que Petrarca, de modo consciente y consecuente, establece el paralelismo con Agustín pero reinventa, traduce traicionándolos, los puntos básicos de la confesión agustiniana.

¿Subió Petrarca al Ventoux?

Después del anterior análisis podría concluirse que no importa si Petrarca lo escaló realmente y que no hay manera alguna de saberlo. Pero, aparte de la natural curiosidad por resolver el enigma, una hermenéutica adecuada debería tener en cuenta la posibilidad de que Petrarca hubiera subido al Ventoux. Tratando de interpretar fielmente lo escrito, única prueba disponible, quizá no se pueda ofrecer una demostración irrefutable aunque, bien analizada, parece hablar inequívocamente a favor de la subida. Veamos.

Para empezar, Petrarca confía su veracidad a testimonios ajenos: "A Dios pongo por testigo y al que estaba allí presente [Gherardo]..." (IV, 1, 27). Parece una declaración excesiva para ser tomada solo como recurso retórico.

Las precisiones circunstanciales, sobre todo las de lugar y tiempo, son muy significativas. Sin entrar en más detalles, se pueden listar las siguientes: el paso de la jornada anterior en Malaucène; la mención de que el día de la subida es "largo" (*dies*

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longa, como corresponde a finales de abril); el aire agradable (ni caluroso, ni frío, lo propio de esa época del año en la Provenza); el pastor que se encuentran y que les previene; los pormenores de la subida; la planicie de la cima (IV, 1, 16); la sutileza del aire en la cumbre, casi a 2.000 metros; las nubes bajo los pies (IV, 1, 17, *nubes erant sub pedibus*); las montañas, el mar y otros lugares que se ven o se adivinan en la distancia; los caminos pedregosos de subida y bajada; la luz de la luna que les ilumina el regreso; la cena que preparan los criados mientras él escribe. La mayoría de ellas son comentarios *en passant* pero tan acertados y específicos que es difícil negarles su carácter descriptivo de la realidad y algunos de ellos, como el mar de nubes, deben conocerse de primera mano. Una buena comparación puede hacerse con otras cartas del propio Petrarca, carentes de tales precisiones físicas, o con algunas de las novelas de su tiempo, como el propio *Decamerón*, que, por el contrario, las idealizan. Quizá haya que conceder que esa carta refleja verdaderamente un acontecimiento de la vida de Petrarca aunque su contenido, reescrito y revisado mucho más tarde, adopte citas, lecturas y recursos literarios propios de la ficción para crear el efecto dramático y confesional que el poeta buscaba.

Pero hay, al menos, dos detalles más que por sí solos son suficientemente indicativos de realismo: no es posible inventarlos. El primero es la cresta por la que asciende Gherardo. Este es un punto que no hemos encontrado reflejado en ningún análisis y que responde fielmente a una particularidad del Mont Ventoux. La carretera actual desde Malaucène asciende siguiendo una cresta del monte, el lugar más lógico para subir desde el pueblo: en algunos puntos, se encuentran curvas en S que alargan la subida aunque facilitan el camino. La pendiente media de la carretera es aproximadamente del 7,15% y, tal y como la describe Petrarca, es la ruta que elige su hermano para subir: más constante pero más leve que las otras más pronunciadas y más irregulares en las que se empecina el poeta. El detalle parece exigir haber estado allí, pues no parece que la vegetación permita hacerse cargo de esta peculiaridad más que desde arriba.[16] La subida por la carretera actual se alarga durante 21,2 km, que llevan a la cumbre de 1.912 m, aunque ascender a pie por la cresta es considerablemente más corto ya que se eliminan los meandros del camino.

El segundo es la presencia de la luna llena. El texto de la carta dice: "*et luna pernox*" (IV, 1, 35), que todas las traducciones recogen como "luna llena" o, más acorde con el término *pernox*, como luna que luce buena parte de la noche alumbrando los pasos de regreso de los excursionistas. Ofrece una certeza: induce a pensar en una fase de luna llena o muy próxima a ella. Una simple comprobación en el calendario lunar de la NASA del año 2007muestra que, efectivamente, el 26 de abril de 1336 hubo luna llena.

Parece posible afirmar, pues, que Petrarca ascendió al Ventoux y que, como mínimo, tomó unas notas realistas para una carta, y quizá redactó un primer borrador que dejaba traslucir su estado de ánimo. No parece posible inventar con fines literarios determinados datos o detalles que solo podían conocerse empíricamente. Si, como

[16] La altimetría de esta montaña es bien conocida porque está íntimamente relacionada con el mundo ciclista y el Tour de France. Las descripciones sobre el terreno y las vistas desde la cima coinciden en lo esencial con lo descrito por Petrarca. Es difícil creer que el poeta imaginara todo eso con tanta precisión.

parece, Billanovich está en lo cierto, Petrarca aprovechó este borrador o carta en bruto para reelaborar el tema más adelante y ofrecer un producto literario acabado digno de su colección epistolar. Si es así, la carta del Ventoso debe leerse, como se ha hecho aquí, en los dos planos, realista y metafórico, y por tanto encuadrarse en el tipo de literatura que Petrarca como primer humanista propugnaba: la imitación de los antiguos de un modo que, lejos de ser una copia, fuera traducción de un modelo, adaptándolo a su tiempo y con una personalidad propia. Se trata de una literatura del yo que sigue la pionera de Agustín, absolutamente moderna, en la que ficción y realidad se entremezclan de manera inextricable.

Si esta *Fam*, IV, 1 de Petrarca puede, efectivamente, leerse como se propone aquí, estamos ante una pieza literaria singularísima del poeta de Arezzo, ante una obra muy personal que es al tiempo traducción y traición, original e imitación, realidad y metáfora. Literatura como la vida misma.

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Landscapes in Translation: Traveling the Occupied Palestinian Territories and Israel with Raja Shehadeh and David Grossman[1]

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Abstract

This paper investigates the translation of raw terrain and territory–rocks, streams, canyons, packs of wild dog and clusters of cyclamen–into two parallel, contrapuntal, and mutually referential forms of textualized landscapes: Israeli nature, landscape, and travel in Grossman's *To the End of the Land* and Palestinian landscape as figured in Raja Shehadeh's renderings in *Palestinian Walks: Forays into a Vanishing Landscape.* By examining Shehadeh's and Grossman's translations of the same topoi—olive groves, paths in woods, wildlife, wildflowers, wild dogs and their behaviors, streams, footpaths, memorials, walls, and checkpoints—this paper investigates how topographical facts on the map and on the ground— geomorphological, biological, and cultural features of terrain—are differentially translated, transformed and moved into distinctive national natures—the multiple ways in which natural landscapes and national identities are conflated. The paper argues that the cultural and psychological scars of Israeli and Palestinian historical relations over land, boundaries, and political control saturate these landscape descriptions and narratives of "walking the land." A second question animates this analysis: How are Shehadeh's and Grossman's *personal histories* of "the situation" carried over and translated into these landscapes and travel narratives? Slavoj Zizek asserts "already inscribed into the perceived object itself, in the guise of its [the subject's] 'blind spot,' …is the point from which the object itself returns the gaze. Sure the picture is in my eye, but I am also in the picture." Might Zizek's claim assist us in understanding how the poetics and politics of the Israeli landscape and the occupied Palestinian territories are translated into topography and moved, from one place to another, as we see and walk these lands in tropes painted by Grossman's and Shehadeh's hands?

Keywords: Landscape, language, translation, memory, occupied Palestinian territories, Israel.

Resumen

Este ensayo investiga la traducción del terreno y el territorio crudos—las rocas, los arroyos, los cañones, las hordas de perros salvajes y los ramilletes de ciclamen—a dos formas paralelas, contrapuntuales y mutuamente referenciales de paisajes textualizados: la naturaleza, el paisaje, y el viajar israelitas en *Al Final de la Tierra* de Grossman, y el paisaje palestino tal y como está figurado en las representaciones de Raja Shehadeh en *Excursiones Palestinas: una incursión en un paisaje en vías de desaparecer*. Al examinar las traducciones de Shehadeh y Grossman de los mismos *topoi*—los bosquecillos de oliva, los senderos en los bosques, la fauna, las flores silvestres, los perros salvajes y sus comportamientos, los arroyos, los senderos, los memoriales, las paredes y los lugares de inspección—este

[1] I am indebted to Yael Zerubavel, Bella Brodzki, Anne Lauinger, and Toby Alice Volkman for their careful and insightful readings of earlier versions of this text, as well as the insights of three anonymous reviewers. Lila Abu-Lughod encouraged research in the occupied Palestinian Territories and Roy Brand welcomed me in Israel. The Palestinian American Research Center (PARC) Fellowship Faculty Development Seminar and the Zeising Research Fellowship, Sarah Lawrence College, supported research during the spring of 2011. Nathan Montalto and Julia Hodgkinson, my research assistants, helped prepare this manuscript for publication. All the usual disclaimers apply.

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ensayo investiga cómo los hechos topográficos en el mapa y sobre la tierra—los aspectos geomorfológicos, biológicos y culturales del terreno—son traducidos diferencialmente, tranformados y movidos a las naturalezas nacionales distintivas y a los paisajes móviles. El ensayo argumenta que las cicatrices culturales y psicológicas de las relaciones históricas israelitas y palestinas sobre la tierra, las fronteras y el control político están saturadas en las descripciones de los paisajes y las narrativas de "caminando la tierra." Una segunda cuestión motiva este análisis: ¿Cómo las *historias personales* de Shehadeh y Grossman de "la situatión" están transportadas y traducidas a estos paisajes y narrativas de viaje? Slavoj Zizek afirma que "ya inscrita dentro del objeto mismo disfrazado en el punto ciego' del [sujeto]...es el punto del cual el objeto mismo devuele la mirada. Es cierto que la imagen está en mi ojo, pero yo tambíen estoy en la imagen." ¿Puede que la afirmación de Zizek nos ayude a entender cómo la poética y las políticas de Israel y los territorios palestinos ocupados son traducidas a la topografia y movidos de un lugar a otro mientras vemos y caminamos por estas tierras en tropos pintados por las manos de Grossman y Shehadeh?

Palabras clave: paisaje, lengua, traducción, memoria, territórios palestinos ocupados, Israel.

A fifth [effect of Earthquakes] is the translation of mountains, buildings, trees &c. unto some other places.
(J. Swan, *Speculum Mundi* VI §3. 238)

Although translations are not often associated with the cataclysmic rifts and roiling of the terrain that earthquakes cause, acts of translation have the potential to move, to dislocate and to reorient both the observer and the landscapes he or she traverses. The Latin *transfero*, "to translate," also means "to bring across," suggesting traversing a physical territory or barrier such as a river or gorge. Both the Latin *transfero* and *traduco*, which means "to lead across," point toward the active force and agentive capacity of translation: translations not only aid us in moving from place to place, or in carrying a burden of meaning from one language to another, but, in the archaic usage in the epigraph above, translations can move mountains. Translations of landscape as renderings, in maps or sketches, can alter perception of places and lead to the transformation of topographies.[2]

This analysis advances the idea that acts of translation are acts of perception.[3] Translation in this sense entails rewriting or re-creation rather than a transformation from one text or spoken utterance to another.[4] I forward a conception of acts of translation as acts of seeing and interpreting. How, I ask, do practices of translation as "renderings" recreate and re-inscribe the brute facts of geomorphology and ecosystems

[2] The literature on landscape, vision, and visual studies is enormous. Among other key theorists see Mary Pratt, Simon Schama, and W.J.T. Mitchell. On the power of translations of landscape into cartographic representation, see Harley and Woodward, Harley, Cosgrove. Within Israel and the occupied Palestinian territories, the work of Benvenisti constitutes a primer in the way naming, cartography, and the imperial gaze works to reconstitute nature, nation, and historical memory. On imagery of the desert and the forest in Israeli politics and literature, see Zerubavel. See El-Haj on the poetics, politics, and practices of Israeli archeology. See Ghazi Falah's meticulous mapping of the extent and location of former Palestinian villages in lands now claimed as part of Israel. On the history of hiking in pre-1948 Palestine, see Stein. For a comprehensive account of the conversion of Palestinian lands into nature reserves and nature parks in Israel, see Kadman; see also Egoz and Merhav on the history of nature parks.

[3] See Pratt on the interlinked roles of vision, politics, and landscape description.

[4] I am indebted to an anonymous reviewer of this article for this insight.

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into sensuous phenomena, visual images made of words? Renderings of the "facts on the ground," and the poetics of landscape description, may be saturated with political implications, positions and meanings. In this essay I investigate how two authors, Raja Shehadeh, an eminent Palestinian human rights lawyer, legal historian and non-fiction writer, and David Grossman, a distinguished Israeli novelist, journalist and activist, rewrite or recreate landscapes in Israel and the occupied Palestinian territories.

The idea of translation as rendition is also used in a second sense, to illuminate how two gifted writers deploy representations of landscape to embody political, historical and personal dimensions of the "situation" in Israel and the occupied Palestinian territories. How are environmental facts and landscape topoi refracted and reassembled by the authors to reveal a character's inner turmoil, the narrator's positionality, or the larger roiled political history of Israel and the occupied Palestinian territories? Slavoj Zizek suggests this sense of translating landscape when he asserts that "already inscribed into the perceived object itself, in the guise of its [the subject's] 'blind spot,'. . . is the point from which the object itself returns the gaze. Sure the picture is in my eye, but I am also in the picture" (Zizek 17). Might Zizek's claim assist us in understanding how the poetics and politics of Israel and the occupied Palestinian territories are translated into topography and moved, from one place to another, as we see and walk these lands painted in tropes by Grossman's and Shehadeh's hands? How are the political, ethical and historical perspectives of these two authors, transcribed into poetics of landscape description, from the operation of bulldozers, the planting of a gardens, the formation of terracing, to the behavior of wild dogs? How are the personal histories of the protagonists in these very different stories about walking "the land," and being in "the situation," translated—in the sense of transposed onto these landscapes and travel narratives?

Two works are at the center of this essay, David Grossman's novel, entitled *To the End of the Land* and Raja Shehadeh's non-fiction work entitled *Palestinian Walks: Notes on a Vanishing Landscape*. Raja Shehadeh and David Grossman are both internationally honored, distinguished journalists. Both are writers of fiction and non-fiction, ardent walkers and fervent observers of the landscapes that surround them. They have both suffered intimately, yet in different ways, from the violence and pain of the historic turmoil within Israel and the occupied Palestinian territories. As public intellectuals, both have participated in international and national fora, as well as in local demonstrations, for dismantling of Israeli settlements in the West Bank and in Gaza.

Grossman wrote in Hebrew, his native language. The novel was initially published in Israel, for an Israeli audience, and only later translated into English. Shehadeh, although Arabic is his native language, chose to write in English to reach an international, cosmopolitan readership concerned with human rights, land rights, and the balkanization of the Palestinian landscape.

Raja Shehadeh was born in 1951 and comes from a distinguished family of Palestinian jurists. Shehadeh's father, Aziz, also a lawyer, was one of the first Palestinians to support a two-state solution to the Palestinian–Israeli conflict. Aziz Shehadeh was stabbed to death in the family's driveway in 1985. Shehadeh's grandfather, Saleem, was a judge in the courts of the British Mandate of Palestine and

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Shehadeh's great-great uncle founded the newspaper Al-Karmil in the last years of the Ottoman Empire. Shehadeh is one of the founders of a prominent Palestinian human rights and property rights non-governmental organization, Al-Haq. In addition to his highly regarded *Occupier's Law: Israel and the West Bank*, Raja Shehadeh has published an account of the Israeli occupation of Ramallah, where his home is located, entitled *Occupation Diaries*. The non-fiction *Palestinian Walks*, was awarded Britain's prestigious Orwell Prize for political writing. Shehadeh deepened the temporal horizon and expanded the territorial scope of *Palestinian Walks* in 2010 with the publication of *A Rift in Time: Travels with My Ottoman Uncle*, his account of his great-great uncle Najib Nassar's travels throughout areas now known as Jordan, Syria and Lebanon.

David Grossman is among the most celebrated Israeli novelists and journalists of the late 20th and early 21st centuries. Born in Israel in 1954, Grossman is also a noted activist and critic of Israeli policy toward Palestinians, particularly the occupation. Grossman began his career as a radio announcer and journalist. Fluent in Arabic and, in his youth, having reddish hair, Grossman was not infrequently addressed as an Israeli Palestinian. These interactions led him to realize that he could pass as a Palestinian, a possibility permitting unparalleled access to Palestinians' life worlds. Grossman used his capacity to travel, observe, and talk to Palestinians. His ethnographically informed journalistic account of Palestinians living in the occupied territories and commuting across checkpoints to labor in Israel evoked the extremely difficult circumstances of Palestinians everyday.

Grossman's non-fiction account of the lives and suffering of Palestinians under Israeli occupation in the West Bank and the Gaza Strip, *The Yellow Wind*, provoked enormous controversy as well as praise within Israel and abroad. Along with his two friends, Amos Oz and A.B. Yeshoshua, both distinguished Israeli novelists and critics of Israeli policy, while remaining strong supporters of an Israeli state, Grossman urged the Israeli government to accept a ceasefire while the United Nations supervised peace negotiations with Lebanon.

George Packer, journalist and *New Yorker* contributor, provides an account of the uncanny links between Grossman's research for *To the End of the Land* and circumstances surrounding the death of his beloved son, Uri, during the last days of the Israeli invasion of Lebanon:

> In February 2004, the Israeli writer David Grossman set out to walk half the length of his country, along the Israel Trail, from the Lebanese border, in the north, down to his home, outside Jerusalem. The journey, a fiftieth-birthday present to himself, would provide material for a novel that he had begun the previous May, about a woman, Ora, whose younger son takes part in a major operation at the end of his military service. . .Ora believes, or at least hopes, that she can keep her son safe by telling the story of his life to her hiking companion. (Packer 50)

Setting the scene for the denouement, Packer continues:

> Grossman was on the Israel Trail for thirty days, waking at five-thirty and walking about ten miles a day, occasionally joined by Michal. He stayed in rented rooms, in farming villages, where after dark, he took notes on what he had seen: the trees and flowers of the Galilee, a group of Arab shepherd boys. The journey frightened him. He was an urban man, afraid of navigating his way home from afar. In Israel, being on your own in nature has its perils. An Israeli soldier had been kidnapped near the hiking trail recently and murdered. (Packer 50)

On August 14, 2004, asleep at home, Grossman was awakened in the middle of the night by a "notifier," an Israeli term for someone whose task it is to alert the living of the death of a relative serving in the Israeli Defense Force. Grossman's son, Uri, had been killed in action during the last hours of Israeli invasion and operations in Lebanon. After learning that Uri had been killed, Grossman resumed writing *To the End of the Land*.

Few lands in the Middle East are subject to more conflicted, contested, torturous layers of claim and counter-claim, to cultural, legal, ethnic, territorial and religious entanglements than the region that might be called Israel-Palestine.[5] The geophysical, mineralogical and biological features of this region have been drafted into a political and economic struggle in which control of descriptions as well as control over ownership and political status are contested, often violently. Trees, for example, are not merely symbolic tokens in a war of landscape descriptions, but material tokens of the legal and national ownership status of particular patches of the landscape.[6]

Simon Schama's magisterial tome, *Landscape and Memory* (1995), forms the lyrical bedrock for contemporary discussions of memory, terrain, and perception. In *Sacred Landscape*, the Israeli historian Meron Benvenisti introduces his provocative history of the early decades of Israeli settlement by quoting and then reflecting upon Simon Schama's aphorism: "Landscape is the work of the mind. Its scenery is built up as much from the strata of memory as from layers of rock" (Benvenisti 1).

Naming as well as mapping are among the instruments used to shape memory as well as practices. Building upon this foundation, Benvenisti cites the groundbreaking work of historian Thongchai Winichakul. In *Siam Mapped: Constructing the Nation Body*, Winichakul asserts:

> A map is perceived as a scientific abstraction of reality A map merely represents something that already exists objectively 'there.' In the history I have described, this relationship is reversed. A map anticipated spatial reality, not vice versa. In other words, a map was a model for, rather than a model of, what it purported to represent-it had become a real instrument to concretize projections on the earth's surface. (Winichakul 130)

Benvenisti is the son of an influential Israeli geographer who, in 1949, just after the war of 1948, was one of a group of scholars "well known in their respective fields of cartography, archeology, geography and history," who gathered in the prime minister's office in Tel Aviv. The charge of the prime minister was to change the names of more than two thousand Arabic place names to Hebrew in an effort the Hebraicize and nationalize the landscape.

All landscapes are ambiguous, multi-dimensional, continually changing at varying time scales. We are taught through graphic and textual media how to see, what to see, and how to interpret what we perceive. Benvenisti reveals, through his autobiographical

[5] See Rafi Segal et al., and Weizman for a deeply researched Foucauldian analysis of space, power and politics of Israeli control of space in Israel, on the borders, and within the occupied Palestinian territories. See also Sine Najafi and Jeffry Kastener, Salim Tamari, and David Shulman.

[6] For a nuanced legal and political analysis of the contestation of landscape and land rights in which both Israeli and Palestinian participants use trees as material and symbolic vessels, see Irus Braverman. See Bardenstein for a nuanced analysis of the intersection of poetics and politics of trees, oranges, and prickly-pear cactus in Israel-Palestine.

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reflections and painstaking historical research on the post-Independence war, how his geographer father and the team of Israeli scholars labored mightily to rename and reclaim an ancient landscape that was most recently Mandate Palestine, under British control. In large part, their mission was achieved through a marriage of biblical studies, archeology, control of the archives, and war. But renaming was also an act of word magic coupled with political power: the committee changed the names of hundreds of Arabic toponyms to Hebrew homonyms or cognates, erasing Arabic place names and inscribing Hebrew names on the map as well as road signs guiding travelers through this recently conquered, newly Israeli landscape. The new map of Israel produced not only an erasure from memory. It was an instrument for reorganization of the way the land was perceived and governed.

Ancient/contemporary Israel was being transposed and translated onto the renamed lands. Through renaming, a specific territorial imaginary was being transposed over and onto the land. Arabic place-names, repositories of indigenous knowledge, lore, and religious belief, names that could be sounded and understood in Arabic, were being erased. In a recursive cycle, this renaming and re-mapping became the plot line, one instrument in a colonizing process that continues up to the present day,

Benvenisti's account of this process is illuminating and provocative:

> [...]Now it was necessary to establish "facts on the ground," and the creation of a Hebrew map was an extremely powerful means of doing so, no less important than the building of roads or the founding of settlements [...] the map infused with the sense that a new-Jewish-reality had indeed been created in the desolate expanses of the Negev. (Benvenisti 14)

What kinds of landscapes have David Grossman and Raja Shehadeh produced? What are some of the key topoi on which these writers focus and how are these topoi rendered? How might their strategic use of landscape description suggest aspects of their positions on "the situation?" We begin this journey by thinking about walking.[7]

To The End of the Land is the story of two people in motion: Ora, the mother of two young men, one of whom has reenlisted in the Israel Defense Force; and her childhood lover, Avram, who is the father of her beloved son, Ofer. *Palestinian Walks: Forays into a Vanishing Landscape* is a story of one person, Raja Shehadeh, in motion. The two people at the center of *Land* are walking in territory identified as Israel, while Shehadeh, the narrator and protagonist of *Walks*, is walking through land identified he identifies as Palestinian.

Very early in *To the End of the Land* we are told by the omniscient narrator that Ora will be in motion.[8] Ready to move up north with Israeli troops preparing to invade Lebanon in 1987, Ofer calls his mother after she has delivered him to a mobilization site. We listen to her logic about not staying fixed in the house, a form of magical thinking: "But every moment she spends at home is dangerous for her, she knows it, and dangerous for him too." To not be home, according to this logic, is to not be present to

[7] On the practice of the *tiyul*, hiking, and getting to know the land in pre- and post-independence Israel, see Stein (2009).

receive the notifiers, the Israeli officials who would knock on her door, early in the morning, in the event that Ofer had been killed.

Calling Ora while he is en route north, Ofer questions her, displaying his own anxiety and annoyance:

> "[L]et's say I get injured or something-where do they find you?" She doesn't answer. They don't, she thinks, that's exactly the point. And something else flickers in her: if they don't find her, if they cannot find her, he won't get hurt. She can't understand it herself. She tries to. She knows it makes no sense, but what does? (Grossman 81)

Dumped by her Palestinian driver on the edge of a field at dawn somewhere up in northern Israel in a region called the Galilee, Ora orders her old lover Avram to pick up his pack (originally packed for Ofer for a trip planned with him before the emergency call up and his re-enlistment in the IDF) and get on with it, walking with him. She announces to him:

> "I'll tell you everything on the way; we can't stay here anymore."
> "Why not?"
> "I mustn't," she replies simply, and as she utters the words she knows she is right, and that this is the law she must now obey: not to stay in one place for too long, not to be a sitting target—for people or thoughts. (Grossman 118)

As their journey from the northern edge of the Galilee proceeds south, it becomes clear that the journey has little or nothing to do with the landscape, and even less with it being a distinctively Israeli or historically significant landscape. Rather, the purpose of the trip is not only "to flee the news," but also to narrate Ofer's life from his conception, birth, early childhood and adolescence, up through his first love, young adulthood and his first service as a young man in the Israeli Defense Force. Ora's travels with Avram are a hike of magical thinking in two ways: to forestall or prevent Ofer's death by not being present to receive the news, and to narrate his life as a means of keeping him alive. Ora's narration of Ofer's life is simultaneously a performance that animates her son, enlivens and protects him by *saying* his life, and, at the same moment, Ora is vocalizing a funeral oration. There is something much deeper, more primitive and more unnerving going on with Ora and her insistence on speaking of Ofer. Her telling his life is not merely narrative or remembrance. In speaking Ofer, in reading Ofer, we as readers, Grossman as mourning father and as author, and Ora and Avram are keeping him whole, alive, with them on their journey away from death, from "the situation," from carnage in Lebanon.

What is the landscape in which Ora and Avram find themselves at dawn, on the first morning of their journey? Grossman as omniscient narrator, above the scene at dawn, offers this rhapsody:

> Daylight burgeons as they lie on the edge of a field, bright shades of green unfurl as far as the eye can see, and they wake from a nap, still blanketed with a gossamer of dreams. They are the only two people in the world, there is no one else, and the earth steams with a primeval scent, and the air hums with the rustle of tiny creatures, and the mantle of dawn still hangs overhead, lucent and dewy, and their eyes light up with little smiles of not-yet-fear and not-yet-themselves. (Grossman 116)

This passage, in its poetic, pastoral tropes, evokes the figure of dawn and her rosy fingers in the Odyssey. We are situated a dreamy, misty landscape, with few if any

features other than impressionist strokes of color. It is a landscape without people, without specificity, steaming with a primeval scent if not located in a timeless primeval epoch.

Is this, as anticipated, an Israeli landscape that is a counter-scape to Raja Shehadeh's landscapes? What would be the marks of an Israeli landscape? The reader is alerted, however, that Ora is not really interested in nationalist claims or landscapes. Ora wants to flee not only the news of "the situation" but she wants to be outside or at the end of the country:

> "Drive," she said when she sat down next to Sami.
> "Where to?"
> She thought for a moment. Without looking at him, she said, "To where the country ends." (Grossman133)

In a single sentence containing a view of land and nation under intense compression, Sami, Ora's Palestinian driver lets go with a heated reply: "For me it ended a long time ago," he hissed" (Grossmann 133). How does Ora perceive the cultural landscape? What kinds of artifacts, at the scale of a well or at the scale of a village, are portrayed and what is the nature of Ora's gaze upon them?

> At the top of Keren Naphtali mountain, on a bed of poppies and cyclamens, they lie sweaty and breathless from the steep incline [....] Chiseled stone ruins sprawl behind them, the remnants of an Arab village or perhaps an ancient temple. Avram – who happened to flip through an article not long ago – believes the stone is from the Roman era, and Ora welcomes his theory. "I can't deal with Arab village ruins now," she says. (Grossman 267-268)

Immediately following this exchange, the image of an Arab village landscape flashes before Ora in a kind of nightmare scene:

> But a momentary illusion in her mind, composed instantaneously from the ruins, projects a tank roaring down a narrow alley-way, and before it can trample a parked car or ram the wall of a hose, she moves her hands in front of her face and moans, "Enough, enough, my hard drive is overloaded with this stuff." (Grossman 268)

Precisely because Ora is fleeing the news, desires to be in a place where the country ends, beyond the prism of nationalism and the prison of nationalist ideology and the conflict, the last thing she needs to see is evidence of a Palestinian landscape, or a landscape in which wounds of Israeli history and conflict is embedded.

Landscape, in *To the End of the Land*, is never explicitly described as an Israeli landscape.[9] More often Grossman's loving accounts of the land are descriptions of local and regional biodiversity. The pleasure Ora finds in wildflowers is intense:

> She quickens her steps. The path narrows, and bushes of spiny-broom—she remembers the name; that's what that guy was talking about—as tall as she is blossom in yellow on either side, giving off a delicate perfume. And there are those little flowers, yellow and white chamomile blossoms that look like they were drawn by children, and citrus shrubs, and hyacinths, and pale blue stork's bill, and the beloved Judean viper's bugloss, which she had barely notices all these days, but what had she noticed? "And look,'" she says,

[9] Commenting on *To the End of the Land*, some critics have focused on the spatial sense of the title that suggests a walk beyond or away from the nation of Israel, a place beyond the national boundaries.

> pointing happily, expanding her lungs and her eyes: "That pink over there is gorgeous-a flowering redbud tree." (Grossman 284)

Precise yet lyrical common plant names proliferate throughout the text. Despite the fact that they are walking through northern Galilee, one the most storied regions for all three Abrahamic religions there are few references to Jewish or Israeli landscape, nor are many biblical references to ancient Israeli or Roman history mentioned.[10]

Grossman produces a landscape leached of historicity, despite the fact that everwhere they walk history permeates the land. Grossman has created the landscape Ora sees, translating Ora's wish to not only "flee the news" in the sense of current events, but her need to flee the entire realm of historicity, to get outside of Israel, its boundaries and its news, and into a nature devoid of human fashioning. The landscape descriptions Grossman produces are never proxies or alibis for Israeli nationhood or even Israeli fauna and flora. The Galilee, reputedly one of the most beautiful regions of Israel, and saturated with layers of historical meaning is never fashioned as a particularly Christian, Jewish, or Muslim landscape. We see the Galilee through the eyes of a woman who desires, and therefore finds, a lush landscape, rich in plants, in forests, streams, and scenic views. Ora's averted glance rebounds from the signs of ethnicity, religious history, loss and struggle that surround her.

Ora and Avram, walking south from the northernmost region of the Galilee, up against the border with Lebanon, are traveling in a landscape saturated with meaning and memory of Israeli sons and daughters that were lost in struggles with Palestinians and other Arab nations. As Ora narrates her son's history, she craves deliverance from the overload of memorials signaling grief, mourning and loss of other sons, in other Israeli conflicts, shunning and averting her eyes. Even Avram participates in shielding her from signs of loss and war:

> [...] He presses two fingers together and smiles, trying unsuccessfully to distract her from the sparse grove of cypress trees—twenty-eight of them, each with a wooden name plaque, a cypress for each of the men killed here in April and May of 1948 while trying to capture the fortress from the Arab fighters. (Grossman 285)

As she walks, however, Ora is unable to prevent herself from hearing the recitation of a poem, verses in which sons and botanical imagery are expressed in similes and irritatingly amplified by rebounding from the mountains around them:

> "Go on, go on," she murmurs, heroically passing a plaque with a poem by Moshe Tabenkin, where a moustached tour guide stands reading it out loud to a group of tourists. They must all be deaf, Ora thinks angrily and speeds up: he's practically yelling. The mountains echo back to her:
>
> *Our boy was-like a pine in the woodlands*
> *Was-a fig tree putting forth its figs.*
> *Our boy was-a myrtle of dense roots*
> *Was the most fiery of poppies.* (Grossman 286; italics in original)

[10] The cultural function of the *tiyul* or hiking the land, for post-Holocaust, eastern European Jews, was an act of fundamental importance. For cosmopolitan Jews from Europe, walking the land was a monumental project of familiarizing themselves with a radically unfamiliar environment in a way that was not only cognitive but somatic and psychological. I am indebted to Bella Brodzki for this insight.

At the peak of Mount Arbel, above the Kinneret Valley, Avram and Ora take pleasure in following the flight of an eagle as it glides "against the blue sky" until:

> [O]ra notices a plaque in memory of Sergeant Roi Dror, of blessed memory, who was killed on this cliff on June 18, 20002, during a training operation of the Duvdevan special forces unit:
> [H]e *fell as gently as a tree falls.*
> *There was not the slightest sound, because of the sand (The Little Prince).* (Grossman 425; italics in original)

The narrator continues:

> Without a word, they get up and flee to the opposite end of the mountaintop, but there is another monument in their new place of refuge, in memory of Staff Sergeant Zohar Mintz, killed in '96 in Southern Lebanon." Tears flow from Ora's eyes and she asks Avram: "Oh, Avram, where will this end? Tell me, where will this end? There's no room for all the dead." (Grossman 425)

It is no accident that Ora and Avram flee to the countryside, as far away as they can get on a nature trail. Although Grossman is a keen observer of appearances, of plant life, water, and forest animals, Ora and Avram do not wish to get "to know the land." While they pause to take in the fragrance and beauty of natural scenes, pausing momentarily, they are on a journey away from the news, to avoid the knowledge of the moment—the latest incarnation of the war. Ora does not want to see memorials that punctuate sites along the trail; she averts her eyes from stone plaques and inscriptions because she fears her son may become memorialized in the same way. To gaze upon these memorials is to gaze on the possibility of Offer's death.

If Ora travels through the landscape averting her gaze from signs of memory, conflict and history, the loss of Israeli youths that flank the Israel Trail, she is devoted to remembering her son Ofer. The trail really becomes a substructure supporting her recapitulation of Ofer's life. In a fantasy, Ora imagines herself reassembling Ofer by conjuring him up by placing his clothes on a rock:

> [S]he has the urge to dive down into the backpack again and grab his clothes by the handful, spread them out here in front of Avram, on the bushes and on the rocks, and conjure him from the clothes-his height, his breadth, his size. Excitement flutters down her body: if she really tries hard—and for a moment she almost believes that anything is possible on this journey strung along on a thin web of oaths and wishes-she can pull him out, deliver Ofer himself from the depths of the backpack, tiny and delightful and twitching his arms and legs. She settles for an army hat, a pair of sweatpants, and the *sharwals*, and these make her happy, with her arms entirely immersed, kneading her child out of the fabric like a village baker shoulder deep in a basin full of dough. (Grossman 278)

Through acts of narration and recollection, and acts of re-collection of Ofer's things—his clothing—"on the bushes and on the rocks," Ora and Avram walk through the Galilee and Kinneret, remembering and re-collecting Ofer. These are acts of magical thought and action. At the same moment, these acts help Ora to integrate the shock of realization, to begin to imagine and deal with her premonition that her son may be killed, or may be dead already, as she and Avram walk the trail and recite his life. Is Ofer perhaps re-enacting Isaac's sacrifice? "Ofer" in Hebrew is a young deer but the choice of name also echoes the English "offer." The landscape, as described by Grossman is extraordinarily beautiful, described in terms that might be called springtime sublime. Can the rocks on

which Ofer's clothing is lovingly laid call forth Abraham's willingness to sacrifice his son as well as Ora's relinquishing Ofer to the Israeli army? At the same time, this is no religious site, no recognized and named place. Ofer's clothing is laid out on an anonymous rock shelf. It is as if Ora had hitched a ride on Baudelaire's exclamation: "*N'import ou mais hors de ce monde*!"[11]

When, for a while Ora and Avram emerge beside a road, and the path markings have disappeared, the narrator informs us:

> The road is not especially wide, but vehicles zoom past frequently, and they both feel slow and dull in comparison. They would happily retreat to the quiet, light-filed meadow, or even back to the shadowy forest. But they can't go back. Ora cannot and Avram seems to have been infected by her onward-and-forward purposefulness. They stand there confused, looking left and rights, pulling their heads back with every passing car.
> "We're like those Japanese soldiers who emerged from the forests thirty years after the war was over," she says. (Grossman 326)

The contrast with the landscapes that Raja Shehadeh discovers and describes on his walks in Palestine could not be more striking. Shehadeh too is on the move and fleeing. He recoils from a sense of claustrophobia living in dense, lively Ramallah. But more than fleeing life in Ramallah, in his walks or *sarha* in the hills, Shehadeh was seeking a refuge from "the situation" Grossman's term for the trauma, conflict, and carnage associated with Israel's relations with Palestinians living within Israel as well as Palestinians inhabiting the occupied Palestinian territories: "The hills began to be my refuge against the practices of the occupation, both manifest and surreptitious, and the restrictions traditional Palestinian society imposed on our life. I walked in them for escape and rejuvenation" (Shehadeh, *Palestinian Walks* 5). After returning to live in the occupied Palestinian territories, following in the footsteps of his distinguished father, a lawyer, and his grandfather Saleem, a judge under the Mandate, who loved going on a *sarha* with his cousin Abu Ameen, roaming freely and disappearing sometime for weeks or even months. Shehadeh informs us that

> To go on a sarha was to roam freely, at will, without restrain. The verb form of the word means to let the cattle out to pasture early in the morning, leaving them to wander and graze at liberty […] A man going on a sarha wanders aimlessly, not restricted by time and place, going where his spirit takes him to nourish his soul and rejuvenate himself. (*Palestinian Walks* 2)

Like Ora and Avram, Shehadeh found he must keep on the move, and to move freely and without a well-thought out plan. Shehadeh, unlike the desperate, if heroic and ragged protagonist Ora, seeks and discovers a very different kind of landscape, one that is replete with the richness of nature, green, many hued and various. Unlike Ora and Avram, Shehadeh pauses often to take in not only the biogeographic aspects of a landscape, but its specific cultural and historic character. Shehadeh travels and translates the terrain as a pre-eminently Palestinian landscape. In fact, it is in the profusion of landscapes in which nature and Palestinian labor and ingenuity are mixed

[11] The original text, in Baudelaire's conversation with himself, in his volume *Spleen de Paris*, is "Enfin, mon âme fait explosion, et sagement elle me crie: 'N'importe où! n'importe où! pourvu que ce soit hors de ce monde!'" (n.p.)

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that Shehadeh seems to find his greatest sense of release and rejuvenation, landscapes that are saturated with the craft and labor of his family and his countrymen.

It is in Shehadeh's portrait of a dwelling constructed by his grandfather Saleem's cousin, Abu Ameen, high in the hills above Ramallah, that Shehadeh's pleasure and excitement in a landscape both cultural and natural are manifest. Above a cliff Shehadeh discovers a *qasr*, an indigenous stone structure in which farmers stored their crops and slept on an open roof. Shehadeh shouts out for joy at finding this relic of the past, sign and symbol of the Palestinian farmer and his landscape, and his shout of "*SARHA*!" literally resounds throughout the hills, echoing from hill to hill until "I felt I had somehow touched the entire landscape." Shehadeh's shout is an embrace of his land and landscape, the hills of his immediate ancestors, and the landscape of agrarian Palestinian society. The echoing shouts expand out into the Palestinian hillsides: an auditory claim of exhilaration and land rights. But his epiphany does not stop there.

It is above the terrace on which the *qasr* rests that Shehadeh provides an intimate portrait of the mutual imbrication of human craft or *metis* and the natural world, a hybrid culture-nature meeting that underlies his vision of landscape in the hills everywhere:

> Along the terrace wall was a rock rosebush with its thick leaves and muted pink flowers. It climbed hesitantly over the stones, green against the gray as if someone had carefully chosen it to decorate this ancient wall. The stones with which the wall was built were carefully picked and piled together, and had held back the soil over many years without a single one of them falling, come rain or flood. Between these neatly arranged rocks more cyclamens grew [...] By the side of the steps was a yellow broom with its spikey green leaves. Its sweet scent filled the air. Lower down were some tall white asphodels and lower still bunches of the blue sage... And when I looked up at the next level, I saw another beautiful garden, graced by a fabulous olive tree many centuries old, whose shallow roots were like thick arteries clinging together, clasping the ground firmly, forming a perfect wooden furrowed seat on which to sit and rest one's back against the trunk. I felt I could sit all day next to this qasr and feast my eyes on this wonderful creation. (*Palestinian Walks* 9-10)

What is Shehadeh describing in this passage? The reader sees a proliferation of color—yellow, pink, grey, green—and fragrance—a marvelous intertwining of wildflowers indigenous to the area and other flowers planted by the hand of Abu Ameen or his wife. Even more than the conjunction of opportunistic species with cultivated flowering plants, we are treated to the description of an amazing, multi-generational landscape composed of rock retaining walls, soil, plants, and the magnificent stone *qasr*, a wonderful creation that is the result of years of labor interwoven with decades of weathering, winds, rains, and the drift of wild pollen and seed. Here asphodels, blue sage, cyclamen, and rosebushes take root in the interstices of a man-made Palestinian retaining walls and a landscape that has been shaped over decades if not centuries. It becomes a site that is distinctive in itself and, in synechdocal relationship with the whole of the Palestinian landscape, shaped over the centuries by shepherds and olive farmers, as well as traders, craftsmen, judges, lawyers and educators.

Shehadeh claims to have left the practice of law after losing cases of land appropriation, the interposition of "the wall" on Palestinian farmers' lands, the cutting into the landscape by Rome Ploughs to make apartheid-like superhighways for Israeli

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settlers commuting from the recently colonized eastern settlements to cities on the coast, Shehadeh never really left his work of advocacy. One reading of *Palestinian Walks*, and the volume of first person journeys over an even wider territory, *A Rift in Time: Journeys with my Ottoman Uncle*, suggests that Shehadeh simply exchanged the agon of legal battles in Israeli land courts and other governmental fora for another form of advocacy: first person, non-fiction accounts of the costs being sustained by Palestinian society, landscape, flora, fauna, soils, and water since the war of Independence, but particularly since the occupation of the West Bank by settlements.

For Ora and Avram the larger history, "the news," current events, "the situation" is all anathema to be fled. For both, the only form of historical narrative that is crucial and bearable is the narrative of their lost son. Ora and Avram's flight into the Galilee is not an expansion but a contraction. Their sojourn into Galilean nature can be seen as an inwardly circling spiral in which they dive deeper into their most intimate history and experience with each other and, for Ora, with Ofer. Landscape then becomes mere setting and surround: the natural scaffolding or staging on which their wounds are exposed, nursed and narrated.

For Shehadeh the entire text of *Palestinian Walks* is a testament, in the form of six *sarha*, including an imagined one at the very end of this small volume, to the physical fragmentation of a Palestinian landscape, a balkanization which, with its elevated highways for Israelis and its underpaths and lower byways for Palestinians, crudely marks out the larger outlines of an apartheid-like dual-system of transport, citizenship, economy, and landscape. This is landscape portraiture on a larger frame than the micro-level detail lovingly described by Shehadeh in his musing on the cascading terraces, graced with flowers, in which his grand-uncle's qasr was built. Shehadeh rebuilds the *qasr*, in part, with his own hands, an excavation that has personal, familial, and national meaning.

Shehadeh describes the ways in which the landscape is has three modalities, Palestinian, Israeli, and geomorphological, reflected in the *qasr*:

> As I walked up I looked at the unterraced hill to my left. What, I wondered, would it take to clear this and terrace it? What a feat it must have been to look at the hill and plan the subdivisions… They must have been very careful to follow the natural contours, memorizing the whole slope before deciding how to subdivide it… Where once was a steep hill there was now a series of gradually descending terraces. In this way my ancestors reclaimed the wild, possessed and domesticated it, making it their own. (Shehadeh 11)

Through Shehadeh's own reflections, the reader sees this landscape as a product of decades, if not centuries of Palestinian labor and, as a product of art, in the sense of craft knowledge or *metis*, the indigenous knowledge of Palestinian peasant cultivators and herders. Shehadeh insists we are also looking at a cultural landscape that reflects and embodies the lived practices of his ancestors, who have merged their labor with the land, resulting in his final assertion: making it their own. *Palestinian Walks*, then, reveals in places, patches of a Palestinian landscape, a landscape thoroughly shaped, carved, remade. It is a landscape made with local knowledge and labor, an artifact in harmony with the *genius loci* or spirit of the place—"careful to follow the natural contours"—of

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the existing environment, yet informed by the needs and aspirations of Palestinian peasantry.

At the same time, Shehadeh invites the reader to witness another landscape, prefigured in the subtitle to *Palestinian Walks: Forays into a Vanishing Landscape*. The trope, "a vanishing landscape," is a mild, somewhat sentimental, nostalgic prelude to the landscapes of the Israeli invasion, to the violence, crudity, and ugliness of what Shehadeh witnesses on his land.

Shehadeh's account of his journey into a nature reserve with his friend Mustafa Barghouti, a doctor and politician, in 1987, provides a pungent description of how the intrusion of Israeli settlements has penetrated former Palestinian lands, soiling Shehadeh's boots and his experience of a *sarha*. In 1999, an order was passed forbidding entry into "area C" by non-Israeli nationals. All nature reserves are categorized as "area-C" and forbidden to Palestinians without permission from the military government. Shehadeh leads us into a nature reserve called *Shemurat Delavim*, located below the settlement of Dolev:

> The track we were following diverted from the *wadi* that circled the Dolev hill and lead to what appeared to be a country club where Israelis and tourists could come to enjoy our lovely hills…
>
> As we neared the top of the hill the clods of soil began to feel wet even thought there was no spring nearby and it hadn't rained. We soon realized that we had walked into the open sewers of the Jewish settlement of Talmon to the North. The settlement might have had a rubbish collection system, but it did not have one for treating sewage, which was just disposed of down the valley into land owned by Palestinian farmers. We tried to step lightly so as not to drown our shoes in the settlers' shit. (*Palestinian Walks* 163)

If the saturation of Palestinian lands with settlers' shit is one instance of the Israeli invasion of Palestinian landscape, Shehadeh's description of Israeli settlements in the hills around Ramallah, above Ramallah and, indeed, throughout the entire landscape of the occupied Palestinian territories that he walks at night, is less bucolic: "When I look at night from the roof of my house at the horizon I can see the yellow lights of these illegal outposts creating an illuminated noose around the city."

Shehadeh's descriptions of the "separation" wall offer the most disturbing descriptions of the Israelification of the landscape:

> But the most destructive development, which boded only misery and spelled continued conflict for the future was the wall begin constructed by Israel. This stretched in a jagged course that was determined not only by Israeli military considerations but also by the special interests of the settlers and land mafia lords, slicing through the hills, destroying their natural shape, gulping large swaths of Palestinian areas. Only in part did it follow the 1967 armistice's internationally recognized border between Israel and the Palestinian territories, which had been deleted from official Israeli maps. The "settlement blocks" Israel planned to annex, which thrust like daggers into the Palestinian land, were not sheathed by the wall. (*Palestinian Walks* 181)

If Ora's journey with Avram is a journey where orientation in space and time appears less important than movement, a natural landscape in which Ofer's soul can hover over the landscape and in their memory, Raja Shehadeh's landscape is deeply rooted in the past, the present, and even in the future.

As Shehadeh scrapes the soil with his own hands, and then with a rock that he uses as a chisel to uncover a stone *a'rsh* or throne next to his great-grand uncle's *qasr*, he

found himself sitting and fitting into a "monumental chair" from which he "did not want to move." Sitting in this stone throne, overlooking a landscape of hand-hewn agricultural terraces, Shehadeh describes a profound transformation of feeling and the revitalization of memories of his family, his great grand-uncle, his grey hair and cane and the pale curve of the bald crown of his smooth head. Shehadeh's memories arise as he meditates on his family, the place of the *a'rsh* and the *qasr* and Abu Ameen becomes the ancestral presence that presides over this chapter, fittingly entitled *The Pale God of the Hills*: "As I sat there on the *a'rsh* the whispers of the pine trees sounded like the conversation of a family gathered in a circle in their garden. As I listened the memories of Abu Ameen and the kind of life he lived began to come back" (*Palestinian Walks* 17). Shehadeh's landscape descriptions, as we have seen, vividly describe the obliteration of what remains of the vanishing Palestinian landscape in the present. A strange imagined encounter with a young Israeli settler at a stream "shimmering in the mid-morning light" takes the form of a tense, hostile yet provisional stand-off with Shehadeh asserting:

> I have not been able to enjoy these hills since your people came. I walk in fear of being shot or arrested. There was a time when this place was like a paradise, a cultivated garden with a house by every spring. A small, unobtrusive house, built without concrete . . . And the Jews came like the serpent and ruined everything in the idyllic garden. Whether we call it Israel or Palestine, this land will become one big concrete maze. (*Palestinian Walks* 195)

This reflection, posed in his imagined response to the young Israeli settler, is Shehadeh's portrayal of the future of the landscape. Shehadeh does not hesitate to anchor his perceptions of the Palestinian landscape with the Israelification of the occupied Palestinian lands in stark terms: a paradise, a cultivated garden is being destroyed and in its place a concrete maze will arise. This is no elegant garden folly of the 18th century, nor is it a Renaissance maze in an Italian garden, replete with statues of beasts and gods, fierce and imperious. This is a maze that induces terror in the heart of the traveler, of the pilgrim, in which the familiar turns into the fathomless and uncanny.

Ora and Avram are not disturbed by a lack of orientation or the vagaries of making their own trail and then finding or relocating *The Israel Trail* as they make their wandering way south. In fact they are somewhat delighted to realize that it doesn't matter to them where they are. Even within the formal, legal, territorial boundaries of Israel, they often discover they are lost, disoriented, and confused. And they are not in the least phased by their lack of orientation. Isn't this the purpose of their flight, to flee the relentless news, the military emergency, and the bulletins from the battlefield in Lebanon? Although Ora seems to be a cosmopolitan, left-wing Israeli, with "enough of this stuff" on her hard drive, she intentionally directs her attention inward. Disorientation is one of the purposes of their flight into what they think of as nature, the wilderness. Ora discovers she has left a notebook in which she has been making notes during their journey and alerts Avram "with frightened eyes:"

> "Listen, I'm such an idiot, I left the notebook there."
> "Where?"
> "Down there, where we slept."
> "How?"
> "I was writing a bit this morning, before you woke up, and I somehow forgot it."
> "So we'll go back."

> "What do you mean we'll go back?"
> "We'll go back."
> "It's a serious hike."
> "So what?"
> She snivels. "I'm such an idiot."
> "It doesn't matter, Ora, it really doesn't matter." He smiles. "We've been going around in circles most of the time for a week anyway
> He's right, and a warm ripple gurgles in her at the realization that only she and he can understand how little it matters, to go on or go back, turn around, lose their way. The point is to be in motion, the point is to talk about Ofer." (Grossman 278-79)

For Shehadeh, disorientation in the Israeli-made maze that the occupied territories have become is a nightmare from which he struggles to extricate himself. Ora and Avram, confused and wandering down a trail in the Galilee, are traveling through lands they have never visited, and with which they are completely unfamiliar, yet they are at home within the nation-body of Israel. Raja Shehadeh discovers himself within the Israeli maze of new roads and new construction on a journey back from the Jordan border and terrified:

> A slight damper on my audacity was my desire not to repeat a terrifying experience I had a few months earlier when, driving back from the Jordan valley, I got lost. I must have taken a wrong turn and found myself in the midst of new settlements and industrial zones, vast open spaces that made me wonder what country I was in. I told myself not to panic and that if I continued driving westward I must eventually emerge in an area I would recognize. But the further I drove the more lost I became. All the signposts pointed to Jewish settlements. I could find none of the features that used to guide me on my way: that beautiful cluster of boulders, those cliffs just after the bend that dips into the valley and up again onto the road with the attractive village on the right. "Where am I?" I kept asking myself. And I tried to pretend it was just a game. I had enough gas in my car and eventually I would find my way out of this maze. But as time passed and I was not seeing anywhere I recognized, panic set in. As a child I had a recurring nightmare in which I found myself in a strange place unable to find my way home. I would try to shout for help only to realize that I had no voice [...] I seemed to be the sole traveler in this never never land, experiencing a waking nightmare entirely alone [...] I felt I had finally been ensnared in the labyrinth of settlements I had long been pursuing in court and would never be allowed to escape. After my gas ran out I would have to remain here until someone came here to save me. But who other than armed settlers roamed this new world in the midst of my old familiar surroundings? I was utterly exhausted when, in the end, I finally managed to find a way out. How I did so, I will never know. (*Palestinian Walks* 182-83)

Shehadeh carries us into his experience of radical disorientation that has a nightmarish aspect. What began as a journey home from the Lebanon border, a journey through familiar territory, becomes increasingly a journey into deep confusion, anxiety and ultimately panic. The familiar landscape becomes the uncanny: familiar yet indecipherable, illegible, a labyrinthine landscape that induces vertigo and panic, populated by signposts posted by aliens in foreign language and new names. It is a landscape that ratifies the invaders' cartography and confuses the local Palestinians. Shehadeh literally brings us into a psychological descent, a vortex in which we, like him, are carried into a phenomenological matrix: the maze of new Israeli highways, streets, and settlements that newly encrust a once familiar turf. How can the familiar become terrifying? When it leads us deeper into confusion and we know, somewhere beyond the maze lies home but we don't know how to get there.

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The contrast between Ora and Avram's response to being disoriented on their walk and Shehadeh's response to being lost could not be more striking. Shehadeh is traveling in his homeland. His discomfort at being lost may be triggered initially by the anxiety of disorientation, but it rapidly escalates into panic. Shehadeh finds himself in the nightmarish situation of being out of control and at the mercy of foreigners in a landscape riven by Israeli construction and destruction. In contrast, Ora and Avram actually want to get lost. Being outside of time and familiar places is a goal: as they walk the trail they are in a kind of never-never land, revisiting the vanished landscape of their relationship.

On the morning of the first day, Grossman paints the landscape in the roseate colors of French Romantic painters, with the chroma and glow of a Fragonard young woman on a swing:

> Mist rises from the fragrant earth as it warms, and from the large, juicy rolls of excrement left by the cows that proceeded them. Elongated puddles from the recent rains reply to the dawn sky, emitting modest signals, and frog leap into the stream as they walk by, and there is not a human being in sight. (Grossman 127)

For Ora and Avram, two citizens fleeing knowledge of their country, not caring where they wander, the landscape is their apple. They are free to wander wherever they wish in the Galilee. At the very beginning of their journey the encounter an obstacle, a gate, and are free to open and enter into the trail beyond:

> She…realizes that part of the fence is a narrow gate. She looks for the tether that secures it and finds a twisted rusty wire… Avram stands next to her without lifting a finger… But when she asks for his help he pitches in immediately, after she explains what needs to be done- he studies the tether for a long time, hoists the loop over the fence post in one swift motion, the barbed wire falls to the ground at their feet, and they walk through. (Grossman 127)

This scene of immeasurable freedom to walk wherever one wishes in the Israeli landscape is a pastoral miniature mirroring the psychological horizon of Israeli citizens who assume a free, untrammeled access to the landscape, to cross boundaries, gates, or to bypass twisty old roads via elevated highways. In this move tossing the barbed wire over the fence, Israeli freedom to move is rendered visible and performed. Contrast this scene of freedom to roam and cross boundaries with Shehadeh's account of restriction of access to hundreds of villages, all cities, and the channelization of movement into marginal paths and inferior roads passing below the highways facilitates the free flow of Israeli citizens from the settlements to Israeli commercial hubs on the coast:

> We now moved in our own country surreptitiously, like unwanted strangers, constantly harassed, never feeling safe. We had become temporary residents of Greater Israel, living on Israel's sufferance, subject to the most abusive treatment at the hands of its you male and female soldiers controlling the checkpoints, who decided on a whim whether to keep us waiting for hours or to allow us passage. (Shehadeh, *Palestinian Walks* 180)

If the gate, bound by wire, can be opened at the mere flick of Avram's wrist, revealing a vista of freedom, vegetation, an open landscape to explore and forget, if only for a moment, "the situation," the figure of barbed wire plays a role in Shehadeh's unsparing description of constriction of access to other West Bank cities:

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> All entrances to the city [Ramallah] were controlled by the Israeli army. At the Beitunia exit southwest of Ramallah on the road leading to Beit 'Ur, . . . a prison that began as a temporary tent facility for incarcerating juvenile offenders had now become a permanent, ever-expanding fortress, with watchtowers and high wall topped by barbed wire where the Israeli military court was convened. (Shehadeh, *Palestinian Walks* 180)

The earth figures centrally in both works. A few days out on their journey Ora pleads with Avram to say the name of their son, to say Ofer. Met with Avram's silence, Ora lunges at the ground and begins to dig a pit in the earth. She kicks at the earth with her heel, then with a heavy, sharp rock, creating an egg-shaped pit deeper and deeper into the earth:

> She sat on her knees, grasped the stone with both hands and struck down hard. Her head jerked forward with every strike, and each time she let out a groan. The skin on her hands began to tear. Avram watched, terrified, unable to look away from her scratched fingers… Dirt clung to her forehead and cheeks. Her beautiful eyebrows were covered with arches of earth and sticky channels plowed their way around her mouth. With three quick movements, Ora lay down and buried her face in the gaping earth.. .Ora lay face down and told a story to the belly of the earth and tasted the clods and knew they would not sweeten, would forever be bland and gritty. Dirt ground between her teeth, dirt stuck to her tongue, to the roof of her mouth, and turned to mud. Snot ran from her nose, her eyes watered, and she choked and gargled dirt… she had to, she had to know what it was like. Even when he was a baby she used to taste everything she made for him to make sure it wasn't too hot or too salty. (Grossman 159-60)

Ora's rage at Avram, at his inability to utter the name of their son, is clearly one of the catalysts for her extreme behavior. But there is more: Ora is testing and tasting the earth. She is testing the earth as a as a potential burial ground, an act mimetic with her earlier sampling of infant Ofer's food. It is "bland and gritty," her eyes water and Ora "gargled dirt."

The contrast between the earth and dust Ora encounters and tastes forms a striking contrast with the earth, soil and experience Shehadeh encounters as he digs with his hands in the hills above Ramallah:

> The soil I was scraping more vigorously than ever was now blowing over my face and clothes. My thick eyebrows and hair were covered with a fine layer of silt, turning me into some sort of maniacal living sculpture… When I passed my hand over it (the throne) and swept off the last bits of soil I realized that I had clear away the hollow of a high carved seat… A gentle breeze blew in my dusty face. (*Palestinian Walks* 16-17)

In many ways these tales touch each other, as if we observed two entwined snakes, alternately touching and recoiling at the touch, repulsing each other because their skins are mirror images: opposite patterns yet driven by the same unruly algorithm. There is no conclusion here, no closure, no neat academic unfurling and revelation. These roiled narratives, formed by competing, intersecting, mutually imbricated stories about terrain and rights, mirror the political conflicts that have afflicted this land.

Each of the protagonists, Ora, Avram and Raja Shehadeh, are from the beginning caught in a physical and political labyrinth. Avram, tortured by Egyptians and psychologically scarred, and his former lover Ora, traumatized by the terrifying possibility of her son's death in combat, flee "the news," "situation," finding they can barely avoid it as they hike into the north Galilean hills. "The situation" faces them everywhere. Shehadeh, seeking refuge in six lyrical, nostalgic journeys in the hills above

Ramallah, finds peace in the terraces at the foot of his grandfather's *qasr*, at traces of Palestinian art and labor. He finds beauty in the presence of wild flowers steadfast and blooming in a dry and severe landscape. But Shehadeh too is progressively enclosed by a "noose" of settlements, guard posts and arrogant settlers. For each of these peripatetic protagonists, the landscape is a route to escape and a cage or prison.

At the same time, the landscape provides provides, albeit momentarily, a refuge for all protagonists. In these two narratives, pastoral visions have curative powers. Shehadeh finds refuge not only in the hills above Ramallah, but in his writing and his journeys in it. While Shehadeh tells us that he left off fighting as a litigator warrior for Palestinian land rights and human rights in Israeli courts and other fora, he clearly never gave up his work as an advocate for justice. His love of nature and steadfast support for recognition of Palestinian rights permeates this powerful yet graceful narrative of resistance.

If each character is a prisoner of "the situation," each author attempts to recreate, in words, what has been lost. Shehadeh reanimates and momentarily inhabits his ancestors' Palestinian landscape. He sleeps en plein air, on the room of his ancestor's *qasr*. He recreates his countrymen's labors and artisanry in fashioning something of a paradise in this dry, hot world. With his own hands, he scoops out the throne-like stone chair that his grand uncle carved, overlooking his fields.

In *Land*, Ora narrates and performatively recreates her son, or her memory of him, through the telling of Ofer's life, from birth to her parting with him as he rides out to toward Lebanon and battle. At one point Ora places some of her son's clothes on a rock shelf, momentarily recollecting him.

These acts of mourning and memory, of resistance and refusal to look, to see, to forget and to relinquish, are different in kind and in purpose. In fleeing the news, in traveling to the end of the land, Ora flees the very conflict in which Shehadeh has been a major actor for decades. These acts of walking, of looking away and looking intensely at particular places, speak to each other across the landscape.

If sorrow and sadness as well as rage inform these tales, ambiguity and irony end both accounts. The journey into the lyrically portrayed Galilean hills has, in a limited way, supported and strengthened Ora and Avram. Although Avram begins to emerge with some capacity to face the immense loss he and Ora suspect has happened or is about to happen, he remains disoriented and incapacitated. Neither Ora nor Avram nor the reader know whether Ora's son has survived the carnage Ofer chose to engage in Lebanon.

Shehadeh's tale of a vanishing landscape is shot through with sadness, nostalgia, and resentment, yet he steadfastly refuses to cede the loss of the Palestinian world he knows with its specific trails and fragrances. It is the landscape his Ottoman uncle once inhabited and traversed freely as a native, a citizen and a Palestinian nationalist. For both Shehadeh and Grossman, literary and political kin in many ways, the landscape they inhabit, describe and inscribe, vivify and traverse, is permeated with the possibility of growth and saturated with remembered pain and loss. It is littered with the awful wreckage of history that Walter Benjamin evokes in his essay, *Theses on the Philosophy of History*:

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> A Klee painting named Angelus Novus shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress. (Benjamin 253-64)

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La naturaleza y Zen en la traducción de los poemas de Han Shan

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Resumen

El Zen es una de las diez escuelas principales del budismo chino que fue fundada por Bodhidharma, y Han Shan es uno de los poetas chinos más conocidos de la escuela Zen. Aunque no se conoce mucho de su vida, a través de sus versos hemos llegado a saber que dejó atrás el mundo laico, yéndose a la Montaña Tiantai, donde llevó una vida de ermitaño y escribió unos trescientos poemas. La mayor parte de estos poemas es sobre su comprensión de las enseñanzas del Zen. A través de la descripción del medio ambiente y del uso de las imágenes naturales que casi siempre son metáforas del camino espiritual, sus poemas logran producir una concepción artística del Zen. Es por ello que a Han Shan también se le conoce como el poeta del Zen. Ya sabemos que con frecuencia es imposible reproducir un poema de un idioma a otro, incluyendo la rima, la forma, y la concepción artística. De esta manera, nuestro objetivo es a través de nuestro trabajo, mejorar la comprensión de los lectores meta del Zen en la poesía de Han Shan y ofrecer nuestras sugerencias sobre cómo trasladar este Zen. Además nos complacería que los resultados de nuestro análisis puedan emplearse en el entendimiento y la traducción de las obras de otros poetas de la Escuela Zen, tales como Wang Wei, Bai Juyi, etc.

Palabras clave: Han Shan, poema, traducción, Zen, chino, español

Abstract

Zen is one of the ten principal schools of Chinese Buddhism which was founded by Bodhidharma, and Han Shan is one of the most well-known Chinese poets of the Zen school. Although we do not know very well about his life, through his verses we know today that he left the lay world and went away to the Mountain Tiantai, where he lived as a hermit and wrote approximately three hundred poems. Most of his poems are about his understanding of the Zen education. Through the description of the environment and the use of natural images which are nearly always metaphors of the spiritual way, these poems manage to produce an artistic conception of Zen. This is why Han Shan was also known as a poet of Zen. Most of the time, it is impossible to reproduce a poem from one language to another, including the rhyme, the structure and the artistic conception of the original poem. So the aim of our work is to improve the target reader's comprehension about the Zen in Han Shan's poetry and offer our suggestions about how to translate it. Besides, we also expect that the results of our analysis could be used in the understanding and translation of other poets of Zen, such as Wang Wei, Bai Juyi, and so on.

Key words: Han Shan, poem, translation, Zen, Chinese, Spanish,

Introducción

La fascinante paradoja que nos trae hasta aquí es la combinación perfecta, entre realidad e ilusión, de la naturaleza y el espíritu del Zen en los poemas de Han Shan. Los

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maestros de la escuela Zen defienden la intransmisibilidad de la esencia de Zen mediante el lenguaje y, al mismo tiempo, las abundantes muestras de poesía y relato (Koan[1]) que llenan las estanterías de las bibliotecas públicas y privadas de todo el mundo nos han demostrado justamente lo contrario. Los estudiosos de la poesía clásica china nos han revelado que tanto monjes como poetas han preferido la composición de poemas para la comprensión del Zen y, precisamente, dicho tipo de poema casi siempre ha estado vinculado a los fenómenos naturales. Es decir, la descripción de la naturaleza como si fuera un vehículo metafórico, aprovechando la forma poética como modo de expresión, refleja la parte más abstracta y profunda de las enseñanzas del Zen (con frecuencia considerada como imposible de explicar mediante la palabra).

El objetivo de nuestro trabajo no es juzgar ni valorar las traducciones de poemas concretos, sino el de aclarar el significado metafórico de los fenómenos naturales en el poema de Han Shan, averiguar las dificultades de la traducción de estas imágenes, ofrecer nuestras soluciones y ayudar a los lectores meta a sentir el Zen. Puesto que pensamos que el texto meta, hasta cierto punto, puede ser una invención y así constituir un texto único en sí mismo, para nosotros, la traducción de las obras de Han Shan no es sinónimo de "reproducción," sino más bien de "transformación," "manipulación" y "recreación."

La naturaleza del tema escogido para nuestra investigación nos obliga a adentrarnos, no sólo en el estudio de las imágenes y fenómenos naturales metafóricos de la poesía tradicional china, sino también en las doctrinas de la escuela Zen y otras teorías como aquéllas de carácter literario y lingüístico, o aquéllas relacionadas con la historia de la literatura, la filosofía y la estética. Por ello nos parece apropiado comenzar por hacer una presentación sobre el autor Han Shan y las características de sus poemas.

Han Shan y sus poemas

Han Shan era un poeta y monje que vivió en la dinastía Tang (618 D. C. – 907 D. C.). No sabemos exactamente cuándo nació ni cuándo murió, pero según el prólogo de la colección de sus poemas (que fue redactado por su amigo Lv Qiuyin) Han Shan era un intelectual que estudiaba los clásicos, presentándose en varias ocasiones al examen imperial[2] sin éxito, y que a los treinta años se retiró a vivir hasta su muerte al monte Tian Tai en China. Además solía visitar el cercano templo Guo Qing, y era el mejor amigo de Shi De y Feng Gan que eran maestros de la escuela Zen en aquel momento. A través de sus poemas sabemos que él conocía bien el Zen y lo practicaba, si bien también encontramos la huella de la religión taoísta y de las creencias tradicionales chinas.

[1] Un Koan, de acuerdo con la traducción de la escuela Zen, es una pregunta que el maestro lanza al discípulo para comprobar su nivel de iluminación. En este aspecto, la pregunta suele ser ilógica y absurda, pero el novicio debe intuir el significado real que está escondido detrás del sentido literal de las palabras.

[2] El sistema de examen imperial chino era formado por una serie de exámenes que servían para la selección de los candidatos de funcionarios. Este sistema empezó en la dinastía Tang (exactamente en el año 609 D.C) y hasta el año 1909. Durante estos miles años, los intelectuales que quieran trabajar para el gobierno y ascender a una clase culta de la sociedad china, tenía que pasar las distintas pruebas de este sistema.

Hasta hoy, en total, se han recogido trescientos once poemas escritos por Han Shan; la mayoría tienen ocho líneas y están escritos en versos de cinco palabras. A excepción de los poemas con versos de cinco palabras, veinte poemas presentan versos de siete palabras y otros seis aparecen con versos de tres palabras. El estilo de los poemas de Han Shan es ciertamente bastante peculiar, por lo menos en su época, sobre todo teniendo en cuenta que en la dinastía Tang existían una serie de normas estrictas sobre la estructura, el léxico y la semántica del poema, que en las obras de Han Shan son a menudo contravenidas. Por lo tanto, aquí es necesario recalcar su estilo particular. Él escribió muchos poemas sobre el lugar donde vivía describiendo las dificultades de alcanzar la cima de la montaña, la tranquilidad del bosque, la claridad del arroyo o la fuente, etc. Éstos son poemas de paisajes hermosos que, sin embargo, contienen una profundidad mucho mayor de lo que pudiera parecer a primera vista, ya que simbolizan la búsqueda espiritual de la iluminación y las dificultades y obstáculos encontrados en el camino hacia la misma. Así mismo, Han Shan también escribió otros referidos a temas más comunes dentro del estándar del poema tradicional chino, por ejemplo: poemas que describen bellas damas de la corte; poemas en el que se aprecian nostalgias de la vida mundana (la juventud, la amante bella, los amigos y la familia); poemas que relatan la vida antes del retiro del poeta; poemas que lamentan la brevedad de la vida.

En los poemas de Han Shan las expresiones coloquiales, así como palabras vulgares aparecen frecuentemente, siendo éste un fenómeno que no se encuentra su parecido en ninguno de "los buenos poetas" de su época. Además, en algunos casos sus poemas no son poemas en realidad, sino simplemente refranes, parábolas, o aforismos que resultan estar escritos en líneas métricas y rimadas. Salvo estos casos, siendo un poeta particular, Han Shan suele emplear imágenes dramáticas en las últimas líneas de sus poemas para lanzar así un golpe a sus lectores, esta técnica haciendo que el autor destaque entre sus contemporáneos.

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Zen y la descripción de naturaleza en los poemas

Zen es una transliteración de la palabra sánscrita "dhyana", que significa meditar, y su escuela se caracteriza por: la realización de una transmisión especial fuera de los sūtras (más allá de y superior a los mismos); independiente de la palabra y la escritura; que apunta directamente a la mente del hombre, ve la verdadera naturaleza de una persona llegando así a la Budeidad. En cuanto al origen de esta escuela budista, hay una fuente histórica que indica que un día cuando Sakyamuni predicaba el Dharma, él cogió una flor sin decir nada. Todo el público estaba perplejo, excepto Kashyapa, quien proporcionó una suave sonrisa a Sakyamuni. De este modo, las enseñanzas más místicas y profundas se transmitieron a Kashyapa de mente a mente y nació así el Zen. Ya vemos que, a partir de su primer momento, la transmisión del Zen eternamente armoniza con la naturaleza, sea ésta representada por los fenómenos naturales o las plantas. Es decir, la luna llena, la montaña, el bosque, o incluso simplemente una flor como en dicha historia, todo ello puede ser el vehículo metafórico de la expresión del Zen. Puesto que para los maestros y discípulos del Zen el lenguaje no es suficiente para encargar y trasladar la parte exquisita de Zen, el uso de imágenes metafóricas nos ayuda a evocar una escena

mental y recordar una sensación física sin que sea necesario ver este paisaje en primera persona. Así, al leer la descripción del paisaje natural, surge una pintura en la mente del lector y éste disfruta de una aventura espiritual y, simultáneamente, el lector se da cuenta de que el Zen existe en todos los rincones de la naturaleza, pues todo lo que necesita hacer es integrarla mediante la práctica de la meditación. Una vez que se sienta el Zen, se está cerca de la iluminación.

A lo largo de la historia china, la poesía se ha considerada siempre como aquella composición literaria con determinadas características especiales, es decir, como aquella manera que presenta las mayores posibilidades de captar las profundas implicaciones de las verdades de la vida. Fue entonces cuando la poesía se convirtió en el elemento favorito de los maestros y discípulos de la escuela Zen, a fin de enseñar y aprender sus doctrinas.

No sabemos exactamente cuándo se introdujo la poesía en la enseñanza de los monasterios Zen. Hay una leyenda según la cual hubo un día en que el Quinto Patriarca Hong Ren reunió a sus discípulos y les animó a escribir una estrofa sobre lo que habían aprendido, para valorar así el nivel de entendimiento de cada discípulo. Desde ese momento, la escuela Zen empezó a emplear estrofas para expresar las ideas doctrinales y examinar los niveles de iluminación. Es por ello que los maestros suelen utilizar las expresiones breves y compactas, en vez de frases elegantes y cuidadosamente elaboradas: la poesía de Zen no se interesa en los términos religiosos y filosóficos sino que prefiere el uso del lenguaje cotidiano. Y en cuanto a los poemas con descripción de la naturaleza,

> la mayoría de estos poemas canta la belleza e inmutabilidad de la naturaleza, la vanidad de nuestra vida y la quieta voz interior que nos dice de lo Absoluto en nosotros. Los maestros presentan la vida tranquila y meditabunda, y el estado de la iluminación interior. Tales poemas están caracterizados por las imágenes evocadoras de frialdad, claridad y silencio, o de ociosidad y somnolencia. (Bahk 43)

Existen tres tipos principales de concepciones artísticas en los poemas de este tipo de la escuela Zen: 1), abierto, es decir, natural, equilibrado y armonioso; 2), lindo aunque coloquial; 3) tranquilo y serio. Si a partir de estas líneas de base una creación transmite además un aire de sinceridad o la elegancia característica clásica de la sencillez, será entonces mucho más valorada.

En el proceso de nuestra investigación, encontramos que en los poemas con contenidos de descripción natural existen dos tipos fundamentales: 1) aquellos que describen la experiencia de la iluminación; 2) aquéllos que dejan a los lectores acercarse al Zen.[3] De esta manera, vamos a hablar uno por uno de estos grupos y en cada caso expondremos el texto original (a partir de aquí TO), el análisis de su dificultad y nuestra opinión sobre cómo resolver los problemas de traducción.

[3] Aquí, Zen no se refiere a la escuela budista ni tampoco a su significado original (centrarse en el cultivo de la mente o meditación), sino que con él indicamos el significado derivado de la sabiduría innata de la iluminación (de todos los seres vivos).

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Análisis de la naturaleza en los poemas de Han Shan y su traducción

Primero, estudiamos los poemas que describen la experiencia del poeta de la iluminación. Si otros poemas del poeta intentan explicar su comprensión de las doctrinas zen a los discípulos, así los de este grupo pretenden demostrar la experiencia personal del Zen y la iluminación. Ya que dicha experiencia es imposible de expresar mediante las narraciones normales (pues solamente se pude revelar a través de la metáfora), ha de emplear los elementos determinados para reflejar los indeterminados, y aquéllos concretos para representar los abstractos. Por ejemplo, en muchas ocasiones el autor emplea la imagen de la luna llena como un símbolo de la naturaleza inmanente a todos los seres. Aquí citamos un poema:

"寒山顶上月轮孤，照见晴空无一物。可贵天然无价宝，埋在五阴溺身躯。" En el primer verso de este poema dice "Encima de la Montaña fría una luna sola redonda" y en este lugar "luna sola redonda" implica nuestra naturaleza de Buda que es purificada. A continuación, en el segundo verso, el poeta escribe "Ilumina un cielo vacío, claro" y esto indica que nuestra mente es limpia y clara.

Pues a partir de estos primeros versos, podemos imaginar que en una noche sin viento, todo está silencioso, el poeta se sienta encima de la montaña bajo la luz de la luna. Cuando ve un cielo iluminado y vacío, se siente que su mente también es así. Para experimentar como el poeta, necesitamos conocer que de acuerdo con las doctrinas de la escuela Zen, el mundo alrededor de nosotros está vacío y es ficticio y una falsa realidad construida por nuestra ilusión. Para ver la verdad, y la realidad, tenemos que evitar la influencia de nuestra consciencia. Es decir, eliminar las ideas y los pensamientos falsos. Esto no se refiere al estado sin pensamiento, ni significa la ignorancia o la insensibilidad, sino que indica un estado en el que la mente se mantiene estable hasta que ninguna circunstancia exterior la influirá. La mente, en este estado, es tan clara, sencilla e inmaculada que no le afectará ninguna perturbación. De esta manera, el practicante se sale de la perturbación de las percepciones personales, las cuales son causadas por nuestro mundo ficticio y se siente el Zen.

Los últimos versos contienen dos metáforas y su traducción literal es "Apréciese el inestimable tesoro natural; Ocultado en Wu Yin y hundido en el cuerpo." Lo que estas dos frases indican es precisamente que mucha gente no conoce su naturaleza interna, que es un tesoro inmenso y está escondido dentro de su mente y cuerpo. "Wu Yin" literalmente se traduce como cinco skandhas y proviene del sánscrito significando acumulación, agregado, etc. Según la filosofía budista, las personas están compuestas de cinco agregados: el cuerpo (o la forma), los sentimientos y las sensaciones, el pensamiento, la intención y el deseo, y la consciencia.[4]

[4] El primer agregado es nuestro cuerpo (o la forma), que se comprende no solo del cuerpo físico, sino también de la imagen personal. El segundo agregado incluye los sentimientos y las sensaciones, los cuales nos llevan a las cinco percepciones (la percepción del olfato, del tacto, del gusto, del oído y de la vista) y nuestra mente. El tercero es el pensamiento, que indica las ideas o imágenes que salen de nuestra mente. El cuarto se refiere a la intención, el deseo u otras funciones mentales que impulsan la voluntad. El último es nuestra consciencia, que nos ayuda a vernos y reconocernos a nosotros mismos y valorar esa visión y reconocimiento.

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Ahora proponemos otro ejemplo:

“高高峰顶上，四顾极无边。独坐无人知，孤月照寒泉。泉中且无月，月自在青天。吟此歌一曲，歌终不是禅。” Este poema contiene ocho versos y cada dos de ellos forma una frase. Las tres primeras frases nos señalan un paisaje natural, así: “En la cumbre más alta de la montaña, un panorama sin fronteras. Me siento solo ignorado por todo, una luna sola ilumina una fuente fría. En la fuente no está la luna, ella está en la esfera” (Nuestra traducción). En estos seis versos, el poeta utiliza “la esfera,” y “la luna sola” como metáfora de la propia naturaleza de Buda porque ésta es omnipresente como el cielo, la luna, etc. Y cuando él practica la meditación, se siente como al “sentarse encima de la cumbre,” ya que ha alcanzado un estado más allá de la emoción y del pensamiento, por lo tanto, se fusiona con el medioambiente entrando en un mundo sin límites como “un panorama sin fronteras.” En cuanto a “la fuente,” es una metáfora y refiere a nuestro cuerpo físico. Pues la naturaleza que nos ayuda a convertirnos en Buda está dentro de nuestro cuerpo al igual que la luna brilla en la fuente. Sin embargo, si insistimos en buscarla hacia fuera, el mundo externo nos infectará mediante nuestras sensaciones (la vista, el oído, el olfato, el gusto, el tacto, y el pensamiento). De esta manera en el quinto y el sexto verso se dice que la luna no está en la fuente sino en el cielo. En los últimos dos versos de este poema nos indica que “Aunque compongo este poema, no soy capaz de expresar el Zen.” Según lo anteriormente explicado, la escuela Zen considera que la iluminación es un estado que solo el practicante siente siendo imposible de explicar por medio del lenguaje. Por eso el autor nos dice, al final de su poema, que no puede aclarar el Zen que él ha experimentado con palabras e implica que los discípulos deben practicar la meditación y sentirse por sí mismo el Zen.

Pensamos que al traducir los poemas vinculados con la experiencia del Zen del poeta, existen dos métodos: el primero consiste en utilizar principalmente la traducción literal, ya que la mayoría de estos poemas hacen una descripción del paisaje; el segundo consiste en usar la traducción libre, dado que muchos fenómenos naturales tienen su significado metafórico y expresan un sentido abstracto. En algunos casos también nos enfrentamos con los términos budistas, ya sean éstos de origen sánscrito o chino, considerando que la mejor estrategia es la transcripción con una nota al pie (como hemos hecho en el caso de “Wu Yin”). De esta manera, no sólo conservamos la estructura del TO, sino también evitamos el cambio o la pérdida de la información original puesto que los términos budistas son muy abstractos y abarcan varios significados.

Segundo, investigamos los poemas que a través de ellos los lectores pueden aproximarse al Zen. Para los maestros de la escuela Zen, nuestra consciencia subjetiva domina nuestro conocimiento del mundo alrededor. Por lo tanto, si nos aferramos a nuestros sentimientos o a los pensamientos subjetivos, esto equivale a la construcción de una barrera enorme en nuestro camino hacia la liberación. Para evitarlo, necesitamos un estado en el que la mente se mantenga estable hasta que ninguna circunstancia externa la influya, lo que en China también se conoce como alcanzar “la harmonía entre la naturaleza y la persona.” Han Shan, como monje Zen, en muchos poemas suyos nos ha demostrado cómo él ya ha logrado una mente así, habiendo plasmado las vistas naturales en su poema. Por ejemplo, el poema

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“碧涧泉水清，寒山月华白。默知神自明，观空静逾寂。” (Nuestra traducción se lee: “Cristal la fuente en la cala verde es; Lechosa la luz de luna en la Montaña fría es. Profundiza la quietud! Ilustrada la mente en sí misma es; Contempla el vacío! Excedido el mundo en calma está”). En los primeros versos, él usa “la luz brillante de la luna” y “la fuente cristal” como el símbolo de entrada en un estado de quietud y de una meditación profunda. A continuación, él nos cuenta cómo ya se ha convertido en una parte del medioambiente y más allá ha encontrado la paz interna, la naturaleza de Buda y por fin ha logrado una mente imperturbable. La belleza de este poema está en su expresión del Zen. Sin descripción directa al Zen, el poeta ha creado un medioambiente silencioso y puro, simplemente utilizando los fenómenos naturales, a los lectores y en tal terreno imaginativo los lectores a través de perseguir a los pasos del poeta, pueden sentirse más cerca al Zen.

Otro ejemplo,

“岩前独静坐，圆月当天耀。万象影现中，一轮本无照。廓然神自清，含虚洞玄妙。因指见其月，月是心枢要。” Y nuestra traducción sigue: “Sentado delante del precipicio, esclarecido el cielo por la luna. Miles imágenes aparecen, pero éstas no son verdaderas. En el vacío la mente queda clara, en el vacío la iluminación encuentra. Comprendemos la doctrina por la escritura, pero la iluminación es independiente de la letra.” Los primeros cuatro versos nos relatan que el poeta está sentado delante de un precipicio y la luna ilumina el cielo. Para él la luna es un espejo en el que se reflejan todas las imágenes. En la tercera línea, formada por dos frases, el autor nos dice que él entra en meditación profunda y busca la mente verdadera. Cuando se hunde en un vacío misterioso, de repente logra la iluminación. En cuanto a los últimos versos, constan de una metáfora cuyo origen viene de un Koan. Una noche un discípulo Zen pregunta a su maestro por qué todavía no puede lograr la liberación. El maestro se levanta de su asiento, se acerca a la ventana y le indica la luna con su índice al discípulo sin decir nada. En unos segundos el discípulo comprende lo que quiere decir su maestro y lo agradece. Este Koan nos cuenta que el dedo índice del maestro actúa como las escrituras budistas y solamente nos indica el camino hacia la luna (la liberación final), pues si nos empeñamos en estudiar los textos sería como concentramos en observar el dedo ignorando el objetivo principal—la luna.

Si las primeras tres líneas de este poema demuestran el proceso de lograr la iluminación del poeta a los lectores, pues la última línea les destaca la importancia de no depender de los textos escritos en el camino de Zen. Con esta línea, el poeta ha logrado producir un cambio dramático y ha tirado un golpe a sus lectores, puesto que muchos discípulos de la escuela Zen, día a día, dirigen su interés solamente a leer y memorizar los textos budistas escritos y consideran que esto garantice el logro de iluminación. Para los maestros del Zen, esta actitud es idéntica que aferrarse a las posesiones y carencias con el objeto de sentirse “seguro” en la vida y por eso, la gente siempre está sufriendo por sus éxitos y fracasos.

Entonces, ¿dónde está el Zen en este poema? Pues se manifiesta en los últimos versos, ya que ellos son como un empujón final a los lectores para que entren en el

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camino correcto hacia la iluminación directa. Algunas veces Zen es serio, solemne, y otras es sencillo, directo y enigmático.

A continuación explicamos el tercer ejemplo que también refleja la quietud de la mente del poeta pero no contiene analectas zen.

“今日岩前坐，坐久烟霞收。一道清溪冷，千寻碧嶂头。白云朝影静，明月夜光浮。身上无尘垢，心中那更忧。” Nuestra traducción es: “Hoy llevo sentado encima del risco mucho tiempo, hasta han desaparecido la nube y la niebla. Un arroyo de cristal, corriendo, frío; miles de picos verdes, callando, altos. Por la mañana nube blanca quieta; por la noche luz lechosa ligera. Un cuerpo libre de polvo; una mente sin desasosiego.” En este poema, el autor ha descrito lo que sentía cuando practicaba meditación en la montaña. A través de los fenómenos naturales como “arroyo,” “nube,” “montaña,” “luz de luna,” nos construye un mundo pacífico en el que el poeta ha realizado una noche de meditación (esto se aprecia en el quinto y sexto versos). Y los últimos versos nos muestran que como encima de su cuerpo no tiene polvo (es una metáfora que se refiere a librarse de las perturbaciones del medioambiente), él encuentra la paz propia de su mente.

Al final citamos otro poema que cuenta la vida libre en la montaña del autor. “杳杳寒山道，落落冷涧滨。啾啾常有鸟，寂寂更无人。沥沥风吹面，纷纷雪积身。朝朝不见日，岁岁不知春。” Al igual que lo realizado anteriormente, en primer lugar exponemos nuestra trasmisión: “Largo, largo, el sendero de Montaña frío; Fresca, fresca, el agua del arroyo. Pío, pío, el pájaro viene y se marcha; Vacío, vacío, la persona todavía no llega. Suspiro, suspiro, el viento sopla; Susurro, susurro, la nieve se arremolina. Día y día el sol no percibo; Años y años la primavera desatiendo.” En este poema los primeros dos versos nos han dibujado una escena de una montaña remota y aislada con un sendero largo y oscuro, un arroyo frío y claro. En los siguientes versos, a través de la descripción del sonido de un pájaro, se destaca la tranquilidad de este espacio. En el quinto y sexto versos el poeta camina en esta montaña bajo la lluvia o la nieve, y en los últimos versos la mente del autor ha quedado en total quietud hasta que ignora el cambio del tiempo y las estaciones. Esto demuestra que él ha llegado a un estado en que abandona su idea y pensamiento sobre los fenómenos exteriores, en concreto, no se apega a la apariencia del mundo ficticio. Y dicho estado es lo que todos los discípulos de la escuela Zen intentan alcanzar. El Zen de este poema no solamente se refleja en su significado metafórico, sino también se percibe en su estructura refinada representada por el uso de la repetición de palabras monosílabas. “杳杳” ha fundido el color oscuro del fondo, “落落” ha añadido el sentido de vacío, “啾啾” y “寂寂” ha destacado la quietud, “沥沥” y “纷纷” ha dejado que el viento y la nieve sean tocables, y “朝朝” y “岁岁” ha desvanecido el tiempo y el espacio como en un cuadro pintado por rasgos grandes con imágenes borrosas y vaporosas.

A partir del análisis de los cuatro ejemplos anteriores, ya podemos tener una impresión básica sobre los poemas que hacen a los discípulos sentirse el Zen a medida

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del paisaje natural y las dificultades en la traducción de estos poemas. Creemos que la primera dificultad es la opción de traducción literal o la recreación en el texto meta (a partir de aquí TM). Sabemos que en dichos poemas se esconde "el significado real" (el Zen) entre líneas, pues el objetivo de la transmisión debe ser reflejar el proceso de la búsqueda de la naturaleza de Buda. Han Shan ha empleado muchas imágenes naturales como metáfora de su mente. Con el objetivo de facilitar la comprensión de los lectores meta, entonces podemos romper la estructura original y hacer una traducción creativa con las palabras coloquiales, ya que el TO tampoco presta mucha atención al ritmo y la elección de palabra. Si queremos mantener la forma original del TO, podemos hacer una traducción literal pero añadiendo comentarios para presentar el fondo y el significado metafórico del poema.

La segunda dificultad es la manera de transmitir los fenómenos naturales que aparecen juntos y de manera repetida. Pensamos que es posible emplear el método de "superposición" que supone colocar imágenes distintas juntas sin ninguna conjunción, empleando una imagen para determinar otra como en "清溪冷" ("arroyo cristal frío").

Nuestra razón radica en que si utilizamos los verbos españoles para hacer una frase entera, necesitamos conjugar el verbo según el tiempo, el modo y la persona. Sin embargo, en los poemas de Zen, lo que el poeta intenta hacer es desvanecer el concepto del tiempo y espacio para establecer un mundo vacío y borroso. Antes hemos dicho que los maestros de la escuela Zen consideran que el mundo externo es falso y lleno de ilusiones que nos infectan por medio de nuestras percepciones. Si intentamos describir tal mundo precisamente con el lenguaje, nos estaríamos empeñando en investigar fenómenos irreales. Éstos no se pueden expresar mediante la lengua como tampoco ésta puede reflejar la comprensión de doctrina zen ni la iluminación, y muchas cosas son inexplicables. De esta manera, con mucha frecuencia no podemos destacar ni la persona ni el tiempo verbal entre líneas poéticas, hecho que también tiene algo que ver con el privilegio lingüístico de la lengua china ya que los verbos chinos no tienen conjugación ni presentan una diferencia estrecha entre los sustantivos, los adjetivos y las preposiciones.

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Conclusión

Desde el siglo pasado Han Shan, que fue un poeta bastante ignorado durante muchos años, empezó a atraer la atención de poetas contemporáneos y traductores occidentales. Muchos escritores, especialmente los de Estados Unidos, se han inspirado en sus poemas dedicando la mayoría de su tiempo a la traducción de las obras de Han Shan. Pero debido a limitaciones de tiempo, la experiencia personal y el fondo educativo, la mala interpretación y los errores son inevitables. Además, como los poemas de Han Shan con frecuencia combinan la simple descripción del paisaje y el significado profundo de Zen, los lectores meta no pueden apreciar estos poemas cuidosamente compuestos y sentirse como los lectores originales. En nuestra opinión, la transmisión de los poemas de Han Shan es una oportunidad para reflexionar sobre el Zen en sus poemas y las teorías de traducción.

En nuestra investigación, en primer lugar, hemos realizado una presentación breve sobre la época y su vida del autor, que la mayor parte del público todavía no conoce bien al ser este poeta poco conocido en Occidente. Posteriormente hemos hablado del origen de la escuela Zen y su vinculación con la poesía, dado que uno de nuestros motivos es mostrar el Zen combinado con las imágenes naturales en los poemas. También hemos propuesto los principios necesarios para evaluar un poema de estas características y hemos apuntado los fenómenos naturales metafóricos más empleados. A continuación hemos revelado las características de su poema, que en este artículo centramos en los poemas de paisajes. Aquí encontramos palabras vulgares e imágenes naturales que también son dramáticas puesto que tienen la intención de dar un golpe emocional a los lectores. Desde el punto de vista de los críticos, los poemas de Han Shan incluso se pueden interpretar como parábolas o aforismos escritos en forma poética. Posteriormente hemos dividido los poemas de descripción natural en dos grupos: los que trazan la experiencia del poeta de la iluminación y aquéllos en los que los lectores pueden acercarse al Zen que se brilla en los poemas.

En cuanto a nuestro análisis de estos poemas, no sólo explicamos el significado connotativo tras los fenómenos naturales simples, sino también estudiamos las dificultades en el proceso de traducción. Además, exponemos nuestra consideración sobre la solución a dicho proceso. Según nuestro resultado, consideramos que el obstáculo principal es la decisión de seleccionar bien la traducción literal o la interpretación en TM. Realmente, es difícil valorar cuál es mejor, ya que cada traductor tiene su propio estilo influido por su experiencia educativa y su formación, sus lectores meta, las expectativas de la sociedad meta, etc. Por ejemplo, si queremos presentar las obras a los lectores meta que no tengan una base de conocimiento sobre el Zen y solamente leen por gusto o interés, necesitamos romper la estructura del TO para adaptarla a la lengua meta y dedicar la mayoría del espacio del TM a hacer anotaciones, explicando y comentando el contenido y la intención del poeta al escribir estos poemas. Sin embargo, si los lectores meta están buscando la iluminación o la diversión, esta estrategia reduce mucho las posibilidades de entrar en resonancia con el poeta y de lograr la iluminación inmediata. De este modo, hay que anotar menos y explicar menos también con la esperanza de que los lectores puedan experimentar lo que ha vivido el poeta.

En cuanto al campo semántico del TM, elogiamos la superposición de los sustantivos o adjetivos sin conjunciones, ya que consideramos que esto crea un espíritu parecido al poema original y produce un medio ambiente misterioso, que también es lo que se sienten los lectores originales. Lo más deseable es siempre que nuestro lector, por sí mismo, establezca conexión directa con el poeta.

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Le aree naturali protette e il turismo natura in italiano e spagnolo: un compito semplice per il traduttore?

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Abstract

Nella traduzione di testi che riguardano tematiche ambientali dallo spagnolo all'italiano o viceversa, il traduttore spesso incontra termini che a prima vista possono sembrare equivalenti assoluti, come *parque regional* in spagnolo e *parco regionale* in italiano. Tuttavia, questi termini a volte possono dare luogo a errori di traduzione o problemi di interpretazione del testo di partenza, essendo il prodotto della cultura di origine e quindi diversi dal punto di vista sociale, politico e amministrativo. I traduttori devono quindi essere consapevoli delle differenze per evitare i tranelli linguistici che possono portare ad errori di interpretazione e di resa del testo di partenza nella lingua di arrivo.

In questo articolo si presenta uno studio condotto su un corpus parallelo spagnolo-italiano composto di testi turistici sulla promozione delle aree naturali protette in Spagna, a cui si affianca l'analisi delle fonti normative nazionali, internazionali ed eurounitarie. Lo scopo dello studio è fornire una descrizione delle differenze e somiglianze a livello concettuale e terminologico nel settore della tutela ambientale, basata sull'analisi delle classificazioni e delle caratteristiche delle aree naturali protette. Nel materiale analizzato si individuano differenze e somiglianze tra i termini specifici delle due culture in esame, mentre la disamina delle traduzioni presenti nel corpus parallelo permette di identificare i principali problemi traduttivi ed eventuali errori di traduzione. Infine, i corpora comparabili monolingui e le fonti normative vengono considerati strumenti fondamentali che permettono di evitare errori e selezionare le strategie traduttive più adeguate, come la domesticazione e la stranierizzazione (Venuti 1995) o l'espansione e la semplificazione, al fine di rendere più fruibili i testi tradotti e consentire sia ai destinatari della lingua di partenza che a quelli della lingua di arrivo di condividere se non proprio la stessa realtà concettuale, una realtà molto simile.

Parole chiave: turismo natura, area naturale protetta, traduzione specializzata, terminologia, competenza documentale, corpus, strategia traduttiva.

Abstract

In the process of translating Italian-Spanish environmental texts, translators frequently come across terms which at first glance might seem to be perfect translation equivalents, such as *parque regional* in Spanish and *parco regionale* in Italian, which can sometimes result in mistranslation and misinterpretation. These terms are embedded in cultures and, thus, different both from a social and a political perspective. Consequently, translators must be aware of these underlying differences so as to avoid possible pitfalls in interpreting the content and translating the texts correctly.

This article presents a study carried out on a Spanish-Italian parallel corpus of tourist texts dealing with the promotion of protected natural areas in Spain, which is accompanied by an analysis of the legal sources at national, international and European levels. The purpose of the study is to provide a

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description of the differences and similarities at the conceptual and terminological levels in the specific field of environmental protection, based on the analysis of the characteristics and classifications of protected natural areas. The use of these resources will identify the differences and similarities between the specific terms of the two cultures examined (the Italian and Spanish), while the discussion of translations in Italian in the parallel corpus allows to highlight the major translation problems and potential translation errors. Finally, the use of the comparable monolingual corpora and the consultation of legal sources are seen as key tools that help translators to avoid errors and to select the most appropriate translation strategies, such as domestication or foreignization (Venuti 1995) and amplification or simplification in order to make the translated texts more accessible and allow both the recipients of the source language and those of the target language to share if not exactly the same conceptual reality, a very similar reality.

Keywords: nature tourism, protected natural area, specialised translation, terminology, research competence, corpus, translation strategy.

Resumen

En la traducción de textos sobre temas ambientales del español al italiano o vice versa, el traductor se enfrenta a menudo a términos que a primera vista pueden parecer equivalentes absolutos, como *parque regional* en español y *parque regional* en italiano. Sin embargo, estos términos a veces puede conducir a errores en la traducción o a una interpretación inadecuada en el texto meta debido a la relación del texto origen con la cultura origen. Por lo tanto, los traductores deben ser conscientes de estas diferencias entre la cultura origen y la meta a fin de evitar posibles errores de interpretación y transmitir correctamente el mensaje original.

En este artículo se presenta un estudio llevado a cabo en un corpus paralelo español-italiano compuesto por textos turísticos relacionados con la promoción de las áreas naturales protegidas en España, junto con un análisis de las fuentes aplicables nacionales, internacionales y comunitarias. El propósito del estudio es proporcionar una descripción de las diferencias y similitudes en el plano conceptual y terminológico en el ámbito de la protección del medio ambiente, basado en el análisis de las características y clasificaciones de las áreas naturales protegidas. En el material analizado se identifican similitudes y diferencias entre los términos específicos de las dos culturas en cuestión, mientras que el examen de las traducciones en el corpus paralelo se utiliza para identificar los principales problemas de traducción y errores de traducción. Finalmente, los corpus monolingües y la normativa al respecto se consideran herramientas fundamentales para evitar los errores de traducción y seleccionar las estrategias de traducción más apropiadas, tales como la domesticación y extranjerización (Venuti 1995) o la amplificación y la simplificación, con el fin de producir unos textos traducidos más accesibles y ofrecer tanto a los destinatarios de la lengua de origen como a los de la lengua meta una realidad compartida, si no exactamente la misma desde un punto de vista conceptual, sí muy similar.

Palabras clave: turismo de naturaleza, área natural protegida, traducción especializada, terminología, competencia documental, corpus, estrategia de traducción.

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Introduzione

Negli ultimi anni le aree naturali protette, oltre a suscitare un notevole interesse tra le parti coinvolte nella loro istituzione e promozione, hanno anche favorito la crescita del segmento del cosiddetto *turismo natura*, caratterizzato da un approccio sostenibile, ecocompatibile e a bassa densità, atto a stimolare l'instaurarsi di relazioni socioculturali

con i luoghi visitati. Tale approccio incoraggia un turismo di qualità, volto ad apportare i massimi benefici a chiunque ne sia coinvolto senza provocare cambiamenti ecologici o sociali intollerabili (Goytia Prat 128) e a sensibilizzare gli interessati sui temi della sostenibilità e della tutela delle risorse naturali.

In tutti i segmenti turistici, la traduzione svolge un ruolo di primaria importanza nello sviluppo e nella promozione del turismo natura al di fuori dei confini nazionali. Nel settore turistico in generale, i testi tradotti costituiscono uno dei veicoli più importanti attraverso cui i lettori conoscono e comprendono la realtà locale che stanno visitando o intendono visitare, avvicinandosi così alla cultura, agli usi e costumi e ai cibi locali. Il traduttore, in quanto mediatore linguistico e culturale, ha una funzione essenziale nella comunicazione interlinguistica in questo settore e deve pertanto essere consapevole delle differenze culturali e delle asimmetrie tra le lingue in questione per adattarsi al meglio alla cultura di arrivo e trasmettere il contenuto e la funzione del testo di partenza.

L'attenzione del traduttore richiesta per questo tipo di traduzione è ancora più necessaria in lingue come lo spagnolo e l'italiano, le cui affinità portano spesso a errori di trasposizione della terminologia, di sintassi o concettuali, ecc. Nonostante la vicinanza linguistica tra le due lingue, infatti, le discrepanze possono riguardare i sistemi giuridici, gli ambienti naturali, le concezioni e connotazioni dei destinatari influenzati dai rispettivi ambienti di origine, tutti fattori che richiedono competenze di documentazione, culturali e linguistiche tali da permettere al traduttore di raggiungere gli obiettivi traduttivi nel migliore dei modi.

A prescindere dalle capacità del traduttore, alcune difficoltà sono insite nella traduzione, quali i problemi traduttivi, definiti come "an objective problem which every translator (irrespective of his level of competence and of technical conditions of his work) has to solve during a particular translation task" (Nord 151). Nel caso di specie, la traduzione di testi sul turismo natura presenta diversi problemi relativi ad aspetti legati alla cultura e al territorio, quali la fauna, la flora, il cibo o le forme di tutela delle aree naturali protette. Nel presente articolo, l'accento è posto proprio sulla traduzione di testi in spagnolo e italiano inerenti aree naturali protette, giacché la maggior parte delle attività di questo tipo di turismo si svolge in questi spazi.

Il presente lavoro si prefigge di effettuare un'analisi della realtà giuridica e culturale a cui sono soggette le aree naturali in Spagna e in Italia attraverso uno studio dei possibili problemi ed errori nella traduzione di testi autentici. L'articolo si apre con una panoramica sulla normativa a cui sono soggette queste forme di protezione in entrambi i paesi, prestando attenzione anche alle classificazioni europee e internazionali e alle differenze nelle realtà culturali dei due paesi; segue poi l'analisi di un corpus parallelo spagnolo-italiano di testi sul turismo natura e, infine, si propongono alcuni strumenti a sostegno della traduzione e possibili strategie traduttive per migliorare la qualità dei testi di arrivo e di conseguenza la comprensione da parte dei destinatari.

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La tutela dell'ambiente in diversi ordinamenti giuridici

Il tema delle aree protette, intese nel senso più generico del termine, rientra nel più ampio panorama della tutela ambientale, argomento questo trattato e regolamentato in un contesto multigiurisdizionale. Tale contesto è determinato dalla diversa origine delle fonti del diritto operanti negli ordinamenti giuridici, i quali sono soggetti a fenomeni di stratificazione e compenetrazione nel corso del tempo. Anche la tutela dell'ambiente e, con essa, la gestione delle aree protette, nei paesi membri dell'Unione europea quali l'Italia e la Spagna possono essere promosse e regolamentate a tre livelli diversi, ossia quello nazionale, internazionale ed eurounitario.

Le aree protette in Italia e in Spagna

I primi segnali di interesse per l'ambiente e le "bellezze naturali" (Legge 778/1922) da parte della legislazione italiana risalgono al primo dopoguerra. Successivamente, la Costituzione repubblicana (1948) riconobbe la tutela del paesaggio come principio fondamentale (Articolo 9, comma 2). Tuttavia, la classificazione italiana delle aree naturali protette fu elaborata molto più tardi, con la Legge quadro 394/91, che fornisce la prima definizione di "aree naturali protette" in ambito nazionale e prevede che la tutela e la gestione delle aree naturali protette siano affidate allo Stato, alle e ad altri enti locali. Da questa disposizione deriva la classificazione operata dalla normativa italiana delle aree protette in parchi nazionali, parchi regionali, riserve naturali, che possono essere sia nazionali sia regionali, zone umide e aree marine protette. A tali aree protette, regolamentate a livello nazionale o regionale, si aggiungono anche altre tipologie di aree protette di gestione pubblica (regionale o provinciale, es. i parchi suburbani e i monumenti naturali) o privata (es. oasi delle associazioni ambientaliste).

Più o meno contemporaneamente all'Italia, anche la Spagna iniziò ad avvertire la necessità di proteggere l'ambiente naturale e fu così che la prima Ley de Parques Nacionales venne pubblicata già nel 1916. A cavallo tra gli anni venti e trenta fu delineato il cosiddetto *sitio natural de interés nacional* e, due decenni più tardi, la Ley de Régimen del Suelo y Ordenación Urbana del 1956 riconobbe un'ulteriore area protetta, il *parque natural*. Con la Ley 4/1989 de Conservación de los Espacios Naturales y de la Flora y Fauna Silvestres, fondata sulla Costituzione spagnola (1978), si affermò la classificazione delle aree protette tuttora vigente in territorio spagnolo, che prevede quattro tipi di area: *parque, reserva natural, monumento natural* e *paisaje protegido*. Ad essi va aggiunta l'*área marina protegida*, introdotta dalla Ley 42/2007 del Patrimonio Natural y la Biodiversidad, la quale funge anche da strumento atto allo sviluppo della Rete Natura 2000 (si veda la sezione relativa alle aree protette a livello internazionale ed eurounitario) in Spagna. Tuttavia, sebbene i tipi di aree protette riconosciuti a livello nazionale in Spagna siano cinque, ai quali si aggiungono le classificazioni internazionali ed eurounitarie, l'affidamento della regolamentazione del territorio alle comunità autonome ha comportato l'individuazione di ulteriori tipologie e alla conseguente

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proliferazione di oltre quaranta termini per designarle (si veda la sezione relativa alle denominazioni delle aree protette nelle legislazioni italiana e spagnola).

Le aree protette a livello internazionale ed eurounitario

Sul piano internazionale, le prime iniziative volte a tutelare le aree di particolare interesse ai fini della conservazione e di particolare rilievo per l'umanità risalgono agli anni settanta del secolo scorso. La prima ad essere adottata, nel 1971, fu la Convenzione relativa alle zone umide di importanza internazionale, soprattutto come habitat degli uccelli acquatici (Convenzione di Ramsar. UNESCO 1971), che predispose un quadro di cooperazione internazionale per promuovere la conservazione e l'uso razionale e sostenibile dei biotopi umidi. Nel 1990, l'Unione Internazionale per la Conservazione della Natura (IUCN), la prima organizzazione ad occuparsi di ambiente a livello mondiale, elaborò una classificazione delle aree protette che prevede otto gruppi: riserve scientifiche e aree *wilderness*, riserve e parchi nazionali, monumenti naturali, aree di gestione degli habitat e della natura, paesaggi protetti, siti mondiali della natura, aree della conservazione di Ramsar e riserve della biosfera.

Un altro strumento internazionale fu la Convenzione sulla Protezione del Patrimonio Mondiale, Culturale e Naturale dell'Umanità (UNESCO 1972), seguita dalla Convenzione sulla Diversità Biologica (ONU 1992), adottata ben vent'anni più tardi. Contrariamente alle convenzioni precedenti, che si muovono entro specifici ambiti, a quest'ultima si attribuisce un carattere maggiormente onnicomprensivo e meno vincolante, in quanto i suoi obiettivi sono la conservazione della biodiversità, l'uso sostenibile delle sue componenti e la distribuzione giusta ed equa dei benefici derivanti dall'utilizzo delle risorse generiche (Articolo 1).

Un'altra iniziativa di rilievo internazionale è costituita dalla Rete Smeraldo (Consiglio d'Europa 1979), a cui afferisce la maggior parte degli Stati membri del Consiglio d'Europa. La Rete Smeraldo, insieme alla Rete Natura 2000, favorisce lo sviluppo della Rete Ecologica Paneuropea, la cui istituzione deriva dalla volontà di assicurare la conservazione di una vasta gamma di ecosistemi, habitat, specie e paesaggi[1].

Passando al livello eurounitario, il principale strumento dell'UE in materia di conservazione della biodiversità è la Rete Natura 2000, comprendente tutto il territorio dell'Unione e istituita ai sensi della Direttiva 92/43/CEE (Direttiva Habitat). I Siti di Interesse Comunitario (SIC) che costituiscono la rete includono sia le Zone Speciali di Conservazione (ZSC) sia le Zone di Protezione Speciale (ZPS) previste dalla Direttiva 79/409/CEE Uccelli sulla conservazione degli uccelli selvatici. La Direttiva Habitat prevede la protezione tanto degli habitat naturali quanto degli habitat seminaturali, quali le aree ad agricoltura tradizionale e i pascoli.

[1] Il presente studio è incentrato sulla situazione creatasi in Italia e Spagna, pertanto vale la pena sottolineare che i Siti Smeraldo degli Stati firmatari della Convenzione di Berna (1979) facenti dell'UE corrispondono ai Siti della Rete Natura 2000.

La terminologia italiana e spagnola sulle aree protette

Da quanto finora esposto emergono due tendenze diametralmente opposte ma non per questo contrastanti. Da un lato si evince il bisogno di una molteplicità di paesi di riunire le proprie forze per perseguire fini comuni in materia di aree protette, con le conseguenti iniziative volte all'armonizzazione legislativa che portano anche a una convergenza terminologica, imponendo aprioristicamente le denominazioni da utilizzare in più lingue. Sono esempi di questo fenomeno i termini *sito di importanza comunitaria* in italiano e *lugar de importancia comunitaria* in spagnolo individuati nella Direttiva Habitat, tra i quali esiste un grado di equivalenza assoluta. Dall'altro lato, invece, si possono osservare le misure adottate a livello nazionale e sub-nazionale, generalmente più particolareggiate, che portano allo sviluppo di una terminologia specifica dell'ordinamento giuridico, e quindi in senso più ampio della cultura che le ha originate e delle condizioni fisiche e politiche che si trovano in ogni paese. Per questo motivo, alla stregua di qualsiasi altro argomento strettamente collegato alla cultura di partenza, al momento di affrontare la terminologia relativa alle aree protette in ottica traduttiva, l'aspetto culturale non può essere trascurato,[2] tanto più quando ad essere messe a confronto sono due lingue particolarmente affini come l'italiano e lo spagnolo, nel qual caso il rischio di incorrere in falsi amici o proiettare le implicazioni e le connotazioni di una lingua su un'altra è sempre in agguato. Ecco quindi che le definizioni di *parco* e *parque* possono rivelare leggere discrepanze che minano il grado di equivalenza tra i concetti designati, come anche la diversa organizzazione territoriale ed amministrativa dei due paesi. Ed è per questo che, sempre nell'ottica della mediazione linguistica, è bene innanzi tutto tenere presente il forte legame tra lingua da una parte e cultura, ordinamento giuridico e territorio dall'altra.

Presentazione dello studio

Come visto in precedenza, l'istituzione di un'area protetta può avvenire a livello internazionale, nazionale e regionale. Nel primo caso, le istituzioni internazionali presentano una chiara simmetria concettuale e terminologica nelle diverse lingue di lavoro, che sono spesso considerate originali, senza distinzione tra lingua di partenza e di arrivo, e i termini presentano pertanto equivalenti diretti. Ne sono esempi i seguenti termini in spagnolo e italiano: *Zone umide di importanza internazionale* (IT) e *Humedales de importancia internacional* (ES), *Riserve della Biosfera* (IT) e *Reservas de la Biosfera* (ES).

A livello nazionale, invece, le denominazioni delle aree sono determinate da ciascun paese attraverso normative specifiche incardinate in un sistema concettuale diverso, da cui deriva anche un'asimmetria di carattere terminologico. In particolare, i termini che denotano le aree protette possono dipendere da vari fattori, fra cui: il tipo di

[2] L'importanza del ruolo degli aspetti culturali in traduzione è stata ampiamente dibattuta da innumerevoli autori. Per una trattazione esaustiva si rimanda a Newmark *A Textbook, Paragraphs;* Venuti; Aixelá; Toury; Armstrong; Riccardi e Katan. Per una trattazione degli aspetti culturali nella traduzione di testi turistici si veda Nigro; Calvi; Calvi e Mapelli "La Presencia," *La Lengua*; Durán-Muñoz.

geografia del paese o della zona, la suddivisione politica ed amministrativa di ciascun paese, gli organi competenti a legiferare, ecc. Pertanto, in sede traduttiva l'apparente somiglianza tra l'italiano e lo spagnolo potrebbe essere fonte di errori o portare alla perdita del significato originale del testo.

Nelle successive sezioni si presenta un'analisi delle denominazioni nazionali italiane e spagnole delle diverse aree protette nella legislazione e in testi autentici per osservare le loro caratteristiche principali e le differenze tra le due lingue di lavoro.

Analisi delle denominazioni delle aree protette nelle legislazioni italiana e spagnola

Come evidenziato nella sezione dedicata alle aree protette in Italia e in Spagna, la legislazione spagnola e quella italiana relative alla tutela delle aree naturali sono state oggetto di modifiche nel corso degli anni. La prima normativa in entrambi i paesi era rivolta alla regolamentazione di queste aree a livello nazionale, ma a poco a poco sempre maggiori competenze sono state attribuite alle in Italia e alle *comunidades autónomas* (di seguito "comunità autonome") in Spagna. Pertanto, il numero delle denominazioni delle aree protette è cresciuto in maniera esponenziale e disordinata, soprattutto in Spagna. Nella seguente tabella sono riportate le forme di protezione attualmente vigenti a livello nazionale:

SPAGNOLO	**ITALIANO**
Parque - nacional - natural	Parco nazionale
Reserva natural	Riserva naturale
Monumento natural	Monumento naturale
Paisaje protegido	
	Zona umida
Área marina protegida	Area marina protetta

Tabella 1. Aree protette a livello nazionale in Spagna.

Accanto a questi tipi di aree, in entrambe le lingue si riscontrano denominazioni internazionali, come le Riserve della Biosfera o le aree incluse nella Rete Natura 2000. Inoltre, esiste un gran numero di designazioni regionali e *autonómicas* o di altre origini sempre locali, che rappresentano un'ulteriore fonte di problematicità in sede traduttiva.

In Italia, oltre alle denominazioni nazionali elencate nella Tabella 1, si trovano anche le aree riportate nella Tabella 2 (l'elenco ha uno scopo illustrativo e non è pertanto da considerarsi esaustivo). Secondo la Legge quadro 394/91, la classificazione e l'istituzione dei parchi e delle riserve naturali di interesse regionale e locale sono

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effettuate dalle Regioni. Ne consegue che ogni ha la facoltà di proporre un'ulteriore classificazione ed eventualmente altre denominazioni. Tuttavia, anche le Province e i Comuni possono istituire aree protette all'interno del loro territorio e optare per ulteriori denominazioni, alcune delle quali già incluse nella Tabella 2.

AREE PROTETTE
Area a protezione particolare
Area attrezzata
Area fluviale
Area naturale protetta di interesse locale
Area protetta di interesse provinciale
Area verde
Biotopo
Monumento naturale
Oasi naturale
Oasi naturalistica
Parco comunale
Parco fluviale, Parco fluviale regionale
Parco interprovinciale
Parco metropolitano
Parco provinciale
Parco regionale, Parco naturale regionale
Parco urbano
Parco suburbano
Parco territoriale attrezzato
Riserva naturale controllata / di interesse provinciale / geologica / guidata / integrale/ naturale / orientata / provinciale / regionale / speciale
Zona di salvaguardia

Tabella 2. Aree protette a livello regionale, interregionale, provinciale e comunale in Italia.

Per quanto riguarda la Spagna, la competenza per la tutela delle aree protette spetta unicamente all'amministrazione statale e alle comunità autonome, escludendo le

amministrazioni provinciali e locali.[3] Si nota quindi fin da subito un'asimmetria dal punto di vista amministrativo e politico con l'Italia.

Analogamente all'Italia, anche la maggior parte delle comunità autonome spagnole ha sviluppato una propria normativa in materia di aree naturali protette a completamento della legislazione statale. Di conseguenza, nuove forme di protezione sono state istituite dalle rispettive legislazioni regionali, dando così vita a una terminologia specifica di ciascuna comunità. A questo proposito, il problema principale risiede nell'utilizzo di queste nuove forme, come nel caso di denominazioni esistenti ma non ancora attribuite ad alcuna area specifica o di denominazioni divergenti in diverse comunità autonome per indicare aree con obiettivi e definizioni molto simili. Alcuni autori sostengono che molte delle forme di protezione esistenti sono sacrificabili e potrebbero essere sostituite da quattro forme di base della legislazione statale, che incorporano tutti gli elementi necessari per la loro pianificazione e gli strumenti di gestione (Vacas Guerrero 9). Per esemplificare la terminologia utilizzata dalle comunità autonome spagnole, se ne riportano alcuni esempi nella Tabella 3.

COMUNITÀ AUTONOMA	**AREE PROTETTE**
Andalucía	Paraje natural Reserva natural noncertada Parque periurbano
Aragón	Reserva natural dirigida
Asturias	Reserva natural integral Reserva natural parcial
Canarias	Parque rural Reserva natural especial Reserva natural integral Sitio de interés científico
Castilla-La Mancha	Microrreserva Reserva fluvial
Castilla y León	Parque regional Régimen de protección preventiva
Cataluña	Reserva Reserva natural de fauna salvaje

[3] L'unica eccezione alla regola è il *paraje natural municipal*, la cui autorità competente per designare questo tipo di protezione si trova a livello locale, sia comunale sia provinciale.

	Reserva natural integral Reserva natural parcial Reserva marítima
C. Valenciana	Paraje natural Paraje natural municipal Reserva natural marina
Extremadura	Árbol singular Corredor ecológico y de biodiversidad Parque periurbano de conservación y ocio
Galicia	Espacio natural en régimen de protección general
Navarra	Área natural recreativa Enclave natural Reserva integral
Madrid	Paraje pintoresco Refugio de fauna Régimen de protección preventiva Árbol singular
Murcia	Espacio natural protegido Parque regional
País Vasco	Árbol singular Biotopo protegido

Tabella 3. Aree protette a livello *autonómico* in Spagna.

Come si osserva nella tabella, le forme nazionali di *parque* e di *reserva natural* sono state adattate alle esigenze di ogni comunità autonoma. I termini *reserva natural* e *parque*, ad esempio, presentano numerose varianti che, fatti salvi alcuni casi, possono considerarsi sinonimi o quasi sinonimi, come accade con *parque periurbano* in Andalusia e *parque periurbano de conservación y ocio* in Estremadura, *reserva integral* in Navarra e *reserva natural integral* nelle Asturie e nelle Isole Canarie. È inoltre possibile constatare la presenza di alcune forme scarsamente utilizzate e giuridicamente obsolete, come ad esempio *monumento natural de interés nacional*, *sitio natural de interés nacional* e *paraje natural de interés nacional*, che risultano oggi inclusi in altre forme di protezione. Infine, si riscontrano forme che corrispondono ai sistemi di protezione preventiva, come *espacio natural en régimen de protección general*, *espacio natural protegido* o *régimen de*

protección preventiva. Il cospicuo numero di forme di protezione riscontrato (43 in totale), tuttavia, contraddice le raccomandazioni delle organizzazioni internazionali, in particolare l'IUCN, che segnalano l'inefficacia di tale proliferazione ai fini dell'armonizzazione tra le aree dei diversi paesi, essendo fonte di confusione (Mulero Mendigorri 131).

La promozione delle aree protette spagnole nelle traduzioni italiane

Ai fini del presente studio si sono messi a confronto testi promozionali (originali e tradotti) riguardanti il tema delle aree protette. La scelta è caduta sulla comparazione di testi originali in spagnolo e le rispettive traduzioni in italiano. I testi inclusi nel corpus parallelo di poco più di 26.000 parole in spagnolo e quasi 25.400 parole in italiano sono stati reperiti interamente dal sito internet spain.info, il portale ufficiale del turismo spagnolo[4] e, più precisamente, dalla sezione dedicata alla natura.[5] Tale sezione si concentra principalmente su alcuni "spazi naturali" in Spagna, ossia i parchi nazionali, le riserve della Biosfera (che includono sia i parchi nazionali sia i parchi naturali), gli spazi naturali riconosciuti dalla Carta Europea del Turismo Sostenibile nelle Aree Protette (CETS), le grotte turistiche e altri spazi naturali. Il corpus parallelo così ottenuto è stato sottoposto ad un'analisi di tipo principalmente lessicale e terminologico, dalla quale è emerso che il lessico più in generale e la terminologia in particolare possono essere suddivisi nelle seguenti categorie:

- aree protette, sia nazionali sia internazionali
- toponimi
- geomorfologia, determinata da fattori sia naturali sia umani
- specie vegetali e animali
- enti locali e suddivisione territoriale

Di seguito verranno riportati alcuni esempi per ciascuna delle categorie summenzionate che sono risultati più interessanti in sede di comparazione dei testi di partenza e di arrivo da un punto di vista traduttologico e saranno illustrate le principali strategie traduttive adottate, oltre ad alcune proposte di miglioramento al fine di evitare possibili fraintendimenti e incomprensioni da parte dei destinatari.

Per quanto riguarda la categoria relativa alle denominazioni delle aree protette, va segnalato che, seppur riferendosi a un numero limitato di tipi di aree, nel portale in questione si sono riscontrati termini relativi all'ambito sia nazionale sia internazionale. Ne consegue che nel corpus in esame sono stati reperiti termini di origine nazionale, come *parque natural*, *parque nacional* e *parque regional*, e termini di origine internazionale, come *Patrimonio Mundial* e *Reserva de la Biosfera*, qualificazioni queste assegnate dall'UNESCO, o *Humedal de Importancia Internacional*, o *IBA* (Área Importante para las Aves), siti così definiti dall'ONG BirdLife International. A questi si aggiungono anche i termini di origine eurounitaria, come *Zona de Especial Protección para las Aves (ZEPA)*.

[4] URL: http://www.spain.info/es/
[5] URL: http://www.spain.info/es/que-quieres/naturaleza/

Trattandosi di termini di origine diversa, le strategie traduttive adottate differiscono. Tanto i termini internazionali quanto quelli eurounitari non presentano significative difficoltà, esistendo tra di essi un grado di equivalenza assoluto. I termini nazionali risultano invece più problematici: se da un lato la traduzione di termini quali *parque natural* o *parque regional* può sembrare relativamente semplice attraverso l'adozione di equivalenti-calco *parco naturale* e *parco regionale*, dall'altro lato è necessario considerare che questa strategia traduttiva può implicare la sovrapposizione di concetti elaborati dagli ordinamenti nazionali. Tale sovrapposizione, sebbene non pregiudichi la comprensione del testo, rappresenta comunque una distorsione della realtà di partenza, in quanto proietta connotazioni e aspettative della cultura di arrivo sul testo di partenza. Si prendano ad esempio i termini *parque regional* e *parco regionale*. Sebbene a prima vista i termini possano apparire perfettamente equivalenti, va valutata la diversa accezione degli aggettivi utilizzati. In spagnolo, infatti, *regional* fa riferimento a una *región natural*, ossia uno spazio che costituisce un sistema morfologico, geologico, produttivo chiaramente amministrabile (Ley 1/1985). Di conseguenza, il termine *parque regional* si riferisce a una forma di protezione del territorio che non richiede l'approvazione di un *Plan de Ordenación de los Recursos Naturales* ai sensi della Ley 42/2007, necessaria invece in ambito nazionale. Per quanto riguarda l'italiano, invece, *regionale* si riferisce alla forma di gestione amministrativa del territorio. Pertanto, sebbene la scelta di utilizzare un termine già esistente in italiano ma non perfettamente equivalente per tradurre un termine spagnolo non comprometta la resa traduttiva in questo genere testuale, va considerato che in altri contesti (es. testi in ambito giuridico) la valutazione del grado di equivalenza potrebbe rivelarsi imprescindibile per una traduzione più corretta e fedele al testo di partenza.

Un altro esempio è rappresentato dal termine *Paraje Natural*, una forma di protezione istituita dalla comunità autonoma dell'Andalusia e non diffusa nel restante territorio spagnolo, reso nel corpus italiano come *oasi naturale* o *spazio naturale.* In questo caso la problematica è più complessa. Poiché nel sistema giuridico italiano non si riscontra una forma di protezione analoga (almeno nella parte linguistica), nella traduzione si è fatto ricorso a due termini più generici nella lingua di arrivo. In questo modo, una forma di protezione limitata a una comunità autonoma della Spagna è stata tradotta con una più generica nel testo italiano, adottando una strategia riconducibile alla domesticazione (Venuti n.p.) o alla generalizzazione (Hurtado e Molina n.p.) e riducendo la specificità del testo di partenza per evitare fraintendimenti nella lingua di arrivo a causa della mancanza dello stesso concetto o termine.

La seconda categoria individuata è costituita dai toponimi che, nel caso specifico, fanno riferimento ai nomi propri delle aree protette, delle rispettive comunità autonome, delle città, dei fiumi e dei rilievi. A questo proposito si rileva che le tre strategie traduttive impiegate nei testi analizzati dipendono dall'affermazione o meno di un certo toponimo anche nella lingua d'arrivo e dall'affinità tra le due lingue. La prima tra le strategie traduttive individuate è l'utilizzo dell'equivalente italiano del toponimo spagnolo, come ad esempio le *Islas Canarias* rese in italiano con *Canarie*, *Pirineos* con *Pirenei,* o *Castilla-La Mancha* con *Castiglia-La Mancia*. La seconda strategia consiste

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nell'utilizzo di toponimi nella loro denominazione originale, come la maggior parte delle città e degli abitati in genere (es. *Lugo*, *Puerto de la Cruz*), le aree geografiche più estese (es. *Rías Baixas*) o i toponimi che identificano i luoghi in cui si possono osservare specifici fenomeni naturali (es. *Jameos del Agua*). La terza strategia, infine, corrisponde al ricorso a forme ibride, ovvero prestiti adattati, consentito dalla somiglianza tra le due lingue, come i nomi dei parchi nazionali (es. *Parque Nacional de las Tablas de Daimiel* e *Parco Nazionale delle Tablas de Daimiel*) o comunque i toponimi costituiti da elementi lessicali dodati di un equivalente nella lingua d'arrivo (es. *Terras do Miño* e *Terre del Miño* o *Iberia Húmeda* e *Iberia umida*).

Anche per quanto riguarda i termini che designano la geomorfologia relativa alle aree protette descritte nei testi analizzati si segnalano due situazioni diverse. La prima, che non presenta significative difficoltà traduttive, consiste nell'utilizzo di equivalenti esistenti nella lingua di arrivo, come nel caso di *torrentes*, *cascadas* e *turberas* resi con *torrenti*, *cascate* e *torbiere*. La seconda riguarda invece la terminologia che si riferisce alle caratteristiche morfologiche del territorio, ma di carattere maggiormente regionale e tipiche della realtà spagnola che non trovano un equivalente esatto nella lingua italiana. A questo proposito si distinguono tre approcci diversi nel corpus analizzato. Nel primo caso il termine spagnolo è riportato nel testo italiano come prestito non adattato ed è accompagnato da un termine esplicativo o da una breve glossa. Un esempio di questa strategia è costituito dal termine spagnolo *coto,* reso in un'occasione con *"cotos" (sabbie stabilizzate)* e in un'altra occasione con *dune fisse o "cotos."* La seconda possibilità è rappresentata dalla traduzione funzionale, che permette di mantenere il significato del messaggio originale sebbene attraverso una generalizzazione. È questo il caso del termine *tabla fluvial*, per il quale sono stati utilizzati due termini italiani, ossia *piana fluviale* e, quando usato in forma plurale, *zone umide pianeggianti* che, tuttavia, risultano meno specifici dell'originale. La terza strategia consiste invece nell'utilizzo del prestito dallo spagnolo senza proporre una traduzione né esplicitare il testo di partenza, come accade nel corpus parallelo ad esempio con il termine *ría* (*Dotate di spiagge spettacolari e dune sul lato est, verso le "rias"*).

Anche nella categoria delle specie vegetali e animali si riscontrano alcuni termini interessanti da un punto di vista traduttologico. Se da un lato la maggior parte delle denominazioni di flora e fauna trova un equivalente in entrambe le lingue, vi sono anche alcune specie endemiche per le quali non esiste un traducente in italiano. In questo caso nel corpus parallelo si è fatto ricorso a due strategie traduttive: l'uso di prestiti non adattati (es. *perenquén rugoso* o *majonero* e *lisa gomera*) oppure l'impiego di prestiti adattati mediante ricategorizzazione grammaticale (Hurtado e Molina n.p.) (es. *pino canario* reso con *pino delle Canarie*).

L'ultima categoria individuata riguarda gli enti locali e la suddivisione territoriale. A questo proposito si riportano due esempi. Il primo è lo spagnolo *municipio*, riferito all'ente locale e al territorio nonché alla popolazione ad esso collegato. Lo stesso termine si mantiene inalterato anche in italiano, sebbene le accezioni dei due termini siano diverse nelle due lingue, giacché l'italiano fa riferimento all'amministrazione comunale e ai suoi componenti e ha quindi un significato più

ristretto. Il secondo esempio riguarda il termine *concejo*, reso in italiano con una parafrasi, ovvero *territorio dell'omonimo comune*. Come si evince da questi due esempi, analogamente alla prima categoria individuata, anche in questo caso è di fondamentale importanza il rapporto esistente tra i termini utilizzati, l'ordinamento giuridico da cui derivano i concetti individuati dagli stessi e il genere testuale. Si desidera sottolineare nuovamente che, nei testi promozionali quali quelli considerati nel presente studio, la precisione e l'aderenza al testo di partenza possono essere sacrificate a favore di una maggiore comprensibilità o scorrevolezza del testo di arrivo (strategia questa non adottata nel primo esempio qui riportato), mentre in altre tipologie testuali tale scelta deve essere accuratamente ponderata.

Infine, si riportano ancora alcuni esempi desunti dal corpus parallelo che non costituiscono una categoria unitaria in base all'argomento trattato come quelle sopra elencate, ma rappresentano comunque casi interessanti da un punto di vista traduttologico, poiché si riferiscono a concetti specifici della cultura di partenza e assenti nella cultura di arrivo, detti anche *elementi culturalmente specifici* o *realia* (Agorni 16). Anche in questo caso le strategie traduttive adottate variano in base al tipo di elemento individuato e alle risorse linguistiche offerte dalla lingua di arrivo. Ad esempio, l'equivalente *zona di alimentazione supplementaria* proposto per *área de alimentación suplementaria* altro non è che un calco, mentre per *zona de acampada controlada* si è fatto ricorso all'esplicitazione traducendolo con *spazio riservato all'accampamento controllato*. Sebbene questo genere di aree non sia presente nella realtà italiana, gli equivalenti impiegati sembrano adeguati a fornire informazioni sufficienti anche per il lettore italiano. Meritano invece un discorso a parte gli equivalenti proposti per l'elemento specifico del turismo in Spagna denominato *conjunto etnográfico*, per cui si è fatto ricorso a *nucleo etnografico* e *insieme etnografico*. Il termine spagnolo identifica antichi villaggi rurali o di montagna ormai disabitati adibiti alle visite turistiche e in cui vengono rappresentate la vita e le principali attività di un tempo. Si ritiene che le soluzioni proposte nella traduzione italiana rappresentino una forma di naturalizzazione di quello spagnolo, ma siano inadeguate a rendere il concetto designato da quest'ultimo che invece meriterebbe una perifrasi o una glossa più elaborate. Per concludere la presente sezione, l'ultimo esempio di questo tipo qui riportato si riferisce al termine spagnolo *artesanía majorera*. La soluzione proposta nella traduzione italiana, a differenza degli esempi precedenti, è costituita da un'unità lessicale ibrida, ossia *artigianato majorero*, in cui viene utilizzato un prestito parzialmente adattato, in quanto l'aggettivo rimane invariato se non per il genere.

Fonti documentali a supporto della traduzione di testi promozionali sulle aree naturali protette

Come sottolineato in precedenza, per la traduzione di testi relativi al turismo natura e alle aree protette la consultazione della legislazione di riferimento è essenziale, essendo la normativa in materia rigorosa e complessa. Le traduzioni intuitive, come nel caso dei falsi amici *parque regional* e *parco regionale*, andrebbero evitate per non dare

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luogo a problemi di comprensione o distorcere il significato nella lingua di arrivo visti l'assoggettamento a diversi ordinamenti giuridici e le diverse connotazioni culturali. Ad esempio, tale consultazione avrebbe permesso di evitare il seguente errore riscontrato nel corpus parallelo analizzato:

(1) Paraje natural acantilados de Maro-Cerro Gordo. (ES)
Paesaggio naturale scogliere di Maro-Cerro Gordo. (IT)

Come segnalato al nella sezione dedicata alla promozione delle aree protette spagnole nelle traduzioni italiane, *Paraje Natural* assume un significato concreto nella legislazione andalusa, pertanto non può essere tradotto liberamente con *Paesaggio naturale*. In questo caso il traduttore avrebbe potuto utilizzare un traducente più generico come *oasi naturale*, *spazio naturale* o *area protetta*, senza fare ricorso al termine *Paesaggio naturale*, che richiama invece il termine *Paisaje protegido* tipico della legislazione spagnola.

Tuttavia, la conoscenza e la consultazione della legislazione italiana e spagnola non sono sufficienti a risolvere tutte le eventuali tipologie di difficoltà traduttive. A questo scopo potrebbe quindi rivelarsi molto utile anche l'impiego di un corpus comparabile monolingue. Per evidenziare l'utilità della combinazione di queste due fonti documentali (legislazione e corpus) ai fini traduttivi si prenderà in considerazione un esempio tratto dal corpus parallelo già trattato nella sezione sulla promozione delle aree protette spagnole nelle traduzioni italiane. In tale corpus, per ben sette volte nella versione italiana ricorre l'acronimo *ZEPA* per indicare le zone di protezione speciale per l'avifauna. Tuttavia, mentre tale acronimo corrisponde alla dicitura spagnola *Zona de Especial Protección para las Aves*, esso non rientra tra gli acronimi italiani ufficiali impiegati per designare tali zone, essendo la versione italiana affermata per questo genere di zone *ZPS*. L'errore di traduzione individuato nel testo parallelo in esame si sarebbe dunque potuto evitare mediante il ricorso a uno o entrambi gli strumenti summezionati. Infatti, trattandosi di una forma di protezione prevista dall'Unione europea all'interno della Rete Natura 2000, una simile informazione può essere reperita sia in un corpus di testi legislativi eurounitari sia in un corpus comparabile monolingue italiano.

L'esempio appena presentato consente di illustrare un altro caso in cui l'utilizzo di un corpus comparabile, ossia un corpus costituito da testi originali in entrambe le lingue di lavoro selezionati in base alle stesse variabili (argomento, lasso temporale, area geografica di riferimento, ecc.), potrebbe rivelarsi fondamentale per evitare di incorrere in errori di traduzione dovuti alla somiglianza tra le lingue o, comunque, migliorare il testo di arrivo. Infatti, un corpus comparabile permette al traduttore di verificare le concordanze e individuare così la terminologia più appropriata e frequente nella lingua di arrivo. Si pensi all'espressione *espacio protegido* in spagnolo, molto frequente nel corpus parallelo. A differenza delle denominazioni specifiche delle aree naturali protette, questa espressione è onnicomprensiva e può riferirsi a qualsiasi tipo di area, indipendentemente dal tipo di protezione e dalle sue caratteristiche. Nel corpus comparabile spagnolo, come anche nel corpus bilingue, presenta una frequenza più alta rispetto ai suoi sinonimi *zona protegida* (con un'unica occorrenza nel corpus parallelo) e

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área protegida (totalmente assente dal corpus parallelo). Ad eccezione di una occorrenza in cui *espacio protegido* è tradotto con *area protetta*, in tutti gli altri casi nel corpus parallelo analizzato in italiano si legge *spazio protetto*. Tuttavia, facendo una breve ricerca delle concordanze in un corpus comparabile italiano si sarebbe potuto verificare che quest'ultimo termine è piuttosto raro, in quanto l'espressione italiana più utilizzata è *area protetta*, seguita da *zona protetta*, che però risulta comunque molto meno frequente. Pertanto, l'impiego di un corpus comparabile monolingue permetterebbe di evitare interferenze o calchi nonché testi tradotti che al destinatario potrebbero sembrare poco naturali perché troppo simili al testo originale.

L'ultimo esempio riportato ci consente di fare un'ulteriore considerazione anche riguardo a quanto già esposto in merito alla pluralità di ordinamenti giuridici che regolano la tutela dell'ambiente a diversi livelli. La differenza nel numero di occorrenze dei diversi sinonimi italiani non è imputabile semplicemente alla preferenza per un termine rispetto a un altro, bensì deriva dalla diversa origine di questi. Esaminando lo stesso esempio, si noti che *area protetta* è il termine maggiormente utilizzato a livello nazionale ad ha quindi una vasta diffusione anche nei testi promozionali che trattano di questo argomento, mentre *zona protetta* si preferisce, ma anche in questo caso non in via esclusiva, nei testi eurounitari, pertanto viene utilizzato nei testi promozionali in relazione alle aree protette istituite in base alla normativa dell'Unione europea. Da qui anche l'uso dell'elemento di testa *zona* nei composti eurounitari quali *zona di protezione speciale* o *zona speciale di conservazione*. Ecco quindi che l'impiego di un corpus comparabile monolingue potrebbe ancora una volta rilevarsi utile ai fini dell'individuazione del traducente più adatto non solo in base alla frequenza d'uso, ma anche all'origine del termine della lingua di partenza.

Conclusioni

Nel presente articolo si è evidenziata l'esigenza di una formazione specifica del traduttore relativamente al genere testuale analizzato, ossia i testi promozionali relativi al turismo natura. Si sono sottolineati l'importanza della legislazione e della cultura che determinano la terminologia in entrambe le lingue, le differenze tra gli ordinamenti giuridici, i concetti propri che si trovano di ciascuna cultura, ecc. Si ritiene pertanto indispensabile che il traduttore abbia una buona padronanza della legislazione dei paesi in questione e una conoscenza sufficientemente vasta delle caratteristiche intrinseche di ogni paese riguardo alla suddivisione amministrativa e politica, alla competenza e funzionamento delle autorità (statali, regionali, provinciali, ecc.), e che verifichi le differenze concettuali e terminologiche tra gli ordinamenti per evitare problemi di incoerenza o disinformazione nella lingua di arrivo. Dall'analisi, svolta con l'obiettivo di cogliere la reale situazione della terminologia riguardante le aree protette, sia nella legislazione sia nei testi sul turismo natura analizzati in relazione a lingue ad elevato grado di affinità, ma non altrettanto affini da un punto di vista concettuale, emerge una molteplicità di problematiche che il traduttore si trova a dover affrontare per poter portare a termine il proprio lavoro con successo.

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Al tempo stesso si è condotto uno studio sulle traduzioni di testi tradotti dallo spagnolo all'italiano che ha permesso di individuare errori di traduzione attribuibili a una mancanza di adeguate fonti di informazione, il tutto con lo scopo di analizzare la terminologia di questo tipo di turismo, sottolineare le differenze tra le due lingue ed individuare gli strumenti a supporto della traduzione considerati maggiormente utili. Attraverso l'analisi lessicale e terminologica di questo corpus parallelo si è messa in evidenza l'opportunità di ricorrere a una serie di strategie traduttive, quali l'esplicitazione, la generalizzazione, la ricategorizzazione o la domesticazione dei termini, al fine di produrre un testo di arrivo in grado di raggiungere gli obiettivi prefissati e soddisfare le esigenze dei destinatari. Le fonti documentali ritenute necessarie per affrontare testi promozionali sul turismo natura sono dunque state individuate nelle normative non solo nazionali, ma anche internazionali ed eurounitarie, e in un corpus comparabile adeguato e rappresentativo del campo di applicazione del lavoro. I corpora comparabili monolingui, utili a soddisfare le esigenze dei traduttori in una molteplicità di contesti (cfr. Bernardini e Ferraresi 2013; Bernardini 2011; Corpas Pastor 2008, 2011; Bowker 2004; Laviosa 2003), permettono infatti di reperire termini, acronimi, sigle e concordanze, cercare possibili traducenti nella lingua di arrivo e avere maggiore consapevolezza dello stile e della fraseologia specifici del dominio.

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The Meanings of Landscape: Historical Development, Cultural Frames, Linguistic Variation, and Antonyms

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Abstract

The article presents the shifts of meaning of the term landscape in English and other Germanic languages, from territory to vista and social arena. The concept of landscape forms part of a cultural frame of reference, and changes in the cultural context also affect the meaning of landscape. The dependency of the meaning of landscape on context is shown in an overview of what landscape means in other languages: Spanish, Russian, Thai, Arabic, and Chinese. The different meanings of landscape can also be elucidated by identifying its antonyms, the anti-landscape and the non-landscape. Although commonly criticized in the academic field as being deterministic, early attempts to map the influence of landscape on culture should be re-evaluated in the current trend to understand landscape systemically.

Keywords: platial and spatial landscape, anti-landscape, non-landscape, Ratzel, Sarmiento, Olwig.

Resumen

El artículo presenta los cambios de significado del término paisaje en inglés y en otros idiomas germánicos, desde territorio a vista panorámica y área social. El paisaje forma parte de un marco cultural de referencia, y los cambios en el contexto cultural también afectan el significado del paisaje. La dependencia del significado del paisaje del contexto cultural se muestra en un resumen de lo que el paisaje significa en otros idiomas: español, ruso, tailandés, árabe y chino. Los diferentes significados del paisaje también pueden ser dilucidados mediante la identificación de los antónimos de paisaje, el anti-paisaje y el no-paisaje. Aunque rechazados generalmente en el campo académico como deterministas, los intentos anteriores de analizar la influencia del paisaje en la cultura pueden ser revalorizados en la tendencia actual de entender el paisaje de forma sistémica.

Palabras clave: paisaje espacial y situado, anti-paisaje, no paisaje, Ratzel, Sarmiento, Olwig.

Introduction

Since the natural and created environments in which people live form part of their cultural frame of reference, it is often not easy to translate terms that describe these environments. The grim meaning of the biblical desert, for example, resonates with neither the tourist's curious gaze nor the inhabitant of a desert city. The role that

the forest plays for German national identity is lost on a Norwegian, for whom mountains and high plains (*fjell og vidde*) have an analogous function. Abstract terms, such as nature, also have a perplexing variety of meaning. Nature may refer to principles governing the material world, to the material world (including humanity), to the world outside human creation, as well as to life and ecosystems. Activities in the environment, such as the Norwegian term *friluftsliv* (literally, "free air life"), also pose problems for translators. The common translation "outdoor recreation" signifies outdoor activities in English. Although *friluftsliv* is an activity, it is based on a Norwegian philosophical tradition. It is linked to national identity and forms an integral part of the educational system. Its meaning therefore exceeds activity. Even apparently universal terms, such as walking, refer to activities that show considerable cultural variation.

While the term nature has experienced a narrowing of meaning, from existence to life, the term landscape has widened its meaning from being a view or setting to being an arena where humans interact with the natural world. Like *friluftsliv*, landscape is associated with nation building. Like walking, it appears to be universal but shows considerable cultural and linguistic variation. The common denominator of landscape meanings, whether as a view or a social arena, is that landscape is limited, either by the horizon when we speak visually or by boundaries when we speak of social arenas. This limitation is useful because it allows a community to relate to it; the "we" in landscape is that of a specific community and not that of humanity in general. Landscapes are created by community interaction with the natural world. Yet are communities and societies also creations of landscape? An affirmative answer to this question was commonplace in the 19th century. However, it has been deemed to be obsolete in an academic climate in which social construction is highlighted and determinism is an invective.

Whose landscape is it, from where is it seen, and for what purpose? Kenneth Olwig distinguishes between, on the one hand, a spatial landscape that is seen as a part of a larger (e.g., national) space from a single vantage point by an outside observer and, on the other hand, a place-oriented landscape (i.e., the territory of a community) seen from the inside, with a multitude of perspectives on the other. The basic meaning of landscape, as a limited section of the territory of our planet, can be seen from different real and metaphorical vantage points, creating a variety of frames, including political, historical, spiritual, or geological ones. Such a variety of frames and perspectives means that the term has the potential to shift meaning; it also means that it can develop antonyms, such as anti-landscape and non-landscape.

Landscape and environment

The aim of this article is to explore the potential of the term landscape, showing how it functions in cultural discourses and adapts to historical frames. In the fields of ecocriticism and environmental humanities, landscape has remained in the shadow of the terms nature and environment. While the concept of nature is marked by human subtraction in a process of objectification, the idea of the environment aims at re-positioning humanity into the world in a predominantly ecological perspective. However, the problem with the environment is that it tends to see human beings as a

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biological species, understating socio-political divisions and culturally bound aesthetics. Landscape, although this may appear as a leftover from an anthropocentric conceptualization, highlights the historical frame of perception of and interaction with the world. Lucius Burckhardt points out that "changes of nature are […] perceived under the image of 'landscape;' the image of landscape as a historical construct in the heads of people determines their behaviors and their measures that are not necessarily self-regulating but have irreversible and history-generating effects" (*Landschaft* 32; translation by the author). Landscape is more than a projection unto nature or the environment: it is a multivalent frame—territorial, political, aesthetic, etc.—determining how the environment is perceived and shaped.

A *caveat*: A broad historical overview in combination with a comparative approach implies the danger of over-generalization. The article assumes that cultures are marked by a degree of coherence that makes generalizations possible. These generalizations must be seen as what they are, overviews, not as exhaustive and permanent truths about a culture. However, a relativist position claiming that there are no coherent cultures and there is not "the meaning" of a term such as landscape in a language conflates generalization and stereotyping and blinds research for exactly the historical, aesthetic, and territorial frames that landscape stands for—and thus it also undermines the effectiveness of narratives of resistance, replacing them with postures in the marketplace of identities. The reason why we included case studies and sketches of landscape meaning in different languages is not to present authoritative anthropological and linguistic studies about those languages; our intention is rather to show the variability and adaptability of the term landscape to cultural and historical frames and thus its potential in the discourse of the environmental humanities.

Relating to the material world: Projection and transformation

Landscape refers to surface sections of our planet, but this does not necessarily mean that landscape is two-dimensional: mining areas are three-dimensional landscapes, and the growing awareness of the atmosphere creates a three-dimensional sense. The term landscape implies land but can be extended to water surfaces, as the term seascape shows. Also predominantly human environments are landscapes as the term cityscape shows. Tim Cresswell observes that, "landscape is an intensely visual idea" (10), but appreciation can involve other senses as well, creating sensory landscapes such as soundscapes or smell-scapes. The term spiritual landscape refers to the spiritual dimension of human projection, as in holy groves. Moonscape and Mars-scape are terms that refer to landscapes that are insignificantly altered by humans but that nevertheless form part of humanity's imagination as new frontiers, due to the existence of images.

J.B. Jackson's statement that the beauty of landscape stems from human presence in it begs the question about the nature of this presence. Presence is obvious in material artifacts, such as roads, fields, or hedges, but it also exists in projections onto an otherwise unchanged natural environment, as in the case of the Arctic, which is often

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seen as exotic and pure. Another example in which a natural structure is infused with meaning is the desert in the Bible. Projection can lead to transformation of landscape: the Puritan vision of the Promised Land, to create a City Upon a Hill, was a projection of biblical narratives onto the New World, creating the mold for settling the frontier. When the frontier was closed and when city landscapes were forming, the ideal of combining countryside and city was a projection creating the suburban landscape.

Landscape as territory

Understanding landscape in a visual sense means to evade the question of who uses, owns, and controls the landscape. Cresswell argues that, "in most definitions of landscape the viewer is outside of it" (10), and in landscape painting, human beings, if shown at all, function as scales, to highlight nature's immensity. In his article "Recovering the Substantive Nature of Landscape," Olwig aims at recuperating the insider's perspective. Referring to the American geographer Richard Hartshorne, Olwig explains that the term in English is mainly aesthetic, referring to a singular perspective on the land from the outside, the "appearance of land as we perceive it" (Hartshorne quoted in Olwig "Recovering" 630), whereas the German term *Landschaft* is ambivalent: it either refers to the visual perspective as in English or has the territorial meaning of a "restricted piece of land" (Hartshorne quoted in Olwig "Recovering" 630). Olwig argues that this substantive and territorial understanding of landscape as "a place of human habitation and environmental interaction" ought to be recovered, and landscape should be seen as a "nexus of community, justice, nature and environmental equity, a contested territory" ("Recovering" 630).

Olwig argues that while the sense of landscape as scenery emerged at the turn of the sixteenth century, there is an older, Northern European territorial sense of the term ("Recovering" 631). Landscapes in this sense were at least partially independent political units, linking the ideas of place and community (632). In modern German landscape discussions, visual and territorial senses are often confused (631). Scandinavian landscape (*landskap*) was also "a nexus of law and cultural identity" (633). Landscape in this territorial sense is associated with common land and common law (in contrast to feudal ownership and Roman law), and it encompasses town and country (634). Artistic representations of this landscape would focus not on wide views but on vernacular home environments (635). In contrast, "the Italianate tradition emphasized the timeless geometrical laws of spatial aesthetics as expressed in natural scenes that were inspired by the ideal past of classical imperial Rome" (637). Olwig calls this timeless perspective spatial and coins the term "platial" for the vernacular perspective from the inside.

Understanding the platial and spatial dimensions allows us to ask who owns, uses, and represents the land in a landscape. In the English countryside, landscape was created by the enclosure of the commons, allowing the rural gentry to remake the common land into a picturesque landscape: "Rural landscaping created the scenic image of the country community ideal, while helping to undermine the customary law upon

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which it was based" (Olwig "Recovering" 640). Land turned into property, territorial autonomy was abandoned, and peasants literally had to know their place in the new order. The later process of nation building has a duplicitous effect on the understanding of landscape. On the one hand, the idea of territory is central, on the other national unity undermines local independence, as Olwig explains: "The ultimate irony, however, is perhaps the way in which the expansion of the German state resulted in the swallowing up of such ancient Germanic *Landschaften* as Dithmarschen and North Friesland and in the loss of their former independence" (643). Fascism then redefined community in landscape in biological terms: "The *Land* ceased to be an area defined by human law; it rather became the soil, *Boden*, which determined the blood of the people dwelling on the land" (643).

National landscapes

While local communities form spontaneously because they are built on blood relations, personal acquaintance, and eye contact, national communities have a symbolic dimension that needs to be constructed. From the outset, national landscapes are spatial: they override regional differences, such as dialects, create a coherent economy and infrastructure, and create a mythology of landscapes; in other words, they form a singular perspective. Tom Mels discusses this through the example of Dutch landscape around 1600: "With the rise of the modern nation state, the spatialized elite landscapes of Renaissance painting and theatre (associated with a more universal 'natural' law and central authority) replaced the platial landscapes of customary festivities of the commoners" (714). This perspective tones down local differences and defines typical landscapes of a nation. Landscape becomes a central feature of the national imagination. Sverker Sörlin discusses scholarship in this field, mentioning John Opie's *Nature's Nation* and Simon Schama's *Landscape and Memory*:

> [T]his literature is a reflection of the growing insight that community, human *Gemeinschaft*, is not only a formal issue of citizenship. Rather, senses of belonging are deeply rooted in emotions, memory, and imagery: in mental categories; and landscape has played an important role in that process during the era of human history that has been fundamentally structured by the nation. (272)

The significant cultural differences in the use and perception of nature and the creation of landscapes are national differences.

At its inception the national landscape is a spatial one, created by the elite. Yet it aims at emulating a platial landscape, infusing society with elements of community. The platial character of a national landscape can be evaluated by looking at a number of factors. Do the citizens of a nation share the imaginary of the landscape? Are there excluded or invisible groups? Are people involved in landscape planning and creation? Do they use, own, and control landscape, for example in the form of city parks or national parks? This means that national landscape in a platial sense means more than a shared imagination and mythology; it means a shared real space with public ownership and control. Landscape uses can vary (for example, due to social class, age, ethnicity, gender), but still form a coherent whole, a shared imaginary and physical landscape.

Supranational landscapes

In between the national and global landscape there is a supranational level, which in Europe is codified in the European Landscape Convention (ELC) by the Council of Europe. The ELC defines landscape as "an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors," and the Explanatory Report of the ELC specifies that the "public is accordingly encouraged to take an active part in landscape management and planning, and to feel it has responsibility for what happens to the landscape." The Explanatory Report further states that the aim of landscape planning is to "meet the aspirations of the people concerned" and that the aim is not a "freezing of the landscape." But who are the concerned people? The ELC sees its role in the "consolidation of the European identity," but this statement must be seen in light of the political role of the Council of Europe, which "crowns" efforts on other levels:

> Where local and regional authorities have the necessary competence, protection, management and planning of landscapes will be more effective if responsibility for their implementation is entrusted—within the constitutional framework legislatively laid down at national level—*to the authorities closest to the communities concerned.* (ELC Explanatory Report n.p.; our italics)

The ELC has a multi-level approach to landscape and sees local self-government as the main level of landscape planning. The ELC also combines different interests ("social needs, economic activity and the environment") in its definition and makes it clear that landscape is not defined by aesthetics but by social practice: "landscape is an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognized as being of outstanding beauty as well as everyday areas." Unlike the UNESCO convention dealing with historic monuments, the objective of the ELC is to cover "all landscapes, even those that are not of outstanding universal value" (ELC Explanatory Report n.p.). In conclusion, the ELC has moved a long way away from an aristocratic, visual, aesthetic, and spatial understanding of landscape replacing it with a social definition, favoring a multi-level bottom-up approach, with local communities as the main actors. The supranational level of the ELC does not compete with the national and regional levels but promotes a platial understanding of landscape inside those levels throughout Europe.

Global landscapes

Since landscape is defined by its distinction from other landscapes, it appears self-contradictory to speak about a global landscape. Environmentalism has brought an understanding that there are common features in landscape such as the atmosphere, the presence of life and ecosystems; Ursula Heise discusses this global, planetary, or eco-cosmopolitan sense of the environment in her book *Sense of Place and Sense of Planet:*

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The Environmental Imagination of the Global (2008). This scientific global awareness is sometimes linked to a spiritual dimension; an example here is the Gaia hypothesis, which sees the planetary ecosystem as a single organism. However, global ecological awareness does not create a global landscape. Global political structures are weak, and due to the absence of such structures, in combination with extreme inequality, there is no global polity that could constitute a landscape. Invoking such a polity by speaking about human impact or interests therefore has a false ring.

There is, however, another sense in which landscapes are global, namely as part of a global system of mediated reference, as in tourism. On the one hand the Grand Canyon is part of an ecosystem and forms, as a national park, part of the American identity. It is also a globally-known and marketed location, which the tourism researcher Dean MacCannell calls a "sight." Sights form the material component of an attraction linked to the cultural image, called marker. This means that landscapes can form part of a global repository of sights and markers, being marketed by the tourism industry. The spatial and mainly visual perspective in marketing can produce a sensation of theme-park homogeneity and inauthenticity in some tourists. Rather than linking authenticity to tourist experience, MacCannell proposes to evaluate it by the degree of local control, favoring a platial approach. Such a platial approach to global landscapes is also seen in the idea and institution of the ecomuseum, which emphasizes local control of heritage, leaving heritage items in their original place ("in situ" approach), and local involvement in landscape creation and ecosystem management.

The influence of landscape on culture

Landscape is created by culture, but is culture created by landscape too? This question is contentious in the humanities today, which are under the spell of social constructivism; anything that could be interpreted as essentialism or determinism is "problematic." The fear of determinism is not unfounded, as crude environmentalist theories of the 19th century show. One of numerous examples is that of a 19th century traveler in East Africa who argues that the Savannah is monotonous and therefore leads to a culture in which nothing aspires, nothing dominates; loosely assembled communities lack political unity and civil variation" (quoted in Ratzel 66; my translation). There must be a way to account for the material influences of the environment (and its structured form, the landscape) without succumbing to a simplistic notion of determinism.

At the end of the 19th century, the German geographer Friedrich Ratzel founded the interdisciplinary field of anthropo-geography. He interpreted natural conditions as both a limit and condition for historical events (42), not in the sense of a teleological determinism but as a statistically significant influence (51). He claims that nature affects human beings, and as soon as the effects are quantitatively measurable, they become part of human history (57). The effects of nature consist of individual physiological and psychological factors; for example, effects on migration, indirect effects on the character of peoples, and effects of material conditions on a people (59). Effects depend on time

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(69) and are mediated through the economic and social conditions (84). Ratzel also claims that contrary to common sense, the dependency on nature increases with development, meaning that, for instance, industrial societies are more dependent on natural conditions (resources) than less developed societies (86-87). Whereas indigenous people are subjected to the forces of nature, developed cultures gain freedom from those forces, not in the sense of a separation from nature but in the sense of a more complex and wider connection (87). Ratzel is often remembered today as an environmental determinist. However, a fresh look shows that his approach to describe environmental influences statistically and systemically is still valid.

Whereas Ratzel describes natural factors in general and deals with landscape implicitly, the Argentinean philosopher and statesman Domingo Sarmiento explores the influence of landscape on culture. In his 1845 book *Facundo: Or, Civilization and Barbarism* Sarmiento rejects racial factors for the explanation of regional cultural differences in favor of environmental ones. He criticizes the gaucho culture of the Argentinean Pampa for its backwardness and links civilization to cities: "All civilization, whether native, Spanish, or European, centres in the cities, where are to be found the manufactories, the shops, the schools and colleges, and other characteristics of civilized nations" (19). It is the spatial limitation of the city that creates the "intimate association" (22), as in the "Roman municipality, where all the population were assembled within an inclosed space, and went from it to cultivate the surrounding fields" (21). The isolation of the Pampa, on the other hand, shapes a barbaric culture, which Sarmiento calls the "spirit of the Pampa" (12):

> [T]he incentive is wanting; no example is near, the inducements of making a great display which exist in a city, are not known in that isolation and solitude. [...] There is but the isolated self-concentrated feudal family. Since there is no collected society, no government is possible. [...] [The Argentinean system] differs from the nomad tribes in admitting of no social reunion and a permanent occupation of the soil. [...] As the landowners are not brought together, they have no public wants to satisfy; in a word, there is no *res publica*. Moral progress, and the cultivation of the intellect, are here not only neglected [...] but impossible. Where can a school be placed for the instruction of children living ten leagues apart in all directions? (21-22)

Sarmiento links the city landscape to the cultural development of the *res publica*. A similar argument is made by the geographer Yi-Fu Tuan, who argues that the built form of the city (*urbs*) and the human relationships (*civitas*) in it influence each other (316). Whereas the immensity of landscape in its spatial sense may form the natural resources of a nation, Sarmiento sees the same features are devastating in a platial sense:

> Its own extent is the evil from which the Argentine Republic suffers; the desert encompasses it on every side and penetrates its very heart; wastes containing no human dwelling are, generally speaking, the unmistakable boundaries between its several provinces. Immensity is the universal characteristic of the country: the plains, the woods, the rivers, all are immense; and the horizon is always undefined, always lost in haze and delicate vapors which forbid the eye to mark the point in the distant perspective, where the land ends and the sky begins. (9)

The important point here is not whether Sarmiento is right in his conclusions but rather that he asks the question of how landscape structures human interaction, also in an aesthetic sense.

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Also today there are academic fields exploring the interplay between landscape and culture. Environmental psychology maps the effects of natural and created environments on individuals and collectives. Whereas environmental psychology focuses on the human response to environmental and landscape features, the field of bioregionalism starts out with mapping ecological conditions, such as climate zones, watersheds, soil, etc., and then describing how cultures adapt to those conditions. Whereas environmental psychology is predominantly scientific and empirical, bioregionalism contains an element of environmental activism. Tim Ingold goes one step further and criticizes the culture/nature binary that underlies concepts of landscape, stating, "I reject the division between inner and outer worlds—respectively of mind and matter, meaning and substance—upon which such a distinction rests. The landscape, I hold, is not a picture in the imagination, surveyed by the mind's eye […]" (191). What all presented approaches have in common is the understanding of landscape as a system that includes human and non-human, material and cultural elements. Ratzel and Sarmiento should be remembered not as environmental determinists but as precursors of a modern systemic understanding of landscape.

Landscape in different languages

The following section surveys concepts of landscape in different languages, not in order to present authoritative studies of those languages but to illustrate how different cultural frames of reference create different understandings of landscape. Whereas some cases are documented in some detail, others are sketches. In some cases we additionally rely on our own command of the language (English, Spanish, Chinese, Russian), in others (Thai, Arabic) we rely on the statements of one or few informants.

Landscape in English

The meaning of landscape has changed in English. Olwig notices that the current version of the Merriam-Webster Dictionary defines landscape as "a particular area of activity: scene <the political landscape>" and deems its earlier meaning as "vista, prospect" obsolete. This can be seen as a revival of the earlier platial meaning which "brings us back full circle to the earliest meaning of landscape as a place shaped by a polity" (Olwig, "Danish Landscapes" 10). However, the examples in the dictionary reflect the spatial and visual meanings, including the one considered obsolete: "She likes to paint landscapes. / The farm is set in a landscape of rolling hills. / He gazed out at the beautiful landscape." Also, the definition is incongruous, as the first definitions are about representing ("the art of depicting such scenery") and representation ("a picture representing a view of natural inland scenery") but deems the represented ("vista, prospect") as obsolete (Merriam-Webster n.p.). This incoherence can be seen as the effect of an ongoing platial shift in the use of landscape, visible in the way the term is used in the ELC. The same trend appearing in English can be observed in the other Germanic languages, but here, as Olwig points out, it blends with an older use of the

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term landscape, which implies landscape as territory. It is, however, unlikely that landscape will regain a fully administrative sense in English or other Germanic languages, but a historical remnant of the territorial use can still be found in the official Swedish name of the autonomous Finnish Åland Islands, *Landskapet Åland*.

Landscape in Spanish

When Olwig argues that the Italianate landscape tradition is spatial, the Spanish term *paisaje* can be expected to have a spatial meaning. In informal e-mail exchanges with academic native speakers where I brought up the topic of landscape, one respondent pointed out that that landscape is a visual/aesthetic concept related to something agreeable, also used in a poetic meaning in songs. This statement fits with the hypothesis of a spatial meaning. However, another respondent explained that originally *paisaje* referred to the spatial extension of territory seem from a place but has later acquired a geographical, community-oriented, and ecological meaning. This is an indication that there may be a platial shift of the meaning of *paisaje* in Spanish, possibly related to a growing ecological awareness, requiring further research.

Landscape in Palestine

The following sketch of the meaning of landscape in Arabic is based on an interview with Osama Jarrar, who teaches English at the Arab American University in Jenin in the Occupied Palestinian Territory of the West Bank. He mentions three ways to refer to the surface of the Earth. The first is as private land; land ownership is an important aspect of Palestinian culture, defining social status and being a core element of identity. The second meaning is land in a collective sense. This land, however, is no longer under Palestinian control. He writes, "My Land is no longer my Land; we fight for it." This term carries the two linked implications together and is translated into Arabic as *Watani* (possessive, my country and everybody's, that is Palestine). In fact, the other meaning for *Watani* in Arabic is "the patriot." A third meaning of landscape "explicitly carries aesthetic values of love and friendship and implicitly refers to the beautiful part of my Land no longer with us" (Jarrar).

The three conceptions of landscape based on ownership, identity, and aesthetics are interrelated. The conception of landscape as *Watani* is part of a national narrative, albeit of a nation that does not control its territory. In Palestine landscape imagination refers to land only under limited control, to land in which two territorial structures (Jewish settlements and Palestinian villages) are laid upon each other, leading to endless conflicts. The situation in Palestine is an example of the meaning of landscape for a dispossessed people.

There are few places in the world where the meaning of landscape has been so intensely projected onto land, and in which such an abundance of spatial perspectives makes the platial notions of landscape invisible. In his book *Palestinian Walks: Notes on a*

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Vanishing Landscape, Raja Shehadeh attempts to recover the seemingly lost platial meaning:

> Palestine has been one of the countries most visited by pilgrims and travellers over the ages. The accounts I have read do not describe a land familiar to me but rather a land of these travellers' imaginations. Palestine has been constantly re-invented, with devastating consequences to its original inhabitants. Whether it was the cartographer preparing maps or travellers describing the landscape in the extensive travel literature, what mattered was not the land and its inhabitants as they actually were but the confirmation of the viewer or reader's religious or political beliefs. I can only hope that this book does not fall into this tradition. (xii)

Although there is both a platial and spatial sense of landscape in Arabic, spatial projections of non-Palestinian cultures obscure the platial sense of the existing landscape.

Landscape in Thailand

For the following case, the statements of three Thai scholars were used. Thai language borrows words for referring to landscape, either using the English word landscape, or, with synonymous meaning, from Pali/Sanskrit the words *phumithat* (*phum* = land area /geographic and *that* = looking) or *phuminiwet* (*nivet* = eco (as in ecology)). The terms refer to an area larger than an individual plot of land containing natural features, such as a pond, a forest, a flat land, agricultural land, or a garden. Landscape then is the entirety of the natural elements and how those elements are arranged, aesthetically and eco-systemically. Landscape is not automatically linked to the human world, but if it is, human presence forms part of the whole. One can, for example, debate how the *phumithat* of a university campus can be improved. Landscape primarily means natural features and habitats, and these features create community. For example, in the central area of Thailand people live on different levels (mountains, highland, lowland, plains), which determine their choice of crops and thus their culture. Religion also enters landscape, as the relation to land is influenced by the three Buddhist principles: do good deeds, avoid evil deeds, and purify the mind. Particularly, the spiritual aspect of landscape is seen when some trees have yellow ribbons tied around them, signifying that they are to be treated like monks. Some monasteries are set in a forested landscape in which monks have built their cells as small huts between the trees. In holy groves, used for ceremonies, no trees would be cut. In Thailand, nature is seen as a positive force, and the understanding of landscape combines an aesthetic perspective with a spiritual and eco-systemic one, the latter includes human beings but is not dominated by them. The absence of a nature/culture dichotomy means that landscape cannot be framed in a platial/spatial understanding but is understood systemically. During a fieldwork in the Thai province of Isaan one of the authors visited the Inpang Community Network of farmers who abandoned monoculture and created a more diverse landscape, an "edible forest" on their farms. Besides the reduction of dependency from agribusiness, a major motivating factor for this shift was that they perceived ecological diversity and interaction with the land and with the community of their cooperative as beautiful. This shows how the aesthetic dimension can form part of

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a systemic understanding of landscape and also have repercussions on the political frame.

Landscape in Russia

There are two terms for landscape in Russian, *peizazh*, derived from the French *paisage,* and *landshaft*, derived from German *Landschaft*. Whereas *peizazh* is used for artistic representations of land, *landshaft* has a scientific and material sense, referring to terrain, for example, the geological terrain of Northern Ural. Both terms are spatial, as they see land from a single vantage point of national artistic or scientific interest. In order to understand the spatial dominance of the perception of landscape in Russian, one can turn to Christopher Ely's book, *This Meager Nature: Landscape and National Identity in Imperial Russia*, covering the time span from the end of the 18th century to the October Revolution in 1917. During that time, Ely describes the evolution of the concept of landscape undergoing drastic changes but remaining spatial.

According to Ely, the idea of landscape in the sense of "the surrounding world [that] can provide visual, aesthetic satisfaction" is introduced to Russia in the 18th century (27). The landscape ideals of that time were the sublime Alps and, especially influential in Russia, the Arcadian landscapes of Italy. The problem was that Russian landscapes did not at all look like Tuscany: "Thus striving to keep current with Western aesthetics, toward the end of the eighteenth century educated Russians began to face the difficult problem of trying to reconcile the idea of pastoral landscape they had learned to appreciate with the physical surroundings and social conditions of the country they lived in" (28). The elite then had cosmopolitan ideals, in which "it was more important to belong to an international community of cultured individuals than to the culture of a certain country" (36). At the beginning of the 19th century, landscape appreciation meant landscapes outside Russia. When Russian landscapes were depicted at all, they were given Central European characteristics. Russian gardens did not create the illusion of being one with the surrounding land and consequently did not use the invisible ditch or ha-ha wall like in England, but their tree species stood in sharp contrast to the surrounding countryside (46). When in the late 18th century scientific explorations began to describe the land and to assess its economic value, aesthetic sensibility did not follow immediately: "While scientists and explorers worked to identify the unique characteristics of Russian topography, settlement, flora, and fauna, etc., poets almost always held to standard neoclassical models of landscape description" (40). While *landshaft* became a structuring element of scientific and economic development, the Russian *peizazh* remained invisible, and landscape was found elsewhere: "Wealthy Russian tourists, and Russian artists on stipends, went to Italy to immerse themselves in the warm climate, the majesty of Italian art, and the beauty of southern landscape" (64).

From the 1840s writers began to discover and depict the Russian landscape: "The open countryside was coming to be considered one of Russia's important and characteristic national features, whereas only a decade earlier it was still largely disdained and ignored" (118). This national focus soon developed into a rejection of the

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picturesque, similar to the wilderness cult in the United States (123) and "Russians turned the perceived absence of beautiful and spectacular scenery into a special national virtue" (134). The perceived emptiness became a virtue: "Vast empty space called to mind untapped possibility, the promise of a young nation, and hopes for future greatness" (137). Interestingly, this evaluation of emptiness is diametrically opposed to Sarmiento, but one has to keep in mind that Sarmiento focuses on the effects of landscape on human beings and local communities, whereas the emptiness is seen in terms of national resources in Russia. Landscape was now fully instrumentalized for the creation of a national identity. The two meanings, scientific and aesthetic, converged again. However, both *landshaft* and *peizazh* were perceptions of a privileged urban class. How did peasants fit into the landscape?

There was an evolution in the representation of peasants, from invisibility, dismissal, ethnographic study, idealization to glorification, but all those were the representations of the urban privileged class. The lack of a platial understanding of landscape is a result of the serf system, of an extreme class divide. There were no free farmers like in northern Europe; peasants did not count as political subjects, and consequently, landscape was not seen as their territory. When peasants became visible, there often was a sense of disappointment: "Quite often those who had already traveled in the West looked around them in Russia and saw impoverished serfs rather than shepherds and shepherdesses" (Ely 54). Later there would be idealizations of country life, showing well-dressed and well-fed peasants (71). During the realist period then there were attempts to "visualize the landscape as the unified homeland of all the Russian people" (89), and there were also ethnographic representations (146). Urban and rural genre painting "could express nationality while maintaining a level of social criticism, whereas landscape painting was too far removed from topical issues, with a tendency to dissolve into nostalgia" (173).

Landscape paintings were produced for wealthy buyers (Ely 196), and the aestheticization of peasants in them must also be seen as a distancing. Even in the case of the "wanderer" movement, where painters went into the villages, peasants remain a visual element: "These landscapes formulate a viewer position that allowed the urban spectator to fantasize looking at the countryside with the eyes of an insider, with the eyes of a Russian peasant" (Ely 217). Some painters preferred landscape paintings depicting wilderness areas without a human presence. At the end of the 19th century, landscape depictions became part of commercial culture for people with their dacha in the countryside or for those who went on leisure trips to the Volga (224).

A prevalent feature in Russian landscape paintings is their placeless character. Ely writes about Andrei Martynov, a painter of the early part of the 19th century: "The resulting landscapes [...] exhibit gentle placelessness as reminiscent of England as it is of Siberia" (53).). In another mid-century painter, Alexei Savrasov, "the painting has a timeless and placeless quality; there is nothing notably Russian about its natural surroundings" (Ely 177) The Russian realist paintings also reflected general conditions, even when they depicted specific locations: "the Russian realists gave titles to their paintings that reflected general conditions, i.e., Morning in a Pine Forest, After the Rain,

Birch Grove. [...] Where much realist painting sought to limit its vision to specific locations or isolated moments in time, the Russian titles prepared viewers to see landscapes as part of a larger whole" (198).

The development of the terms *landshaft* and *peizazh* thus express different aspects of the spatial perspective, and also today there is little platial sense of landscape. Peasants may admire the beauty of the "endless green sea" of the forest surrounding their village, but the landscape outside the village limits is under state control, even though the villagers use it for hunting and gathering. A platial understanding of landscape is linked to the control of local populations through the land they use, and in Russia, despite all the revolutions, relations between peasants and officials remain hierarchical.

Landscape in China

The concept of landscape has been developing over time in China. The classical Chinese landscape (園*Yuan*) refers to an environment for the upper class, used for recreation and appreciated aesthetically. The ideal landform of this environment is an improved natural beauty, implying that one learns from natural beauty in the design of landscape (Du, Li and Liu n.p.). The traditional landscape is a creation of a "second nature," compensating for the relative human isolation from nature (Zhou n.p.). The idea of second nature also guides artistic representation, such as in landscape paintings, novels, poems, drama, and calligraphy. Traditional landscape ideals are expressions of political power and only could be enjoyed by the upper classes. Ordinary citizens had no right to visit and appreciate those classical landscapes; they were supposed to work on the farms in order to survive and pay the rent.

Ely points out the spiritual aspect of the Chinese landscape: "China developed a powerful form of landscape imagery that served the purposes of the Taoist vision of order and eternity in nature" (10). The philosophy of Chinese landscape design is based on three pillars: Taoism, Confucianism and Buddhism. The ideal of landscape design is "deriving from nature but higher than nature," i.e., creating an ideal nature based on natural principles. This ideal nature is found in traditional gardens and is a common theme in artistic representations in Chinese novels, poetry, opera, painting and calligraphy. An example is the novel *Dream of Red Mansions* by Cao Xueqin set in a "Great View Garden" containing all the beauties of heaven and earth, hills surrounded by water, and mountains inset with pavilions. In landscape paintings, one can also see the principle of "derived from nature but higher than nature;" for example, Gongwang Huang's "Living in Fu Mountain in Spring" (see figure 1).

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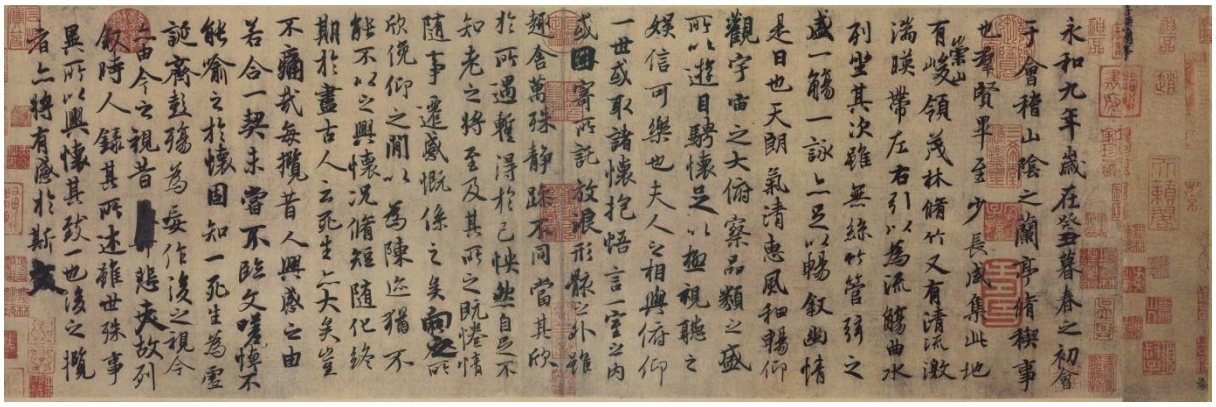
Figure 1: Gongwang Huang's "Living in Fu Mountain in Spring"
(http://commons.wikimedia.org/wiki/File:Dwelling_in_the_Fuchun_Mountains_%28first_half%29.JPG)

An example of traditional Chinese poem written about landscape in calligraphy:



Lanting Xu (蘭亭序) is a famous work of calligraphy by Wang Xizhi
(http://en.wikipedia.org/wiki/Lantingji_Xu)

In modern times, the term landscape (景观*Jing Guan*) is more widely used than the term 'garden,' and the idea of landscape is similar to the western idea of landscape, such as that of the ELC. Such landscapes are now found in city parks, which are common in China. The current concept of landscape in Chinese is influenced by industrialization, globalization and urbanization, and it has been developed through modern science and technology. Landscape is a complex phenomenon integrating land, human beings, culture, history, security, health, and sustainability; it is not exclusively seen as something that should be aesthetically pleasing. This can be seen in the definition of landscape in the popular online dictionary of the Baidu browser. The present notion of landscape challenges the traditional ideas on the Chinese garden and marks a transition from an exclusive use of landscape by the upper class to a more inclusive and participatory model, one that also includes the local population (Chang et al 67-68). Representations of people in the landscape are shifting from one which includes only the

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perceptions of the rich and powerful to one that people of any social class and background can relate to. Chinese landscape now can be appreciated by anyone, rich or poor.

Antonyms of landscape

Here we use the term antonym in its wider meaning as a lexical opposite. It is an inherent feature of language that identical terms can have different meanings. The reason here can be language varieties (as the British and American meaning of "football"), but also shifting social conditions and values changing the meaning of seemingly universal terms. Anthony Giddens describes how modernization transformed the understanding of friendship from being a support network in traditional societies to having the function of emotional proximity and intimacy in modern society, in which the "abstract systems" of the modern state take care of existential needs, such as welfare and security. One way to detect this shift in meaning, i.e., to elucidate the semantic properties of a term, is to look for its antonym. In the case of the term friend, there are, according to Giddens, several antonyms or opposites. In a traditional society, a friend can be someone with whom I have an alliance, then the antonym is enemy; a friend can also mean someone from the in-group of a local community, then the antonym is stranger. However, in modern society the antonym of friend is acquaintance, i.e., a person with whom I do not share emotional proximity (Giddens 118-19). In a similar way, the shifting meanings of landscape are visible in its antonyms: the anti-landscape and the non-landscape.

The anti-landscape

Landscape can have a negative meaning either when negative meaning is projected onto the land (as in the case of the desert in the Bible) or if the interaction of human and natural forces yields negative results. The latter can be caused by a miscalculation of natural forces (as in Chernobyl) or because landscape is fraught with contradictory cultural values, such as is the case in the American suburb; this type of landscape can be called anti-landscape (Bigell n.p.). Simon Schama uses a different sense of anti-landscape in his discussion of contemporary landscape painters: "So instead of having pictorial tradition dictate to nature, they have tried hard to dissolve the artistic ego within natural process. Their aim is to produce an anti-landscape where the intervention of the artist is reduced to the most minimal and transient mark on the earth" (Schama 12). These two understandings of anti-landscape are related. Whereas it is possible that human interaction yields negative results, the painters who Schama describes see artistic interaction with landscape per se as problematic and try to reduce it. Not only artistic interaction, all human interaction is seen as problematic among some environmental historians who are influenced by anti-anthropocentrism (12-13). Those meanings of anti-landscape are spatial because they assume an abstracted human relation to the landscape.

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The non-landscape

In a platial sense landscape is the territory of a community, and the antonym of this notion of landscape denotes areas outside that community or that have no relation to it, a non-landscape. In pre-modern times, wilderness filled this semantic position. Contrastingly, Romanticism valued wilderness, and today, wilderness is a cultural landscape, a temporal retreat from society, and venerated for its aesthetic qualities. The shift of meaning is seen in the traditional Norwegian terms *innmark* (infields), *utmark* (outfields), and *villmark* (wilderness). Each still has its original meaning in agricultural settings, but city dwellers do not use *innmark*, see utmark as an area for outdoor activities (see discussion of *friluftsliv* above), and use *villmark* when referring to an outdoor adventure area.

If the concept of landscape implies a material resource, in the sense of the Russian *landshaft*, the antonym of landscape is wasteland. A wasteland may be unproductive for agriculture, lack mineral resources, or have no strategic value. In the global landscape of the tourism industry, a wasteland could be said to be not a wilderness, which in the current context implies a destination, but the unmarked space between attractions. A wasteland is only glanced at through bus windows. In a military sense, the term no-man's-land is used in a similar sense as wasteland.

Another sense of non-landscape is the nonecumene. A nonecumene is land that is "not ours," not owned, controlled, or used by a community. In the West Bank, Palestinians see Jewish settlements as mere obstacles in their daily lives, whereas for Jewish settlers, Palestinian lands are the areas they have to move through to get to the next place under their control. Here, two geographies overlay each other, and spaces in between under control of the other side are nonecumenes.

Globalization has created a new type of nonecumenical non-landscapes, areas that have no relation to community and that are, despite their high visibility, hardly ever looked at. Non-landscape here is used in analogy to Marc Augé's term "non-place." According to Augé a non-place is characterized by its lack of community relation:

> Like a place is characterized through identity, relations, and history, a space without identity that can neither be called relational nor historical is a non-place. Our hypothesis is that hypermodernity creates non-places. [...] A world that relegates birth and death to the hospital, a world in which the number of transit spaces and temporary employment under luxurious or detestable conditions is constantly growing (the hotel chains and transit camps, the holiday villages, the refugee camps, the slums earmarked for demolition or degradation), a world in which a tight network of means of transportation develops that double as mobile dwellings, where those who are familiar with large distances, automatic routers, and credit cards link themselves to the gestures of a silent traffic, a world that is given to lonely individualism, transit, the provisional and ephemeral provides the anthropologist with a new object [...]. (Augé 83; our translation)

Augé here thinks mainly about the functional aspect of places, but when one focuses on their spatial extension, one can speak about non-landscapes, such as airport landscapes, Disneyland-like pedestrian zones in cities, isolated all-inclusive resorts, and freeway interchanges. They are neither expressive of community nor of a community-oriented

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politics: "The non-place is the opposite of a utopia; it exists but does not host an organic society" (Augé 111; my translation). The fact that globalization creates such non-landscapes is not surprising since the idea of a global community is largely an extrapolation; it is difficult to speak meaningfully of a global landscape.

An example of how a non-landscape can turn into a landscape is the Tempelhof airport in Berlin. One of Germany's first airports, it opened in 1923 and was once situated outside the city, but the city grew around it. When it was closed in 2008, the people of the city found itself with an enormous new area and wondered what to do with it. The decision was made to find multiple uses for the bombastic terminal building and to leave the airfield unchanged, using it for fairs, community gardens, and for recreation (walking, bicycling, kite-surfing). The temporary use gives the city's community time to negotiate future permanent uses, and for the time being, the area is administered by the *Allmendekontor* (*Allmende* is German for commons). Until 2008 the airport was a non-landscape, seen but not noticed. Today, many visitors use the unaltered runways and grassy areas, thereby showing that the airport has become part of a community and been converted to a platial landscape.

Conclusion

While the basic meaning of the term landscape, a section of the surface of our planet, shows little variation, different cultural contexts modify the meaning of landscape. In English and other Germanic languages, an older community-oriented platial usage has given way to a spatial perspective, only to shift again towards the platial, as is seen in the ELC. This reflects the transition from a feudal society to the nation state to a multilevel government that emphasizes local and regional territorial units. The inclusive attitude is also seen in the fact that landscape now refers not only to privileged natural scenes but to all types of spaces, including degraded urban areas. Other languages also show the shifting reference frames and cultural values of the term landscape. Spanish does not have a traditional platial understanding of the term but is developing a platial understanding through European integration. The traditional Palestinian focus on land ownership and the meanings of aesthetic value and collective identity created by concepts of landscape are under intense pressure due to the occupation. Russian has no concept of platial landscape but distinguishes between two spatial concepts, one scientific, one aesthetic. In the Buddhist tradition of Thailand, a holistic and spiritual understanding of humans in nature appears to be dominant. Chinese also appears to use the term in a holistic fashion, and the idea of a created harmony of a second nature is central; China has also seen a democratization of landscape access.

In different languages, landscape means different things, but a common denominator is territorial demarcation. Demarcation allows the notion of landscape to function as a master frame for other perspectives: aesthetics, politics, agriculture, tourism, spirituality, geology, culture, ecology, hydrology, technology, tradition, education, military, etc. The advantage of such a concept of landscape is that it has the

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power to move toward a more complex understanding of interactions between different human and natural factors in a limited area. Landscape is not a still image but an expression of historical and natural forces shaping the environment. Seeing landscape as a process of systemic interactions of material and cultural forces sheds a new light on the question of whether culture shapes landscape or landscape shapes culture. Rather than asking whether landscape is the product or material base of culture, landscape can be seen as a co-evolutionary historical process of cultural and material forces. Seen in this light, Ratzel and Sarmiento are not environmental determinists but investigate the material and psychological frames of landscape formation. The antonyms of landscape are antonyms to specific understandings of landscape which are hidden under the identical terminological surface. The anti-landscape is either a projection of negative cultural meaning onto the land and/or a failed transformation of landscape. The non-landscape is a platial concept, indicating that a community lacks relation to an area. Different periods and different focuses have created names for non-landscapes: wilderness, wasteland, no-man's land, nonecumene, and non-place. Whereas wilderness is no longer seen as non-landscape in industrialized societies, there is an increasing number of non-places as a consequence of increased mobility and the placelessness associated with modernity.

Landscape has the potential to bring back ideas of territoriality and community into the debates in the field of the environmental humanities, seeing people not as a species, as is the case in the terms environment and anthropocene, but as historically bound and politically interested actors asking who owns, controls, and uses the land in landscape (for example in debates about the commons) and who determines the frames for its perception. Landscape is not a concept for freezing an obsolete and visual perception of the world but a versatile and adaptable term to frame the dynamic human relations with their specific environments.

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Del lago a la montaña: La traducción del sentido trágico unamuniano a través del valor simbólico del paisaje cultural

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Resumen

En la obra *San Manuel Bueno, mártir* (1933), la intrahistoria de las conciencias de sus personajes, el paisaje cultural y el pueblo de Valverde de Lucerna (Zamora) hacen emerger la contradicción existencial de Unamuno. ¿Cómo recoge el traductor-lector en distintos momentos históricos el valor simbólico de la naturaleza en una obra como esta y cómo lo reproduce? ¿Qué carga histórica y cultural tienen elementos como el lago y la montaña en civilizaciones como la española y la alemana? En esta obra, que refleja la paradoja humana del "creer y no creer", la conciencia del "yo" histórico unamuniano emerge a través de una narración indirecta, en la que el simbolismo de lo rural y la naturaleza frente a lo burgués y lo civilizado representa una tensión fundamental a lo largo de todo el libro, permitiendo en la propia interpretación del discurso una rehabilitación de su sentido existencial y cultural. De este modo, la obra cobra en sí misma un valor simbólico gracias al escenario sugerido por el lago (de Sanabria en San Martín de Castañeda), el convento (las ruinas del convento de Bernardos) y la montaña (la Peña del Buitre), que representan lo más íntimo y profundo de la conciencia unamuniana en la España de la Generación del 98. Tras analizar el valor simbólico de los elementos naturales, compararemos tres traducciones al alemán de *San Manuel Bueno, mártir*, centrándonos en la interpretación de la naturaleza, en su sentido más existencial y cultural.

Palabras clave: Simbolismo, existencialismo, paisaje cultural, Unamuno, traductor-autor, traductor-lector, conciencia

Abstract

In the novel *San Manuel Bueno, mártir* (1933), Unamuno's existential contradiction is expressed through the intra-history of the characters, the cultural landscape and the village of Valverde de Lucerna. How does the translator-reader identify and reproduce the symbolic value of nature at different moments in history? What kind of historical and cultural connotations do elements like a lake or a mountain have in Spanish and German culture? This novel reflects the human paradox of believing or not, the consciousness of the unamunian historical "self'' that emerges throughout an indirect narrative in which the symbolism of nature and the constraints of the civilized world are in constant opposition. Thus, the novel gains a symbolic value due to the scenery suggested by the lake of Sanabria (in the village of San Martín de Castañeda), the ruins of convent of Bernardos and the mountain (Peña del Buitre). They represent the most intimate and deep aspect of unamunian consciousness, typical of the Generación del 98's Spain. After describing the symbolic value of these natural elements, three translations into German of *San Manuel Bueno, mártir* shall be analyzed focusing on the interpretation of nature in an existential and cultural sense.

Keywords: Symbolism, existentialism, Cultural Landscape, Unamuno, Author-Translator, Reader-Translator, Consciousness

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Introducción

El problema de la objetividad en los estudios sobre traducción e interpretación ha sido una constante controvertida, hasta el punto de que se ha fragmentado, generando enfoques críticos fundamentales para entender la complejidad del fenómeno al que nos enfrentamos. Cuando nos referimos a la complejidad nos apoyamos en un pensamiento complejo, que no complicado; con esto queremos decir que toda manifestación representada por el ser humano no es en sí aislada del propio proceso de percepción de la realidad circundante y constituyente de la propia conciencia.

En este artículo vamos a hablar de estados mentales que constituyen la realidad cognitiva del ser humano, al menos aquella que es directamente accesible. El autor de una obra manifiesta, a veces a modo de tentativa, de manera lingüísticamente estructurada ciertos contenidos cognitivos mentales. Estos representan el contenido intencional del mensaje articulado mediante un texto oral o escrito. Pues bien, esta construcción narrativa dependerá de variables contextuales tanto psicológicas, antropológicas, sociales, culturales como lingüísticas. De ahí que podamos hablar de un enfoque complejo y transdisciplinar.

Al traductor le corresponde la misma naturaleza de propiedades que acabamos de introducir, ya que forma parte del ecosistema complejo en el que la comunicación humana constituye un sistema interaccional fundamental. Tenemos que el autor y el traductor, el ser humano a fin de cuentas, se insertan en el "mundo de la vida" y comunican desde él generando un "mundo del texto" que habla de sí mismo y del mundo de la vida y sus relaciones.

De acuerdo con lo dicho queremos aclarar que partimos de un enfoque complejo y transdisciplinar de la traducción y la interpretación—utilizaremos el hiperónimo traslación, del alemán *Translation* (Kade 1968, Jäger 1965), para denominar ambos procesos—que descansa en una teoría que hemos llamado hermenéutico-traslativa (Stolze 2011; De la Cruz 2013). Esta perspectiva nos permite analizar distintas dimensiones de la traslación que podemos estructurar en tres: el nivel de la acción (pragmático), el nivel funcional (semántico) y el nivel discursivo (hermenéutico). Con ayuda de la teoría translativa de Gert Jäger (*Translation*), ampliada con una perspectiva pragmático-hermenéutica (Coseriu 1986; Gadamer 1960; Ricoeur 2010), vamos a aplicar un modelo de análisis hermenéutico translativo—desarrollado en De la Cruz 2013—que comprende la llamada actitud explicativa del estructuralismo y la actitud comprensiva de la hermenéutica clásica (Cercel 2011).

La selección de los fragmentos analizados pertenecientes a SMBm, responde a lo que se recoge en el título del artículo como "sentido" y "valor simbólico". El sentido de la obra como discurso se puede ejemplificar mediante el análisis de tres elementos retóricos fundamentales: el símil, la metonimia y la metáfora. Esto es así se debe al marcado carácter alegórico del texto seleccionado. Otro criterio utilizado para la selección de los fragmentos tiene que ver con la economía en el análisis y síntesis dada la limitación de espacio. Según nuestro modelo (inspirado en Stolze) el sentido comunicativo se refleja en el género discursivo (novela), la coherencia del discurso

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(isotopía semántica), la dimensión del sentido (pueblo, aldea, villa) y el estilo de la obra (metonímia, símil, metáfora).

En todo proceso comunicativo existe un elemento que creemos impulsor y activador de la comprensión del texto: la lectura. A través de la lectura se genera un círculo en el cual cada uno de estos niveles se encuentra interconectado en una relación recíproca de interdependencia. La lectura se entiende aquí como interpretación (Ricoeur, *Teoría de la interpretación*) y, por tanto, como proceso que permite el tránsito entre el enunciado lingüístico y el discurso, constituyendo así un movimiento iniciador del proceso de comprensión. Sin lectura, sin interpretación y sin escucha activa—proceso de interpretación que puede culminar en la comprensión—las propiedades no emergen como un todo coherente y cohesionado. El texto es para nosotros un enunciado lingüístico portador de significado que contiene en sí mismo el potencial de significar para un destinatario. Sin embargo, es fundamental e indispensable que este destinatario esté cualificado para la interpretación; para ello debe tender a alcanzar ciertas condiciones comunicativas, de modo que la comunicación sea efectiva.

Sin embargo, también suponemos que la comunicación humana es posible gracias al valor simbólico concomitante al signo lingüístico, es decir, a su valor funcional. Esta característica fundamental del lenguaje humano permite la composicionalidad y la recursividad a niveles *poiéticos* que transcienden la propia estructura lingüística. De ahí que lo lingüístico y lo extralingüístico se den la mano en el texto como acción comunicativa, como discurso (escrito o proferido) que busca al destinatario (nivel del sentido). Este destinatario es considerado como igual en cuanto que se trata de alcanzar un efecto mediante el valor comunicativo que constituye al texto: un valor comunicativo constituido por un componente funcional (funciones del signo), pero también un componente estético-hermenéutico (función poética en algunos autores). Es, por tanto, este valor estético—en el que se incluye el valor simbólico de la obra—el que estará en el centro de nuestra atención aquí, pero sobre la base lingüística del signo.

Tan sólo queríamos introducir nuestro artículo con estos supuestos que no vamos a desarrollar aquí, pero que se encuentran explicados en trabajos anteriores (De la Cruz 2013). A continuación partiremos de esta visión holística o integral de la traslación (Coseriu 1986) para analizar en la obra de *San Manuel Bueno, mártir* (Unamuno, 1933) (en adelante SMBm) cómo afectan las variables espacio-temporales (históricas, culturales, sociológicas, antropolóticas, noológicas) a la interpretación de un texto, es decir, a su valor simbólico pasado por el filtro de la conciencia lectora. Este sería nuestro objetivo general que, a su vez, pasa por dar respuesta a las cuestiones de cómo estas variables espacio–temporales constituyen al autor y al destinatario y cómo, además, estos agentes actúan sobre el medio. Finalmente, se mostrará que dichas variables influyen sobre la comprensión de cada individuo a la hora de interpretar y representar—re-crear—un paisaje o un estado de ánimo íntimo, pero en cada cultura meta de forma distinta, ya que se puede generar un "horizonte de sentido" distinto debido a la especificidad y variabilidad espacio-temporales de los parámetros analizados.

Comenzaremos exponiendo qué entendemos por paisaje y diferenciaremos, según las distintas convenciones, entre paisaje humanizado, paisaje cultural, paisaje

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natural y paisaje geográfico, así como sus implicaciones para la traducción y la interpretación. En un segundo lugar trataremos de explicar brevemente qué es para nosotros un autor, traductor, lector y destinatario en un proceso comunicativo interlingüístico. Para analizar estas variables nos apoyaremos en nuestro modelo hermenéutico-translativo, basado en conceptos como el tiempo, el espacio, la conciencia y la comprensión. En este punto hablaremos de los autores y traductores de la obra SMBm al alemán a lo largo de la historia. Introduciremos aquí la variable temporal y espacial (véase tabla 1) simulando una línea temporal (tiempo: t_0, t_1…, t_n) y espacial (situación comunicativa: SC_0, SC_1…, SC_n). Finalmente nos centraremos en el nivel discursivo (Ricoeur, *Teoría de la interpretación*), focalizando nuestro estudio en el simbolismo de la obra. Aquí trataremos de analizar cómo se vislumbra la conciencia del autor en la obra y cómo la intrahistoria representa una verdad estética que emerge gracias al estado de ánimo representado por el paisaje de Valverde de Lucerna, Sanabria (Unamuno), un topónimo que en sí mismo no tiene valor, pero que mediante la lectura (de una lector competente) adquiere un valor simbólico. El valor comunicativo del discurso mediante su valor simbólico apunta a realidades extralingüísticas—con estructura lingüística—e imaginativas (recuerdos, sonidos, olores, texturas…) que se integran en la conciencia humana mediante la lectura y la escucha comprensiva (en sentido hermenéutico). Finalmente, intentaremos concluir que la simbiosis entre conciencia y entorno, entendidos como componentes espacio-temporales, permiten la interpretación del discurso y la emergencia de nuevas propiedades que se manifiestan como re-creaciones del original en la traducción o interpretación, es decir, suponemos que leer es interpretar una realidad, y que cada lectura es distinta a la anterior.

El paisaje cultural de Sanabria

La importancia del paisaje como componente humanizador se deja notar en el carácter simbólico-metafórico de la obra SMBm, una historia escenificada para hacer emerger ante aquella lectura atenta un estado de ánimo, un estado de conciencia. La función del paisaje humanizado sobre el que ha actuado el hombre Unamuno es servir de espejo y tabla de salvación para la propia conciencia del autor y de un individuo universal. Podríamos afirmar que el paisaje humanizado del que parte Unamuno en SMBm es símbolo de un estado de ánimo social y personal de la España de la primera mitad del siglo XX.

Entendemos por paisaje humanizado aquel que no es natural, porque ha sido intervenido por la mano del hombre. También hablamos en este caso de un paisaje cultural—*landscape, Landschaft*. Frente al paisaje cultural se encuentra el paisaje natural, que corresponde a un espacio inmaculado e inaccesible—motivo que ha servido de inspiración al idealismo y romanticismo alemanes; es decir, según la propia construcción anglosajona, *land-scape* o *Land-schaft* se refieren a un paisaje creado—origen etimológico de los sufijos *-scape; -schaft*—por el ser humano. Los paisajes naturales, por el contrario, son mundos impenetrables e inaccesibles para el ser humano, mundos "salvajes" y mitológicos donde la acción humana no se ha dejado notar. En este caso lo natural es un anhelo más que una realidad, ya que el individuo en cuanto

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homo sapiens sapiens es un ser cultural. Por tanto, el paisaje humanizado ha sido transformado por la acción de los miembros de una comunidad con objeto económico, social y político, lo cual hace de este paisaje un texto interpretable si se saben leer las marcas del tiempo. Este paisaje lo denominamos cultural porque tiene un interés histórico, antropológico, cultural y patrimonial y, además, permite entender una identidad cultural histórica.

El recuerdo idealizado, tal vez de un periodo de la existencia, de un escenario vital como Sanabria para el desarrollo humano de Unamuno sirve al autor como origen para la narración, es decir, para la exposición lingüística de una realidad (ficticia). En Unamuno—nos atreveríamos a decir como en cualquier autor—la ficción y la biografía personal se solapan o sustentan reticularmente, generando una coherencia verosímil en la narración, como es el caso de SMBm. La aldea, unas veces pueblo, otras villa de Valverde de Lucerna, representa una naturaleza de realidad simbólica que, para no dar lugar a dudas, el propio autor sitúa en el prólogo a la novela (breve) en Zamora, a orillas del lago de Sanabria.

La verdadera historia que se narra es la intrahistoria que emerge gracias al espejo que Unamuno nos pone ante nuestra conciencia lectora. Esto se manifiesta en el fragmento final de la obra, en el que Unamuno aclara a sus lectores que este texto es fruto de un manuscrito que Angela Carballino—personaje de ficción y narradora de la biografía de don Manuel—le entregó tiempo atrás.

Unamuno no sólo nos ofrece un paisaje geográfico, sino también uno cultural a través de distintos aspectos: sonoro, visual, olfativo, etc. Este paisaje cultural es un paisaje humanizado a través de la vida diaria de la gente. El sonido de las campanas de "los pueblos" de Valverde de Lucerna—el actual y el que se encuentra bajo la superficie del lago—los parroquianos rezando el credo, el lamento de Lázaro "¡Dios mío, dios mío!" que resuena como una letanía a lo largo de toda la obra. Así, tenemos también un paisaje natural—idealizado—como el de la peña del Buitre, un topónimo que simboliza un lugar en la altura, una cumbre cubierta de nieve, a las puertas del próximo deshielo. Este paisaje funciona como elemento retórico que apunta a la conciencia misma del propio autor. Tenemos el paisaje cultural de la villa de Valverde hundida en el fondo del lago y la Peña del Buitre.

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El traductor-lector/autor en SMBm

En el caso que aquí nos ocupa Miguel de Unamuno es el autor de la obra original de 1933 (SMBm, t_0 = 1933). Referiremos al texto origen (TO) en la lengua origen (LO) como $SMBm_{1933}$. Por otro lado, la situación comunicativa en 1933 la denotaremos como SC_{1933}. Suponemos que el TO tiene distintas lecturas dependiendo de la SC. De este modo queremos afirmar que la lectura del texto depende de variables espacio-temporales, es decir: la figura del lector y el efecto comunicativo provocado en él variarán temporalmente. Aceptamos la idea de que las culturas y su cosmovisión del mundo—incluida la aprehensión del paisaje cultural—evolucionan, lo cual significa que dos individuos coetáneos de diferentes culturas en el mundo globalizado actual pueden aplicar en su modo de comprender el mundo convenciones sociales comunes, pero

diferentes a dos individuos de la misma cultura, separados por una distancia generacional. Este lector se entiende en el caso de la traducción como traductor-lector histórico que pertenece a una sociedad y cultura determinada.

También partimos del supuesto de que en la interpretación del texto se da un doble movimiento de acercamiento y distanciamiento (Gadamer 1960). Es un proceso de reajuste funcional—significado lingüístico—y de reajuste cultural—significado del hablante. Tenemos por tanto un movimiento circular —círculo hermenéutico— que atraviesa el nivel funcional (semántico), el nivel de la acción (pragmático) y el nivel del sentido (discursivo). Centraremos nuestra atención en este último nivel al cual pertenece, según nuestro modelo hermenéutico-traslativo (De la Cruz 2013), el estudio simbólico de la obra que queremos realizar aquí.

El traductor en su actitud de lector se entrega a la labor de aproximación a la activación y actualización del significado lingüístico y se enfrenta a un distanciamiento temporal y cultural (véase tabla 1). Este traductor-lector recoge el valor comunicativo del texto original desde una perspectiva temporal que vamos a denotar en nuestro caso como sigue.

t	Año	Descripción
$t_0 = t_{1930} = 1930$	1930	fecha del primer manuscrito;
$t_{0+1} = t_{1931} = 1931$	1931	fecha de la primera publicación en la revista *La novela de hoy*
$t_{0+3} = t_{1933} = 1933$	1933	fecha de la publicación por la editorial Espasa-Calpe
$t_{0+31} = 1961$	1961	fecha de la primera publicación de la traducción de Doris DEINHARD al alemán en la editorial Insel-Verlag
$t_{0+57} = 1987$	1987	fecha de la segunda publicación de la traducción de Erna BRANDENBERGER al alemán en la editorial Reclam
$t_{0+59} = 1989$	1989	publicación de la traducción de Wilhelm MUSTER en la editorial Peter SELINKA
$t_{0+68} = 1998$	1998	fecha de la última publicación de la traducción de Wilhelm MUSTER en la editorial Ullstein

Tabla 1: Línea temporal

Con lo que acabamos de afirmar queremos destacar el carácter histórico de la figura del traductor, que actúa como destinatario y creador de una obra. Es, ante todo, un lector de mirada atenta que descifra el texto desde un "mundo del texto" pero, a su vez, inserto en el "mundo de la vida" (Gadamer 1960, Ricoeur 2013), y no solo como un código lingüístico, sino como una obra en la que descubrir ciertas marcas culturales, de ahí nuestro interés por el nivel del sentido comunicativo.

En la obra SMBm el traductor-lector tiene nombre y apellidos. En el siguiente intento heurístico trabajamos con las obras de tres traductores de lengua alemana (véase tabla 2): Doris Deinhard (1961), Erna Brandenberger (1987) y Wilhelm Muster (1989).

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Abreviatura	Obra de referencia	Lengua
$SMdG_{(1961, DE)}$	UNAMUNO, Miguel de (1961). *San Manuel der Gute. Erzählung*. Traducción del español al alemán por Doris DEINHARD (DD). Frankfurt am Main: Insel-Verlag.	DE
$SMBM_{(1987, DE)}$	UNAMUNO, Miguel de (1987). *San Manuel Bueno, mártir*. *San Manuel Bueno, Märtyrer*. Traducción del español al alemán por Erna BRANDENBERGER (EB). Stuttgart: Reclam.	DE
$EgM_{(1989, DE)}$	UNAMUNO, Miguel de (1989) *Ein ganzer Mann: Drei Nivolas*. Traducido del español al alemán por Wilhelm MUSTER. Ravensburg: Peter Selinka Verlag.	
$DMdSM_{(1998, DE)}$	UNAMUNO, Miguel de (ed.1998). *Das Martyrium des San Manuel. Drei Geschichten zur Unsterblichkeit*. Epílogo y traducción de Erna PFEIFFER *Una historia de amor; de Un pobre hombre rico o El sentimiento cómico de la vida*. Traducción del español al alemán de *San Manuel Bueno, mártir* (traducción año 1989) de Wilhelm MUSTER (WM). Berlín: Ullstein	DE

Tabla 2: Obras de referencia

En cada una de estas creaciones el traductor, en su calidad de autor, dirige su atención al "lector". Por tanto, tenemos traducciones dirigidas a un lector que cultural y lingüísticamente se encuentra en un sistema distinto al original, de ahí que la interpretación del paisaje simbólico tal vez aumente o disminuya en su efecto comunicativo por mor de la distancia cultural y la distancia histórica. Pensamos que el traductor-autor podría considerar este último aspecto para llegar a concebir el sentido comunicativo de la obra con vistas a una nueva creación y un nuevo destinatario.

La dimensión del sentido de la obra representa el espacio narrativo de un relato que no describe una realidad ficticia, sino que, en nuestra opinión, configura un espacio simbólico. Este simbolismo se refleja, según nuestro modelo, en distintas palabras clave, oposiciones y redundancias dentro del texto que configuran una isotopía semántica. Sin embargo, consideramos que existe otra serie de componentes fundamentales que nos permiten sumergirnos en la intrahistoria de la obra. Estas palabras son, desde nuestro punto de vista, la aldea, la montaña y el lago, tres elementos centrales dentro de los que componen el simbolismo de la novela, ya que concentran una carga importante del valor alegórico del texto con referencia a ese asunto llamado el paisaje cultural íntimo de Unamuno.

La aldea de Valverde de Lucerna y la villa de Valverde de Lucerna—hundida en el fondo del lago—se identifica en la obra con distintas denominaciones, a saber: aldea, villa, pueblo, monasterio y convento. A continuación vamos a analizar algunas de estas palabras desde el punto de vista del sentido.

Unamuno "se basa en tres tropos tradicionales empleados en el contexto de estos tres símbolos" (Valdés, *San Manuel* 83): la metonimia, el símil y la metáfora. Mediante estas tres figuras retóricas aplicadas a la obra en general, Unamuno alcanza el objetivo

de desbordar el significado lingüístico y llegar a una verdad estética. El valor comunicativo como conjunto de significados lingüísticos se desborda gracias a un doble recorrido de aproximación y extrañamiento que estamos siguiendo a lo largo de la interpretación del texto, pero dicho desbordamiento se consigue precisamente gracias al valor comunicativo. De este modo, el paisaje cultural de Puebla de Sanabria permite al autor evocar el sentimiento trágico como parte de su intención comunicativa, a la que se accede mediante la suspensión del significado explícito del texto y de la ficción narrativa, generándose así un meta-texto donde la función estética ocupa un lugar central. El valor comunicativo del texto emerge así desde el signo lingüístico para provocar un estado de ánimo. Queremos advertir que a continuación analizamos ciertos topónimos que no se analizan por el hecho de serlo, sino por su valor simbólico (Valdés, *San Manuel*) y porque permiten vislumbrar el ajuste cultural y funcional que realizan los traductores en su actitud de lector y autor.

En la obra de SMBm Unamuno utiliza la metonimia para el topónimo Valverde de Lucerna, que identifica el lugar con la población. De este modo se genera una tensión entre el paisaje y sus personajes. Este espacio atemporal llega a alcanzar un valor universal en la obra como fenómeno intrahistórico (Valdés, *San Manuel* 83) que se extiende hasta "el significado de la humanidad." Como traductores debemos tenerlo presente, ya que es fundamental porque puede llevar a un malentendido como consecuencia del ajuste cultural, ya que se trata de dos culturas lingüísticas distantes. Unamuno utiliza el símil y la metáfora para expresar la dialéctica entre creer y no creer, entre la fe y la duda metódica, la fe y la razón, así como la personificación de esta dicotomía en la figura principal "Manuel-Cristo" (Valdés, *San Manuel*). Pasamos a desarrollar algo más lo que acabamos de decir poniendo algunos ejemplos concretos en los que se puede contrastar el original con la traducción.

Si consideramos los topónimos "Valverde de Lucerna" y "Peña del Buitre", ambos son un elemento simbólico que Unamuno introduce hábilmente junto a la relación dialéctica entre el lago y la montaña. Además, precisan, como veremos, de un ajuste cultural.

Valverde de Lucerna (105:2)

SMBm	**DD**	**EB**	**WM**
Ahora que el obispo de la diócesis de Renada, a la que pertenece esta mi querida aldea de **Valverde de Lucerna**, anda, a lo que se dice, promoviendo el proceso para la beatificación de nuestro don Manuel, o, mejor, San Manuel…	JETZT, DA ES HEISST, der Bischof der Diözese Renada, zu der mein liebes Dorf **Valverde de Lucerna** gehört, sei dabei, die Seligsprechung unseres Don Manuel oder besser San Manuels des Guten zu betreiben…	Jetzt, da der Bischof der Diözese Renada, zu der dieses mein geliebtes Dorf **Valverde de Lucerna** gehört, sich anschickt, wie es heißt, den Heiligsprechungsprozeß für unsern Don Manuel, oder besser gesagt, San Manuel Bueno…	Jetzt, da der Bischof der Diözese Renada, der auch mein geliebtes **Valverde de Lucerna** angehört, nach allem, was sie sagen, den Prozeß der Seligsprechung unseres Don Manuel eingeleitet hat…

Al inicio del relato nos encontramos con una presentación en la que se contextualiza la narración: "Valverde de Lucerna", aldea perteneciente a la diócesis ficticia de Renada. Este "Valverde de Lucerna" es fundamental para la traducción porque tiene tres niveles distintos de realidad: la realidad de los habitantes, la realidad del lugar y la realidad de la villa sumergida en el lago. Es evidente que esto no afecta directamente

a la traducción, ya que el topónimo se asume en toda su amplitud; sin embargo, sí que afecta al cotexto por la carga semántica y simbólica que tiene esta denominación del lugar y sus gentes. De ahí que afecte y se vea afectado para su concreción significativa y para la emergencia del sentido por sus circunstancias lingüísticas. Por lo tanto, como acabamos de explicar, el ajuste funcional lleva aparejado un ajuste histórico-cultural.

Las asociaciones y deducciones permiten al traductor-autor generar una red significativa que lo aproxima dialécticamente al valor comunicativo. La aldea funciona como símbolo, pero también algunos elementos del paisaje, como el topónimo la "Peña del Buitre", se convierten en un elemento que permite continuar con la tensión entre las dimensiones espiritual y temporal. La "Peña del Buitre" representa la altura de la razón humana de Unamuno, la montaña y su cumbre. Más allá de la cumbre, más allá de la razón se encuentra la inmortalidad para el creyente, pero para Unamuno existe una brecha entre el lago y la montaña. Su cabeza, como la "Peña del Buitre", se encuentra bien erguida, pero sus ojos miran hacia el interior. La nostalgia que despierta este sentimiento bucólico, más propio del romanticismo del XVIII, se debe a una verdad terrorífica, es decir, a la contingencia y al conocimiento del desenlace trágico de la vida.

Peña del Buitre (116-117:31-32)

SMBm	**DD**	**EB**	**WM**
Era alto, delgado, erguido, llevaba la cabeza como nuestra **Peña del Buitre** lleva su cresta y había en sus ojos toda la hondura azul de nuestro lago.	Er war hochgewachsen, mager, gerade, er hielt den Kopf, wie unser **Geierfelsen** seinen Kamm trägt, und in seinen Augen lag die blaue Tiefe unseres Sees.	Er war groß und schlank, seine Haltung aufrecht; wie unser Berg, >**Peña del Buitre<** seinen Kamm, so trug er seinen Kopf, und in seinen Augen lag die ganze blaue Tiefe unseres Sees.	Er war groß, mager, ging aufrecht; er trug den Kopf wie unser **Geierfelsen** seinen Gipfel trägt, und in seinen Augen lag ganz die blaue Tiefe unseres Sees.

Los traductores han dado distintas soluciones técnicas a esta cuestión. La "Peña del Buitre" es un topónimo que tanto DD como WM han traducido por su equivalente en alemán, "Geierfelsen", mientras que EB conserva el topónimo en español y lo resalta con "><". Este resaltado conlleva un complemento, "unser Berg", que explica a qué refiere el topónimo que viene inmediatamente después; es decir, la traductora ha decidido añadir que se trata de una montaña. Pensamos que esto puede deberse a que $SMBM_{1987}$ es un texto bilingüe, sobre el cual se puede intentar aprender o perfeccionar el español. Al estar dispuesto en paralelo, el topónimo se puede identificar fácilmente. Lo que la autora busca es la literalidad del texto para facilitar al lector una relación de "correspondencia" visual.

En el caso de SMdG y EgM vemos que se busca la tensión existente entre la montaña y el lago, entre la cumbre o cresta de la peña y la profundidad del lago. La opción de "Geierfelsen", corresponde a un ajuste cultural que permite al lector una lectura más fluida y alcanzar con mayor facilidad el efecto comunicativo deseado. Desde el punto de vista del sentido comunicativo, nos encontramos ante una adaptación que no afecta esencialmente a la comprensión global del texto, si bien es incoherente con el resto de topónimos, que no se traducen. La adaptación se correspondería a la necesidad de realizar un ajuste cultural sobre las base de parámetros valorativos socio-culturales.
El presente artículo no pretende ser realizar un análisis de la traducción en sí, sino exponer mediante el modelo de análisis hermenéutico-translativo la pertinencia de

tener en cuenta ciertos elementos que se constituyen a traves de la lectura (como proceso interpretativo-hermenéutico) y el ajuste (aproximación-extrañamiento) en vehículo para la potencial emergencia del sentido del texto. Sin embargo, creemos conveniente, a modo de tentativa, reflexionar sobre el tratamiento de los topónimos en los fragmentos seleccionados. Cabe decir que los fragmentos recogen aquellos elementos que, a nuestro entender, abarcan el sentido del texto original y sirven de guía en la lectura de la estructura profunda del texto que permite a los traductores ajustar en un proceso dialéctico los componentes cotextuales y situacionales.

Cabría preguntarse qué estrategia, criterio, siguen los distintos traductores para deliberar a favor o en contra de la traducción de los topónimos. Esto puede estar estrechamente relacionado con la cuestión acerca de la finalidad o motivación del traductor-autor. Por ello, podemos llegar a conjeturar que tras esta decisión se encuentra la necesidad de ajustar el contenido para un lector determinado.

Como bien sabemos, existen distintas posiciones teóricas que defienden o aconsejan tanto la traducción como la no traducción (Moya) de los nombres propios. Sin embargo, parece razonable aceptar que, a menos que un topónimo tenga una adaptación ya establecida (London, Londres; München, Munich) se mantenga la denominación en la LO. En el caso que nos ocupa tenemos dos topónimos como son "Valverde de Lucerna" y la "Peña del Buitre". El primero refiere a un espacio de ficción que el lector en lengua alemana desconoce. Será el prólogo del $SMBm_{1933}$ el lugar destinado por Unamuno para aclarar la referencia al trasunto de Puebla de Sanabria. Las tres ediciones alemanas no recogen este prólogo de Unamuno a la edición de 1933; tampoco contienen ninguna aclaración del propio traductor al respecto en las ediciones de DD y WM. Sin embargo, en $SMBM_{(1987,\ DE)}$ se añade un apéndice en el que se habla del autor, su obra y su tiempo. Desde el punto de vista de la lectura esto no supone, en principio, ningún menoscabo para la comprensión final del texto, aunque sí supone una modificación de las variables que intervienen en la generación del sentido comunicativo de cada una de las traducciones.

En cuanto a la "Peña del Buitre" nos encontramos ante un topónimo que designa un lugar geográfico dentro de la ficción narrativa, pero también es un recurso metonímico que apunta a una realidad simbólica que va más allá del mero significado lingüístico. Como ya hemos dicho, la altura y la dureza se contraponen a otro elemento como es la profundidad y fluidez del lago. De ahí que el tratamiento que dos de los tres traductores, tanto la adaptación de DD y WM, así como la transliteración de EB, hagan de esa peña un elemento evocador de firmeza comprensible por el lector meta de una cultura como la alemana. Por tanto, en el caso de DD y WM se trata de una adaptación mediante la cual se naturaliza el topónimo como recurso literario. Podríamos concluir que posiblemente el objetivo que se persigue sea, por un lado, utilizar la adaptación como recurso literario para ganar en sentido comunicativo a la hora de evocar ciertos contenidos culturales y, por otro, apostar por la explicación tácita del topónimo para no ser desleal al texto.

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El lago y la montaña (116-117:31-33)

SMBm	DD	EB	WM
Era alto, delgado, erguido, llevaba la cabeza como nuestra **Peña del Buitre** lleva su cresta y había en sus ojos toda la hondura azul de **nuestro lago**.	Er war hochgewachsen, mager, gerade, er hielt den Kopf, wie **unser Geierfelsen** seinen Kamm trägt, und in seinen Augen lag die blaue Tiefe **unseres Sees**.	Er war groß und schlank, seine Haltung aufrecht; wie **unser Berg, Peña del >Buitre<** seinen Kamm, so trug er seinen Kopf, und in seinen Augen lag die ganze blaue Tiefe **unseres Sees**.	Er war groß, mager, ging aufrecht; er trug den Kopf wie **unser Geierfelsen** seinen Gipfel trägt, und in seinen Augen lag ganz die blaue Tiefe **unseres Sees**.

En este caso se ve más claramente a qué nos referimos con la función estética como instrumento para adaptar el paisaje cultural de Castilla de principios del siglo XIX a una cultura meta. En otro fragmento se busca el símil entre la cabeza de don Manuel y la Peña del Buitre por una parte; y los ojos de don Manuel y el lago por otra. En los ojos de don Manuel se encuentra "toda la hondura azul de nuestro lago". Pasamos de la cumbre al abismo. Esta profundidad extrema se expresa en español con la palabra "toda". En la traducción de DD, se omite este detalle: "in seinem Augen lag die blaue Tiefe unseres Sees." Se pierde esta idea de plenitud que recogen las otras dos traducciones. Por ejemplo, EB, utiliza la expresión "in seinen Augen lag die **ganze** [la negrita es nuestra] blaue Tiefe unseres Sees." Esta traducción es literal y ajustada al texto original; sin embargo, WM utiliza la expresión "in seinen Augen lag **ganz** die blaue Tiefe unseres Sees." Vemos aquí distintas expresiones intercambiables desde el punto de vista funcional. Son expresiones distintas cuyo significado proposicional es el mismo. En este sentido, el valor comunicativo aproximado de las tres traducciones es convergente respecto al valor comunicativo del texto original de SMBm.

Pasamos a otro fragmento que ejemplifica la tensión existente entre el lago y la montaña, que representa la vida interior y exterior de don Manuel. Este lago y esta montaña se funden en don Manuel.

El lago y la montaña: la unión en don Manuel (123:150-156)

SMBm	DD	EB	WM
Y no era un coro, sino **una sola voz**, una voz simple y unida, fundidas todas en una y haciendo como una **montaña**, cuya **cumbre**, perdida a las veces en **nubes**, era **Don Manuel**. Y al llegar a lo de "creo en la resurrección de la carne y la vida perdurable" la voz de Don Manuel se zambullía, como en un **lago**, en la del **pueblo** todo, y era que él se callaba.	Und es war kein Chor, sondern eine **einzige**, **einfache**, **vereinte Stimme**, denn alle hatten sich zu einer **verschmolzen**, *mächtig* wie ein **Berg**, dessen zuweilen in den **Wolken** verlorener **Gipfel Don Manuel** war. Und wenn wir an die Stelle kamen: >Ich glaube an die Auferstehung des Fleisches und das ewige Leben<, ging Don Manuels Stimme wie in einem **See** in der **Stimme des Dorfes** unter, denn dann schwieg er.	Es war kein Chor, sondern eine **einzige Stimme**, eine **einfache** und **einige** Stimme, in der alle **ineinander verschmolzen** und die anschwoll und wie zu einem **Berg** emporwuchs; und dessen **Gipfel**, der sich jedesmal in den **Wolken** verlor, war **Don Manuel**. Wenn wir zu der Stelle kamen: >Ich glaube an die Auferstehung des Fleisches und das ewige Leben<, tauchte Don Manuels **Stimme in die der Gemeinde** ein wie in einen See, denn nun schwieg er.	Es war dies kein Chor, sondern eine **einzige Stimme**, alle Stimmen **in einer vereint**, und wie ein **Berg**, dessen **Gipfel**, manchmal von **Wolken** verdeckt, **Don Manuel** war. Und kamen wir zur Stelle: "Ich glaube an die Auferstehung des Fleisches und an das ewige Leben", da tauchte die Stimme Don Manuels wie in einen See in **die Stimme der Gemeinde** ein, und er schwieg.

De nuevo tenemos la combinación de la voz y el silencio, de la montaña y el lago que forman microestructuras significativas, las cuales en combinación dan coherencia y cohesión al fragmento y, por extensión, a la obra en la que se insertan. Al hablar de la "Peña del Buitre" ya mencionamos la dialéctica entre estas palabras que permiten una ascensión de la palabra hasta las nubes en una comunión espiritual, y un descenso a las profundidades del lago hasta el silencio. Esto se recoge en las traducciones de EB (t_{1987}) y WM (t_{1989}) a través del concepto de "Gemeinde" en el sentido de comunidad "espiritual" lo cual permite recrear la escena y el ambiente íntimo que aparece en el TO. Vemos que la opción de DD es "Stimme des Dorfes" lo cual nos hace pensar en la posibilidad de malinterpretar la palabra "pueblo" por la distinta carga histórica y cultural que tiene en la cultura de origen y la cultura meta. Más adelante analizaremos estas connotaciones histórico-culturales que afectan al sentido comunicativo y a las decisiones traductoras.

El ritmo del párrafo recuerda a una letanía, que en la medida de lo posible, se conserva en las traducciones que estamos tratando aquí. Es un texto para ser leído con la cadencia y la solemnidad del ritual de la eucaristía. De ahí la importancia del ritmo que marca un proceso dentro de la narración. Este proceso de crecimiento y unidad que se da en la lectura misma del fragmento se convierte en objetivo de los traductores. Vemos que se recoge claramente en la traducción de EB: "einzige Stimme, in der alle ineinander verschmolzen und die **anschwoll** [mi negrita] und wie zu einem Berg **emporwuchs**." La autora añade las palabras en negrita para indicar que la voz iba como hinchando, es decir, aumentando de volumen y crecía hacia arriba. De este modo describe al lector todo el proceso de expansión, por un lado y por otro, se indica la dirección del proceso de crecimiento. DD intenta acentuar este proceso poderoso en sí, en el que se refuerza el vínculo a través de la comunión, del siguiente modo: "vereinte Stimme, denn alle hatten sich zu einer verschmolzen, **mächtig** wie ein Berg." Aquí la palabra en negrita es el adjetivo que refuerza esa idea de sublimidad. Por otro lado, en el texto de WM se pierde el ritmo debido a la acentuación. El traductor-autor aquí se ha alejado demasiado del texto y no ha captado el sentido que viene dado también por el ritmo. Este hecho creemos devalúa el sentido original, ya que el propio ritmo encarna el patrimonio inmaterial de un paisaje histórico de un país.

La aldea de Valverde de Lucerna se identifica con su población a través del doble uso de pueblo. Este pueblo castellano—población y paisaje—se convierte en una voz metonímica que atraviesa toda la narración. Vamos a centrarnos en la relación de sinonimia para mostrar cómo se convierte realmente en algo más complejo y cómo el simbolismo de las palabras "Valverde de Lucerna", "pueblo", "aldea", "villa" representa un papel central.

El topónimo "Valverde de Lucerna" refiere a un lugar geográfico ficticio dentro de España en el que se desarrollan todas las secuencias narrativas: "mi querida aldea de Valverde de Lucerna" (105:2); pero también puede aparecer nombrado refiriendo a la población del lugar, es decir, a los habitantes de "Valverde de Lucerna". Al mismo tiempo, "Valverde de Lucerna" es una "aldea", un "pueblo", un "convento", un "monasterio" y también es la "Valverde de Lucerna" sumergida en el lago bajo las aguas, es decir, la "villa". A través del contexto podemos fijar el significado de pueblo, que en

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este caso refiere al lugar. Al comparar las traducciones observamos que los traductores optan por la palabra "Dorf" para denotar "pueblo" y, como veremos más adelante, "aldea". En este caso no parece existir duda en cuanto al uso de "Dorf" gracias a la referencia "en el pueblo todos acudían"; desde un punto de vista microfuncional, la preposición "en" indica el lugar donde se produce la acción, lo cual nos sirve para actualizar y fijar nuestro significado a nivel semántico, pero quiza no ayude a un ajuste cultural.

Uno de los problemas más importantes que plantea la palabra "pueblo" es las asociaciones que despierta en cada una de las culturas. Este concepto recoge distintas características que vienen definidas por la experiencia histórica de cada comunidad lingüística y cultural. El "pueblo" al que refiere Unamuno es una imagen que despierta ciertas asociaciones culturales, es decir, simboliza la idea castellana de un hecho histórico con reminiscencias medievales para la Generación del 98—podríamos denominarlo patrimonio inmaterial de una época. Es un concepto con una carga semántica importante adquirida por los cambios socio-políticos acaecidos entre los siglos XVIII y XIX en nuestro país. El idealismo y romanticismo alemanes llevan al lector a otro arquetipo de pueblo que tiene también su origen en la manera de asimilar la Ilustración con tintes luteranos. Estas ideologías han conformado una estructura idiosincrásica que se diferencia de la Ilustración francesa más cercana a la concepción española de la época. En España, el bagaje histórico nos lleva a un proceso de transformación socio-política de influencia afrancesada más tardía. Unamuno insiste precisamente en su crítica contra una España anquilosada en el medievo. La Generación del 98 se caracteriza justamente por ese afán reivindicativo de la modernidad y contrapone lo rural a lo urbano como elementos culturales diferenciadores de dos realidades y tendencias socio-políticas.

I Pueblo: habitantes, población (123:168)

SMBm	DD	EB	WM
Había un santo ejercicio que introdujo en el culto popular, y es que, reuniendo en el templo a todo el **pueblo**, hombres y mujeres, viejos y niños, unas mil personas,	Er führte im allgemeinen Gottesdienst eine heilige Übung ein, indem er das ganze **Dorf** im Gotteshaus versammelte, Männer und Frauen, Alte und Kinder, ungefähr tausend an der Zahl,	Er hatte eine heilige Übung in den Gemeindegottesdienst eingeführt: wenn das ganze **Dorf** in der Kirche versammelt war, Männer und Frauen, Greise und Kinder, etwa tausend Personen,	Er führte im **Dorf** eine fromme Übung ein: Er ließ alle kommen, Frauen wie Männer, Alte wie Kinder,

Si a continuación nos fijamos en el cotexto observamos que el gerundio "reuniendo" indica un proceso que tiene lugar en "el templo" y si preguntamos a quién se reúne la respuesta nos lleva a "hombres y mujeres…" es decir, a los habitantes del pueblo, a "todo el pueblo"; por lo tanto, quien se reúne es "todo el pueblo" en cuanto población que forma una comunidad de "creyentes". En este caso, al igual que en el caso anterior, a pesar de que la palabra "pueblo" es como hemos visto polisémica, gracias al cotexto hemos podido fijar su significado fácilmente. Si comparamos las soluciones que dan los traductores vemos que en este caso, al igual que en el anterior, se opta de nuevo por "Dorf" para denotar población. Sin embargo, este "Dorf" dota al cotexto de una connotación cultural distinta por los motivos que acabamos de mencionar. Tal vez se

aprecie más esa distancia cultural en la traducción de DD (t_{1961}) por existir en los años sesenta una visión historiográfica sesgada de la realidad española del año 1933.

II Pueblo: habitantes, población (123:168)

SMBm	DD	EB	WM
Y al llegar a lo de "creo en la resurrección de la carne y la vida perdurable" la voz de Don Manuel se zambullía, como en un lago, en la del **pueblo** todo, y era que él se callaba.	Und wenn wir an die Stelle kamen: >Ich glaube an die Auferstehung des Fleisches und das ewige Leben<, ging Don Manuels Stimme wie in einem See in der Stimme des **Dorfes** unter, denn dann schwieg er.	Wenn wir zu der Stelle kamen: >Ich glaube an die Auferstehung des Fleisches und das ewige Leben, tauchte Don Manuels Stimme in die der **Gemeinde** ein wie in einen See, denn nun schwieg er.	Und kamen wir zur Stelle: "Ich glaube an die Auferstehung des Fleisches und an das ewige Leben", da tauchte die Stimme Don Manuels wie in einen See in die Stimme der **Gemeinde** ein, und er schwieg.

Aquí tenemos un nuevo ejemplo perteneciente al mismo párrafo (123:168), en el que "pueblo" se utiliza para referir a la población. Sin embargo, vemos como en este caso se hacen las diferencias culturales-históricas, más patente en las traducciones del alemán además de las generacionales entre los distintos traductores. Mientras que EB y WM optan por "Gemeinde" para referir a "pueblo", DD opta por "Dorf", de ahí que en esta última traducción tal vez la adecuación y convergencia del sentido respecto al original reflejen un arquetipo de "pueblo" distinto. Las traducciones son acertadas, pero reflejan el potencial que puede contener una palabra a la hora de significar y que se actualiza a través del contexto. Es el caso de "Gemeinde", se trata de un vocablo que refuerza ese sentido de unión y de comunidad, muy oportuno en este ámbito espiritual. Sin embargo, veremos que "Gemeinde" es una palabra polisémica que también exige de un contexto de uso muy determinado, como es aquí el caso del culto, para poder fijar su significado cotextualmente. Es curioso que sea el escritor WM el que utilice esta palabra para referir a "pueblo", en sus distintas acepciones, con más profusión, exactamente en 24 ocasiones frente a las 4 y 1 veces de EB y DD respectivamente. No debemos olvidar que el traductor es, además de escritor, de origen austriaco y con un trasfondo cultural marcadamente católico, hechos que pueden condicionar la TM.

Además tenemos que a lo largo de toda su traducción, WM opta por utilizar la palabra "Gemeinde" en lugar de, como hacen DD y EB, las palabras "Dorf" y "Volk". Da la sensación de que Muster huye del uso de la palabra "Volk", tal vez por las connotaciones históricas negativas que esta tiene para un austriaco. Las connotaciones nacionalistas que tienen un claro referente en el filósofo prusiano J.G.Fichte (1762-1814) y las reminiscencias del espíritu patriótico, *Volksgeist*, que desembocaría en la idea de Gran Alemania de Otto von Bismarck, son probablemente elementos culturales que afectan a la concepción del "pueblo" de WM (t_{1989}). Tenemos de nuevo un claro ejemplo de que el valor comunicativo de un enunciado, desde el punto de vista funcional e incluso microfuncional, es claro; sin embargo, el sentido de las palabras va más allá del plano meramente léxico-semántico, lo trasciende y viene condicionado por elementos histórico-culturales.

La villa (123:157-162)

SMBm	DD	EB	WM
Y yo oía las campanadas de la **villa** que se dice aquí que está sumergida en el lecho del lago - campanadas que se dice también se oyen la noche de San Juan-y eran las de la **villa** sumergida en el lago espiritual de nuestro **pueblo**; oía la voz de nuestros muertos que en nosotros resucitaban en la comunión de los santos.	Und ich hörte das Glockengeläut der **Stadt**, von der es heißt, sie sei in den Fluten des Sees versunken — Glockenschläge, die man auch in der Johannisnacht hören soll—, und es waren die Glocken der untergegangenen **Stadt** in dem geistlichen See unseres **Dorfes**; ich hörte die Stimmen unserer Toten, die in uns wiederauferstanden waren, in der Gemeinschaft der Heiligen.	Ich aber hörte die Glocken der **Ortschaft**, die versunken auf dem Grund des Sees liegt, wie man sich hier erzählt, - Glockengeläute, das man angeblich in der Johannisnacht hört -, es war jedoch das Geläute der im geistigen See unseres **Volkes** versunkenen **Ortschaft**, ich hörte die Stimme unserer Toten, die in uns und in der Gemeinschaft mit den Heiligen weiterleben.	Und ich hörte die Glocken der **Stadt**, die, wie man sich erzählt, auf dem Grund des Sees liegen — Glocken, die man auch in der Johannisnacht hören soll —, es waren die Glocken der **Stadt**, die tief im geistlichen Leben unserer **Gemeinde** versunken lagen; ich hörte die Stimme unserer Toten, die in unseren Stimmen, in der "Gemeinschaft der Heiligen", wieder auferweckt wurden.

La “villa” sumergida refiere en principio a un lugar concreto, pero además es un arquetipo cultural-medieval donde la vida giraba en torno a la parroquia y la actividad comercial. Sin embargo, “las campanas sumergidas” y la referencia al “lago espiritual” nos hacen sospechar que nos encontramos ante un lenguaje simbólico que juega con la tensión entre la “villa” como centro de la vida urbana y el “pueblo” como entorno rural. La “villa” es una población con ciertos privilegios que históricamente le han sido dados, lo que hace que se diferencie de una aldea o pueblo. Los privilegios los concedía el Rey y podían consistir en mercados o ferias. La villa es de origen medieval, dato interesante para nuestro estudio, ya que Unamuno contrapone la villa, el pueblo, a la ciudad; además, critica que el Problema de España sea precisamente el feudalismo medieval. Este detalle no es nimio, puesto que una villa no es una ciudad. Las villas, si han crecido en número de habitantes y en importancia, pueden llegar a convertirse en ciudades a través de un nombramiento real o presidencial a petición de la población.

Mientras que en la cultura origen la “villa” es un nucleo de población con privilegios reales, en la cultura meta nos encontramos con las ciudades hanseáticas. Estas también disfrutaban de privilegios como pueden ser la autogestión y autonomía recaudatoria. El concepto de “Stadt”, *Hansestadt*, es más moderno y puede llevar a un malentendido en la cultura de llegada. De nuevo nos encontramos con un concepto histórico que pertenece a la cultura de un país donde las estructuras territoriales y legislativas en la Edad Media difieren respecto al otro. Los traductores han optado por “Stadt” en el caso de DD y WM y por “Ortschaft” en el caso de EB para la frase: “Y yo oía las campanadas de la villa que se dice aquí que está sumergida en el lecho del lago.” En alemán “Stadt” refiere a la población que ha recibido ciertos privilegios en la Edad Media con unas estructuras sociales, económicas y políticas mucho más desarrolladas de lo que se pueda dar en una “villa” medieval. Por ello, y dadas la características de la villa, EB probablemente opta por una solución intermedia y refiere a la “Ortschaft”, es decir, al lugar “Ort”, a la localidad, al poblado.

Y ahora volvamos a nuestra palabra inicial, “pueblo”, en: “[campanadas sumergidas] en el lago espiritual de nuestro pueblo.” Aquí se funden el lugar y la población. Cada traductor ha dado una solución distinta al problema; como se puede observar, DD elige “Dorf”, EB se decanta por “Volk” y WM da una solución tal vez más literaria y adaptada a la cultura alemana eligiendo “Gemeinde”. Los traductores son

coherentes con la decisión tomada desde el principio y siguen aplicando la misma palabra o una parecida. Esta coherencia puede servirnos para mostrar que las decisiones se han tomado de un modo premeditado que obedece a una estrategia diseñada por el propio traductor-autor. Estas decisiones traductológicas son fruto de un proceso de deliberación que se ve afectado por la situación comunicativa de cada uno de los traductores y del legado histórico-cultural del que son herederos.

Finalmente, vamos a estudiar el uso de algunas metáforas que forman parte de este simbolismo integrador de sentido. En el ejemplo siguiente analizamos la nieve y el proceso de nevar como generador de sentido. La nieve lo cubre todo. Vemos cómo el proceso va desvelando el sentido comunicativo: aparece de nuevo la conciencia. Esta nieve arquetípica para las culturas germánicas alpinas puede llevar también a una diferencia interpretativa entre un lector de la cultura origen y un lector de la cultura-lingüística meta. Sin embargo, la nieve en este fragmento es un elemento visual que transmite un ritmo a la letanía, es decir, representa una dinámica que evoca un estado de ánimo.

La nieve: está nevando (165-166:50-57)

SMBm	DD	EB	WM
… está **nevando**, **nevando** sobre el lago, **nevando** sobre la montaña, **nevando** sobre las memorias de mi padre, el forastero; de mi madre, de **mi** hermano Lázaro, de **mi** pueblo, de <165> **mi** san Manuel, y también sobre la memoria del pobre Blasillo, de **mi** san Blasillo, y que él me ampare desde el cielo. Y esta **nieve borra esquinas y borra sombras, pues hasta de noche la nieve alumbra.**	… **schneit es**, es **schneit** auf den See, es **schneit** auf den Berg, es **schneit** auf das Gedächtnis **meines** Vaters, des Fremden, **meiner** Mutter, **meines** Bruders Lázaro, **meiner** Dorfbewohner, **meines** San Manuel und auch auf das Gedächtnis des armen Blasillo, **meines** heiligen Blasillo, der mir vom Himmel aus beistehen möge. **Und dieser Schnee löscht Ecken und Schatten aus, sogar nachts leuchtet der Schnee.**	… **fällt der Schnee**; er fällt auf den See, auf den Berg, auf die Erinnerung an meinen Vater, den aus der Fremde Zugereisten; an **meine** Mutter, an **meinen** Bruder Lázaro, an **meine** Leute im Dorf, an **meinen** heiligen Manuel, und auch an den armen Blasillo, meinen heiligen Blasillo, der vom Himmel aus mein Beschützer sei. **Und dieser Schnee verwischt Ecken und deckt Schatten zu, denn Schnee leuchtet selbst nachts.**	… **nun schneit es**, es **schneit** auf den See, auf den Berg, es **schneit** über die Erinnerung an **meinen** Vater, den Fremden, an **meine** Mutter, an **meinen** Bruder Lázaro, an mein Dorf, an **meinen** heiligen Manuel und auch über die Erinnerung an den armen Blasillo, **meinen** heiligen Blasillo, der mich schützen möge im Himmel. **Und dieser Schnee löscht die Ecken und Schatten aus, er leuchtet sogar des Nachts.**

El propio proceso describe una dinámica de alumbramiento y clarificación a través de la nevada y su consecuencia de cubrir la memoria. Todo queda borrado. El propio proceso descrito tiene un ritmo en el TO que nos hace pensar que el autor busca resaltar la función estética del texto. La repetición del gerundio "nevando… nevando… nevando… nevando…" o la repetición del posesivo "mi… mi… mi… mi…" marca un ritmo poético. Esta cadencia resuena en el lector como la caída de los copos de nieve. DD ha resuelto magistralmente el asunto y ha utilizado el neutro "schneit es, es schneit…, es schneit… es schneit" que representa la nevada, así como la memoria de lo propio "meines…, meiner…, meines…, meiner…, meines…." De este modo se conserva ese efecto sonoro que buscaba Unamuno en su TO. La cadencia de la que acabamos de hablar forma parte del valor comunicativo del texto.

Conclusiones

La traducción puede entenderse como la producción de un texto nuevo bajo variables lingüísticas, históricas, culturales y patrimoniales determinadas espacio-

temporalmente. Tanto el traductor como la obra están sujetos al paso del tiempo y el espacio, y al cambio de la percepción histórica de los mismos. El traductor en su doble faceta de lector y autor (destinatario y creador) es, a su vez, una variable más en el proceso comunicativo que afecta al resultado de la traducción doblemente: una como traductor-lector que se enfrenta a un texto original de un autor (muerto o virtualmente muerto); y otra, como traductor-autor que reproduce el efecto comunicativo generado por el TO en lengua origen.

Los fragmentos seleccionados (hemos dejado fuera otros elementos que también son importantes para la definición del sentido comunicativo, por ejemplo los antropónimos Ángela, Lázaro) creemos que pueden ilustrar de manera suscinta la importancia del factor cultural para la emergencia del sentido (dentro de la dimensión del sentido). También hemos visto que el paisaje cultural es fruto de la acción humana, de una cosmovisión que pertenece a un tiempo y espacio históricos. Este paisaje humanizado se traslada al texto mediado por la lectura doble que realiza el propio autor analizado en 1931, año de la primera versión, y las interpretaciones de los traductores en su primera aproximación al discurso expresado. Por tanto, tenemos que este paisaje cultural es un componente histórico, esto es, una parte de esas variables que configuran el valor comunicativo en su función estética.

El simbolismo que emana del paisaje humanizado percibido y expresado por Unamuno en SMBm (1933) se encuentra, como hemos visto, en los elementos retóricos, como el símil, la metonimia y la metáfora. Es labor del traductor-lector rehabilitar el sentido del texto en el proceso de interpretación con vistas a re-crear una obra en una cultura meta para un lector determinado con una actitud creativa. Esta última actitud de traductor-autor tiene como objetivo sintetizar el sentido comunicativo para un lector que pertenece a una cultura, a un espacio y a un tiempo distantes mediante un ajuste cultural.

Por tanto, tenemos que la comprensión del texto culmina con la aprehensión del simbolismo vehiculado mediante el paisaje cultural. En el proceso dialéctico de aproximación y distanciamento de la obra de SMBm, emerge, gracias al simbolismo de la obra, la conciencia universal de un ser humano que es de naturaleza paradójica. Una naturaleza oculta tras el velo de la historia narrada que toma como apoyo el paisaje unamuniano. Para desentrañar y hacer presente la intrahistoria que contiene la narración el traductor adopta las dos actitudes dichas. Así, el proceso de traslación lo entendemos como un proceso de ajuste cultural que no puede ser entendido como un movimiento lineal trifásico tradicional, sino como un movimiento orgánico y dialéctico. Estamos ante un proceso que va más allá de un mero cambio de código lingüístico. La traslación se convierte en un proceso comunicativo complejo en el que se genera un discurso nuevo a partir de un meta-texto.

Creemos que nuestra aportación al estudio, es plantear el análisis desde una visión hermenéutico-traslativa que intenta incluir un factor subjetivo; además, que la lectura del texto sirve como proceso de interpretación del discurso que permite partir de un enunciado lingüístico y su significado lingüístico (sustrato), para llegar a la comprensión del discurso—oral o escrito—gracias a la interacción comunicativa y el significado del habla. Finalmente, este movimiento reestablece el significado de uso del

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texto que en algunos casos—dependiendo del lector—puede emerger el sentido comunicativo. Este último nivel de sentido pertenece al ámbito de la comprensión. El lugar del sentido es ámbito de la función estética del texto; de ahí que el paisaje cultural sea una variable de comprensión fundamental en un texto alegórico como es SMBm para hacer emerger la propia conciencia paradójica del autor. El paisaje se convierte así en una geografía que describe sin palabras un estado de angustia existencial que se evidencia en la tragedia humana de la propia existencia. Sin embargo, la verdad profunda que esconde el paisaje será también liberadora y el único vehículo para la salvación del autor.

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Frederick Law Olmsted's Failed Encounter with Yosemite and the Invention of a Proto-Environmentalist

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Abstract

In 1865 Frederick Law Olmsted read to the Yosemite Commissioners a report detailing his ideas about California's newly reserved natural space and his recommendations for its development as a "public park or pleasure ground." His text, "The Yosemite Valley and the Mariposa Big Trees: A Preliminary Report," was lost for almost a century until his biographer Laura Wood Roper unearthed it, pieced it together, and published it. In spite of the lack of response it obtained at the time of it was written, Olmsted's text is now held up as a foundational document for both the National Parks system and environmentalism. This paper investigates how the stillborn proposal came to achieve canonical status in the late twentieth century and how legends concerning it have accrued. The report has become the road not taken; it allows people to imagine what the Yosemite National Park might have remained if it had not been subject to intense development. Taken up by contemporary environmentalists, Olmsted's text is made to authorize a myth of origins that is simpler and more inspiring than the tangled reality of events. This article analyses the report to show how the contradictions in Olmsted's vision for the park would not have permitted its preservation in the condition in which nineteenth century visitors found it.

Keywords: Ecocriticism, environmentalism, Olmsted, Yosemite, National Parks, landscape.

Resumen

En 1865 Frederick Law Olmsted leyó a los comisionados de Yosemite un informe detallando sus ideas sobre el recientemente reservado espacio natural y sus recomendaciones para el desarrollo de éste como "un parque público o un suelo de recreo". Su texto "The Yosemite Valley and the Mariposa Big Trees: A Preliminary Report" estuvo perdido casi un siglo hasta que su biógrafa Laura Wood Roper lo sacó a la luz, le dio sentido y lo publicó. A pesar de la falta de respuesta que obtuvo cuando fue escrito, el texto de Olmsted hoy se considera un texto fundacional para el sistema de Parques Nacionales así como para la ecología. Este ensayo explora cómo la propuesta sin éxito inicial llegó a formar parte del canon a finales del siglo veinte y cómo se han acumulado leyendas entorno a ésta. El informe se ha convertido en "el camino no elegido": permite imaginar cómo podría haber permanecido el Parque Nacional de Yosemite si no hubiera sido sujeto a un intenso desarrollo. Recuperado por ecologistas contemporáneos, el texto de Olmsted se hizo para autorizar un mito fundacional más sencillo y más inspirador que la enredada realidad de acontecimientos. Este artículo analiza el informe para mostrar cómo las contradicciones de la visión de Olmsted sobre el parque no habrían permitido su conservación en las condiciones en que los visitantes del siglo diecinueve lo encontraron.

Palabras clave: ecocrítica, ecología, Olmsted, Yosemite, Parques Nacionales, paisaje.

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In 1865, at a culminating moment in his short-lived tenure as one of the Commissioners appointed to manage the territory in Yosemite Valley and the Mariposa Grove that had been newly granted to the State of California, Frederick Law Olmsted read a preliminary report to the Commissioners gathered at the site. He was probably chosen for this honor because of his success in designing New York's Central Park along with his less famous partner, Calvert Vaux. He also happened to be in California at the time, having been hired to manage the faltering Mariposa mining concerns of General Freemont. Olmsted's report was never submitted to the State of California or the Congress, and its author never set foot in Yosemite again. His ideas for managing the newly created "park or pleasure ground"[1]—the terms with which to designate it were still in flux—were never adopted. Realistically speaking, Olmsted's engagement with Yosemite was a failure and his report initially met the usual fate of failed grant proposals. It was abandoned in favor of other projects and filed away somewhere in his office. Curiously, though, it was to have a second life. After having been buried for many decades, an incomplete copy of the report was resurrected by Olmsted's son's secretary. Subsequently, biographer Laura Wood Roper found the missing ten pages that Olmsted had apparently extracted and included in an 1868 letter to the editor of the New York *Evening Post*. Thanks to the newly reconstituted text, Olmsted was to be reborn as an early environmentalist prophet. Despite the failure of his proposal and the very short duration of his engagement with the site, Olmsted's name now figures prominently in histories of Yosemite. The meager facts of his engagement have been elaborated to produce what can only be called an origin myth.

The legends surrounding Olmsted's report

Although the Report went missing for almost a century, it is held up as a foundational text for environmentalism. In his 1965 book, *John Muir and the Sierra Club: The Battle for Yosemite*, Holway R. Jones claims that Olmsted's report "is important in understanding the motivations behind the idealism of the new conservation and in explaining the actions of Muir and the Sierra Club in opposing the Yosemite Commissioners" in the 1890's (30). In his recent biography of Olmsted Justin Martin declares: "With his August 1865 address, Olmsted played a key role in the conservation of America's wild spaces" (268). The official statement on the Library of Congress American Memory website proclaims: "Only in the twentieth century has his Preliminary Report come to be widely recognized as one of the most profound and original philosophical statements to emerge from the American conservation movement" ("Evolution" n.p.). Submitted to modern exegesis after being brought to light by Roper in 1952, Olmsted's report has revealed meanings that permit its interpretation as an early ecological scripture.

In addition, Olmsted's failed encounter with Yosemite has been worked into one of the foundational stories for America's National Parks. Roper advanced this surprising

[1] In a letter dated July 5 1865, addressed to his father Olmsted uses both terms: "I am preparing a scheme of management for Yosemite, which is by far the noblest public park, or pleasure ground in the world" (Olmsted, *Papers* 36).

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thesis in her introductory note when she published the report in *Landscape Architecture* in 1952. In italics, for added emphasis, she declares: "*With this single report, in short, Olmsted formulated a philosophic base for the creation of state and national parks*" (14). Subsequently, this claim has been strengthened by selective quotations from the report and by creative reconstructions of events. Ken Burns's 2009 documentary, *The National Parks: America's Best Idea,* contributes to the Olmsted legend by selecting passages that seem to champion "the rights of posterity" (Olmsted, *Yosemite* 24) by urging the "restriction" of anything that would "obscure, distort or detract from the dignity of the scenery" (Olmsted, *Yosemite* 21). The documentary omits the ensuing qualification that constructions undertaken in Yosemite should be, "within the narrowest limits consistent with the necessary accommodation of visitors" (Olmsted, *Yosemite* 21). Nor is there any mention of the fact that the major part of the $37,000 appropriation that Olmsted's report asks for is reserved for the construction of a road leading "toward the district" and taking in all the "finer points of view" (Olmsted, *Yosemite* 26-27). Instead of elaborating on the details of the report, the film moves on to identify a cast of ecological villains who serve as foils to the spurned Commissioner. An accusing voice explains how "once Olmsted returned to New York, a small group of Yosemite Commissioners secretly convened, decided his recommendations were too controversial to bring to the state legislature and quietly shelved his report" (*The National Parks* n.p.). Then Alfred Runte appears to explain how James Mason Hutchings, one of Yosemite's early champions, did all he could "to exploit the hell out it" after the Valley was set aside for public enjoyment (*The National Parks* n.p.). It is understandable that popular productions like the PBS series should favor broad outlines over the tangled complexity of events. Surprisingly, though, more scholarly works are sometimes even less rigorous with the facts.

Not content with taking the report as a starting point for the invention of the National Parks, some people have suggested that that Olmsted prompted the creation of the 1864 Bill, something that the man himself expressly denied. Textual records indicate only that Israel Raymond, the California based representative of the Central American Steamship Transit Company, suggested the idea in a letter sent to the California Senator John Conness (Huth n.p.). On March 28, 1864 Conness presented a bill asking that the federal government make a permanent grant of Yosemite Valley and the Mariposa Big Tree Grove to the State of California "for public use, resort, and recreation" ("Legislation" n.p.). The Bill was rapidly passed and signed into law on June 30, 1864. In August of that year, Olmsted visited the Valley for the first time. In September, responding to Conness's suggestion, the California governor appointed Olmsted to the first Yosemite Commission. Although Olmsted clearly enters the picture fairly late, probably brought in because of his experience with Central Park and as well as his administrative expertise, Hans Huth claims that: "The men who were recommended as the first commissioners of the Yosemite grant were most likely those who helped prepare the act. …. Preliminary discussions must have taken place, probably with Olmsted and the other potential commissioners, before Raymond addressed the … Letter to Senator Conness" (n.p.). Jones repeats the same surmise in *John Muir and the Sierra Club: The Battle for Yosemite*. In the biography, *Park Maker: A Life of Frederick Law Olmsted*, Elizabeth Stevenson ventures: "It was probably [in early 1864] that he began to

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meet men in San Francisco to whom he could talk about a public reservation for the Big Trees of Mariposa and the Valley of the Yosemite. … He probably, among others, saw that a federal bill in the United States Congress would be the best method of preserving these areas" (259). The authors of *Frederick Law Olmsted, Sr.: Founder of Landscape Architecture in America* go even further, declaring that in the months following Olmsted's arrival at the Mariposa Mining Estate in 1863, "… he helped prepare a national bill making the Yosemite Valley and the Mariposa Big Tree Groves into state reservations" (Fabos et al. 43). Perhaps Olmsted receives this credit because he seems a more prestigious figure to uphold as Yosemite's founder than the vulgar commercial nonentity Israel Raymond.

But there are other issues at stake too. If we accept Olmsted's report as a foundational National Parks document, Yosemite displaces Yellowstone as the birthplace of the first National Park. It accords the honor to California instead of Wyoming. Not surprisingly, several Sierra Club publications promote the thesis (Jones 8-9, 16). The Olmsted/Yosemite myth even accrues features of a widespread Yellowstone legend. In the anecdote that Richard West Sellars describes as "a revered part of national park folklore and tradition" (Sellars 8), members of the Washburn-Doane expedition gather around a campfire at Yellowstone and discuss the question of turning it into a public park (Sellars 8). Apparently unconcerned by the difficulty a forty three year old man might have reading by firelight, Lee Hall grafts the campfire onto the Yosemite scene where Olmsted presents his report: "At a campfire meeting in the late summer of August 1865, Olmsted read his report to fellow commissioners and a group of visiting dignitaries from the East …" (Hall 129). This borrowed detail coats Olmsted's administrative discourse with a patina of Western romance and wilderness authenticity. It gives Yosemite the same title to a "'virgin birth'—under a night sky in the pristine American West" that Sellars finds in the Yellowstone story (8). In the enhanced accounts of Olmsted's connection with Yosemite, the lines between history and myth blur. Or rather, we seem to be in the presence of something that becomes, in Mircea Eliade's words "a sacred story, and hence a 'true history' because it always deals with *realities*" (6).

What the report says

To see the report as one of the originary moments of important developments in American territorial policies of the twentieth and twenty-first centuries is to occult its complex adhesions to nineteenth century times and spaces. Selective borrowing from the text makes Olmsted into a visionary figure, but it reveals as much about retrospective patrimonial appropriation as it does about his project for Yosemite. Rather than a the starting point of a historical trajectory that would lead to the 1964 Wilderness Act and to the current ecological restoration projects in Yosemite and other National Parks, the report is part of a geo-historical network that connects nineteenth century California across time and space with Europe and the Eastern United States. Conceived during an interlude in the Indian Wars, it also inaugurates a late stage in the colonial conquest of the North American territory.

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Olmsted recognizes that in granting the land to the State of California "upon the express conditions that the premises are to be held for public use, resort, and recreation, and are to be inalienable for all time…" ("Legislation" n.p.), Congress departs "from the usual method of dealing with the public lands" (Olmsted, *Yosemite* 24). Like numerous sites in the West, Yosemite and the Mariposa Grove were inhospitable for farming or homesteading and unpromising for mining. Nevertheless, through the efforts of the artists, photographers and writers who shaped the public taste, such sites were being converted into scenery for the nation's delectation. Olmsted goes to considerable lengths to justify the decision as a democratic one, perhaps, in part, because it contradicts the recently passed Homestead Act of 1862. In Europe, he points out, the rich cultivate their mental and physical health by spending "a certain period of every year on their parks and shooting grounds" (Olmsted, *Yosemite* 12). Yosemite resembles these luxurious reserves, and were it not for the intervention of Congress, it could easily have become one: "it would have been practicable for one man to have bought the whole, to have appropriated it wholly to his individual pleasure or to have refused admittance to any who were unable to pay a certain price as admission fee, or as a charge for the entertainment which he would have had a monopoly of supplying. The result would have been a rich man's park" (Olmsted, *Yosemite* 24). Thanks to the grant, Congress bestowed a scenic and sanitary treasure on the nation as a whole. Olmsted's sole objection is that the park remains inaccessible for the majority of the population: "for the present, so far as the great body of the people are concerned, it is, and as long as the present arrangements continue, it will remain, practically, the property only of the rich" (Olmsted, *Yosemite* 24), hence the urgent necessity of creating a road through the land.

Like a number of texts produced during the 1860s, Olmsted's report incites Easterners to imagine the wonders of California, and it suggests the logistical and institutional means to allow them to enjoy it. In that sense, it not so different from the writings of the now-reviled James Mason Hutchings, whose October 1859 article on "The Great Yo-Semite Valley" lauds the wonders of the scenery and gives practical advice about making the arduous trip. Rather than advocating the preservation of a unique biotope, Olmsted's report urges that this exceptional scenic wonder—a kind of natural museum—become more widely accessible to the American public. Its value lies in the aesthetic qualities—it is compared to works of art—and its sanitary value—it is a refuge for people exhausted by urban industrial life (Kalfus 284-5). For Olmsted, Yosemite is the natural gem that does not need crafting like Central Park but only demands national safekeeping so that the public may benefit from it.

Indeed, Yosemite offers a ready-made park: "whose trees and plants … are closely allied to and are not readily distinguished from those most common in the landscapes of the Eastern States or the midland counties of England" and whose "stream is such a one as Shakespeare delighted in, and brings pleasing reminiscences to the traveller of the Avon or the Upper Thames" (Olmsted, *Yosemite* 4). Like many nineteenth century visitors, Olmsted had little difficulty recognizing its aesthetic qualities. He did not realize something that we now understand about Yosemite. The Ahwahneechee had shaped the site Olmsted admired into both their garden and their hunting grounds. Unbeknownst to him, he was describing a park that had been created by centuries of effort on the part of

its indigenous inhabitants (Olwig 395-7). The land that Senator Conness claimed was "for all public purposes worthless" was actually someone else's homeland ("Legislation" n.p.). In making a grant to the American public, the government was expropriating some of America's first people. As Rebecca Solnit points out with characteristic irony: "Yosemite always looks like a virgin bride in the artistic representations, not like somebody else's mother" (222). She adds: "The touchstone for wilderness turns out to be an artifact of generations of human care" (308).

Of course Olmsted's nineteenth century ideas about Indians prevented him from comprehending their stewardship of the land. He saw them as an intrusive presence that disturbed its natural perfection: "Indians and others have set fire to the forests and herbage and numbers of trees have been killed by these fires" (Olmsted, *Yosemite* 22). He was unaware that the open meadows that reminded him of the English countryside were produced by the Indians' practice of selective burning (Biswell 48-55; Anderson 155-186; Figueiredo 29). The landscape that he so admired was the result of centuries of interaction between the land and its inhabitants. Olmsted attributes Yosemite's scenery exclusively to "the greatest glory of nature" (Olmsted, *Yosemite* 4); nevertheless, in his descriptions, he draws on the lexical fields of art appreciation. As Grusin suggestively remarks, Olmsted's report "reproduces nature as a public park in which individual human agency can be simultaneously produced and elided by means of the aesthetic agency of nature" (335). The report remaps and redefines the Ahwahneechee's Yosemite Valley. From a fertile garden that sustains a tribe, it becomes an art gallery framing picturesque scenes that offer themselves to visitors:

> It is not, however, in its grandeur or in its forest beauty that the attraction of this intermediate region consists, so much as in the more secluded charms of some of its glens formed by mountain torrents fed from the snow banks of the higher Sierras.
>
> These have worn deep and picturesque channels in the granite rocks, and in the moist shadows of their recesses grow tender plants of rare and peculiar loveliness. The broad parachute-like leaves of the peltate saxifrage, delicate ferns, soft mosses, and the most brilliant lichens abound, and in following up the ravines, cabinet pictures open at every turn, which, while composed of materials mainly new to the artist, constantly recall the most valued sketches of Calame in the Alps and Apennines. (Olmsted, *Yosemite* 8)

The "secluded charms" of the Valley have to be discovered in the gaze of the civilized traveller. The site becomes a litmus test that measures the viewer's level of sophistication. Stephen Germic sees it as reflecting American exceptionalism in Olmsted's eyes, "constituting an ideal identity while repressing the confusion, personal and social, of classes" (Germic 56). The rhetoric of democracy in the report is at war with the elitism of its aesthetics.

Olmsted was convinced that the Ahwahneechee, along with some of the rougher sorts of people he encountered in California, were incapable of appreciating the scenic beauty of Yosemite:

> The power of scenery to affect men is, in a large way, proportionate to the degree of their civilization and to the degree in which their taste has been cultivated. Among a thousand savages there will be a much smaller number who will show the least sign of being so affected than among a thousand persons taken from a civilized community. This is only one of the many channels in which a similar distinction between civilized and savage men is to be generally observed. (Olmsted 1993 14)

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Olmsted's report proposes a new measurement for determining one's level of sophistication: "It is an important fact that as civilization advances, the interest of men in natural scenes of sublimity and beauty increases" (Olmsted 1993 22). The adoption of this yardstick for measuring civilization explains the curious opening paragraph of Olmsted's report, which gives a long list of the nation's artistic achievements during the Civil War years (Olmsted, *Yosemite* 1-2). The list demonstrates the Euro-Americans' and especially the Easterners' title to Yosemite. They are refined enough to appreciate "the sublimity of the Yo Semite, and … the stateliness of the neighboring Sequoia grove," which they have seen framed in Bierstadt's paintings and Watkins's photographs (Olmsted, *Yosemite* 2).

This use of "natural scenes" as a touchstone for evaluating civilization inverts an earlier standard. In the first centuries of colonization the invaders celebrated their ability to transform wilderness into farmland (Nash 23-43). That was the proof of their civilization and the justification for dispossessing America's indigenous peoples. But in the West, those criteria did not always apply. The people Olmsted met in California during his work managing the mines of the Mariposa Estate were not farmers. Nor did he find most of them particularly civilized, if we credit his letters back East and his notes for a projected study of "The Pioneer Condition in American History." In describing the locals, he uses the term "savage" to apply to whites and Indians alike. The letters he sent back East deplored the behavior of the men he encountered in the West. For example, in an October 10, 1864, letter to "Harding" sent from Bear Valley, California, Olmsted writes: "It is *nowhere*; there is no society. Any appearance of social convenience that may be found is a mere temporizing expedient by which men cheat themselves to believe that they are not savages" (quoted in Kalfus 259-60). Nevertheless, in time, through contact with Yosemite's superb natural scenes, he hopes that Californians will improve.

The flaws in Olmsted's proposal

Although no one has produced any evidence as to why Olmsted's proposal was shelved, I would like to suggest that it failed to respect some of the cardinal rules of grant writing. For one thing, it errs in its manner of addressing its audience. It speaks to cultivated Easterners rather than to the Californians who were to evaluate it. Second, its demand for $37,000 of public money is apparently unrealistic. Subsequent funding requests by two of the commissioners maligned in the Ken Burns documentary were turned down (Jones 33). In 1868 J.D. Whitney's appeal for a modest $5000 was refused. In 1875, and again in 1877 Commissioner William Ashburner unsuccessfully requested $26,500 for trails and bridges. Apparently the legislature was unwilling to grant any money for this new and unprecedented manner of managing public land. The models already in place for developing government land grants—homesteading railroading and mining—relied on private investment. Finally, Olmsted's plan may have simply been unpractical. He claims in his report that his proposed road will obviate the necessity of exploiting the valley's natural resources:

> Besides the advantages which such a road would have in reducing the expense, time and fatigue of a visit to the tract to the whole public at once, it would also serve the important purpose of making it practicable to convey timber and other articles necessary for the

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> accommodation of visitors into the Yo Semite from without, and thus the necessity, or the temptation, to cut down its groves and to prepare its surface for tillage would he avoided. Until a road is made it must be very difficult to prevent this. (Olmsted, *Yosemite* 25)

In spite of Olmsted's claims, Yosemite's topographical layout, far from developed areas and difficult to access, presented logistical challenges that would not necessarily have been resolved simply by improving the road. Lodging the growing numbers of visitors and feeding them and their horses would have demanded more substantial investments than those Olmsted projected.

The twin values of democracy and nature evoked in the report may actually be incompatible. Nowadays, the millions of visitors who come to the Yosemite Valley each year expecting to find scenes similar to the paintings and photographs that Olmsted knew, or even to Ansel Adams's photographs, leave somewhat disappointed. Many of them yearn nostalgically for the Yosemite that Olmsted saw in 1865 and agree that the site would be perfect if it were not for the crowds of people and the roads, restaurants, campsites, and shops that accommodate them. Moreover, even without the complex infrastructure of what is one of America's favorite national parks, the landscape has altered over time. In banishing the Indians and banning their practice of controlled burning, both measures that Olmsted would have approved, the park managers have permitted the Valley floor to become covered with dense evergreen trees that obscure some of the views that nineteenth century visitors so admired.

Although the photographs and films of the park available for the admiration of the public continue to promulgate images resembling the views Olmsted would have enjoyed, visitors entering the park by its access roads have very different impressions. William Least Heat Moon's recent depiction of the Valley illustrates the dysphoric experience of those in search of the legendary Yosemite:

> In the middle of Yosemite Village in the deep valley of California's upper Merced River is a soft-drink machine, and on its front is a large posterized photo of a golfer about to tee up, golf cart at the ready. Large words proclaim: DISCOVER YOUR YOSEMITE. I had just come from talking with Ranger Scott Gediman, who told me, "National Parks aren't for entertainment." Yet within the Yosemite boundaries are the golf course, a refrigerated ice-skating rink, five ski lifts, snowboard runs, a kennel, a sports bar with a big-screen TV, and an annual costumed pageant reenacting an English Christmas dinner. As I tried to make note of the pop machine, I was jostled by a passing multitude bestrung with gear: cell phones, MP3 players, and pagers. I dodged baby strollers hung with diaper bags, cars with video cameras poked out the windows, and a tandem bicycle pulling a trailer hauling two barking dogs the size of large rodents. The crowd was shod more in flip-flops than hiking shoes, halter tops outnumbered field shirts, and the people licked ice-cream cones and munched tacos. Was I at a mall or in a valley world renowned for its natural wonders and its 800 miles of trails? Within an ace of the drink box were two hotels, a large store, a jail, a post office, an ATM, parking spaces for 2,000 cars, and more than 200 miles of asphalt pavement. The Yosemite I wanted to discover had to be somewhere else, both in time and place. (Heat Moon 98)

Heat Moon's lists of the artifacts of contemporary life illustrate how thoroughly the Yosemite experience undoes the binary division between nature and culture, wilderness and civilization. Moreover, his inventory of the installations catering to tourists clearly gives the lie to the park ranger's idea of what a National Park is. The ranger's idea that the parks are not for entertainment seems in contradiction with the original legislation

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that set apart the site "for public use, resort, and recreation" ("Legislation" n.p.). Clearly though, contemporary ideas of "use, resort and recreation" have changed. What has remained constant is the struggle to define the nation's mission to manage the Yosemite Valley.

What Yosemite might become in the future is still the subject of intense debate. The most recent struggle centered on the Merced River, placed since 1987 under the provisions of the Wild and Scenic Rivers Act. The river's new status required that the National Parks Service present a comprehensive management plan to reduce tourist impact on the river. After years of debate opposing economic and environmental interest groups, the National Parks Service finally released the *Merced Wild and Scenic River Final Comprehensive Management Plan and Environmental Impact Statement*. Calls for limitations on automobile access and camping facilities have been dismissed as economically unfeasible.[2] In fact, campground and hotel space will increase under the new plan, while certain leisure facilities such as the skating rink, will be moved further away from the river (Department of the Interior 5-6). The dilemma facing park managers remains as unresolved today as it did in Olmsted's time: "How to admit all the visitors who wish to come without destroying the very thing they value?" (Spirn 94). The recent debate shows how imperatives of making the National Parks accessible and profitable take precedence over environmental considerations. These policies have shaped the park as it is today. Had Olmsted been given the responsibility for implementing his plans, it is questionable whether the site would have developed in a substantially different manner.

Against considerable odds, Olmsted's preliminary report on Yosemite and the Mariposa Big Trees has assumed an important place in the history of the National Parks and in the advocacy of environmental conservation. Since the report was ignored and then lost, it could not have done much to influence the parks' development.[3] Moreover, Olmsted is certainly no Thoreau or Muir; he has no particular reverence for wildness. In fact on arriving in California he wrote to his wife, "I hate the wilderness and wild, tempestuous, gambling men such as I shall have to master …" (Olmsted quoted in Stevenson 244). Indeed, he values civilization, and he expects people to become more civilized in contact with Yosemite thanks the education in taste provided by its beautiful scenes. His first goal was to provide access to those scenes by constructing a road. How, then, can we explain the latter-day importance of the report?

[2] See William R. Lowry's discussion of the traffic problem in Yosemite in *Repairing Paradise: The Restoration of Nature in America's National Parks,* 63-106.

[3] Germic argues that while Olmsted perceived his experience managing the Mariposa mines as another of his failures, his brief tenure as Chair of the Yosemite Commission "offered him some redemption for his time and efforts in California" (53). While this may be true, I am skeptical about Germic's claim that Olmsted "played a major role in the creation of two of the most celebrated public spaces in the United States—New York's Central Park and Yosemite National Park" (13). His engagement with Central Park is indisputable, but there is little evidence that his involvement with Yosemite went beyond the drafting of this aborted report.

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Why the Olmsted/Yosemite myth arose

First of all, Olmsted's importance may have something to do with his son's success in carrying on the father's work in public landscape design. More solidly implanted in the American West, Frederick Law Olmsted Jr. made a significant contribution to the shaping of the National Parks in the first half of the twentieth century (Diamant n.p.). Olmsted Jr.'s suggestions were incorporated into National Park Service Organic Act of 1916. His ideas for the aims of the institution turn his the elder Olmsted's vision in a more environmentally responsible direction: *"To conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations"* (quoted in Diamant n.p.; italics in original). His work for the protection of California's redwoods led to one of the groves in California's Redwood National Park being named for him. His commitment to conservation earned him the U.S. Department of the Interior Conservation Award in 1956. Finally Olmsted Jr. continued the work that his father was unable to do in Yosemite. He served on the National Park Service Board of Advisors for the park and when the Tioga Road was completed in 1961 (Trexler 24), a scenic turnout was named "Olmsted Point" in honor of both father and son. The plaque commemorating the two men bears a photograph of the son, but it credits the father with the authorship of "a report recommending policy for the care and protection of Yosemite's scenery and wildlife." Contributing to the Olmsted-Yosemite legend, the plaque adds that the report "is considered a classic national park treatise."

The rejection of Olmsted's "Yosemite and the Mariposa Grove: A Preliminary Report" meant that its author could not be associated with Yosemite's anarchic development in the years following the 1864 legislation. Given the rampant commercialization of the park in the ensuing century, Olmsted's ideas have come to seem comparatively more ecologically sound. Since the architect of Central Park was never given a chance to manage the very different problems of Yosemite, he would never be responsible for the errors committed. On the contrary, he can be held up as the more desirable alternative, the road not taken. "How different the development of Yosemite might have been had his report received the serious consideration of the State Legislature for whom it was intended and if he himself had remained at his Commission post!" exclaims Jones in his Sierra Club publication (30).

Imagining Olmsted as a proto-environmentalist gives continuity and legitimacy to a movement that began to develop at the end of the nineteenth century with the Hetch Hetchy controversy and that remains under threat in the twenty-first century. Olmsted's report responds to the pressing need to find respectable ancestors for conservationism. It is especially important for the future of the park itself, since it is governed by national legislation, and American law relies on interpreting precedents and intentions. For Yosemite, the text becomes part of the Book of Genesis, offering a myth of origins that supplements stories like Bunnell's account of the site's discovery, now somewhat tarnished by its link with the Indian Wars. Instead of being associated with that campaign of extermination and dispossession, Olmsted's report can be read part of a generous democratic impulse to conserve the land for future generations. Its modest

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suggestions about refraining from damaging the scenery can serve as ammunition in campaigns to inflect the development of Yosemite in a less commercial, more ecologically respectful direction. As Kalfus observes, in general, when Olmsted is mentioned in debates concerning the parks associated with him, "he becomes the rallying point of those who would defend what they perceive to have been Olmsted's intent against the encroachments of political and commercial interests" (36).

Naming Olmsted as the unheard prophet of Yosemite and of the conservation movement and venerating his brief text as a founding scripture is a way of bringing simplicity and clarity to the tangled reality of events. He can be placed alongside John Muir in the gallery of great men that are singled out as the moving forces in environmental history. However, as our insight into the ways in which the many actors—human and more-than-human—combine to shape the land develop, that history will be constantly subject to revision.

Years after his resignation from the Yosemite Commission, Olmsted was asked to express his opinion on the campaign to protect it from exploitation. Initially he refused, saying only that he "would like to have a talk with Mr. Johnson and with Mr. Muir on the subject" (Stevenson 392). Then, in an 1890 pamphlet entitled "Government Preservation of Natural Scenery," he reiterated his concerns with protecting "scenery from fires, trespassers and abuse" and with providing "the necessary conditions for making the enjoyment of natural scenery available" (quoted in Stevenson 392). As we see from this later pamphlet, Olmsted, like most men of his age, admired Yosemite for its scenic beauty. His plans for development would have focused on making the site more accessible with the aim of thereby refining public taste and manners. Embracing a democratic model that broke with more elitist European forms of land management, he hoped to make available the uplifting effects of Yosemite's natural beauty to the widest possible audience. As Spirn rightly points out, Olmsted's management strategy for Yosemite was "frankly anthropocentric" (92).

If Olmsted is now honored as one of the fathers of environmental conservation, it is largely because his report was ignored. The failure of his proposal and its subsequent burial and resurrection makes possible its subsequent success as a founding document for contemporary environmentalists. Olmsted is blessedly innocent of the many errors in management that have turned the sumptuous homeland of the Ahwahneechee into one of the National Parks system's most heavily exploited tourism sites. If the outsider's perspective guiding Olmsted's "Preliminary Report" was unwelcome to Californians in 1864, that same eccentricity later permitted it to have an extended, though perhaps illegitimate, life in modern debates about the nation's territorial policies.

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Environmental Imaginations of the California Channel Islands and Ecological Crisis in T.C. Boyle's *When the Killing's Done*

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Abstract

This article explores T.C. Boyle's thirteenth novel *When the Killing's Done* (2011) in regard to its representation of ecological crisis and the ensuing environmental activism. In particular, it argues that the distinctly urban background and way of life of the two main protagonists, National Park Service staff member Alma Boyd Takesue and radical eco-hipster Dave LaJoy, foster environmental imaginations of the California Channel Islands that underestimate the centuries-long agricultural uses of the islands and romanticize the islands' ecosystems as pristine 'wilderness.' While this perception in the tradition of the 'American cult of wilderness' prompts Alma and the National Park Service to reestablish a historical state of the islands' ecosystems through the calculated extermination of invasive species, eco-activist Dave fiercely fights for the right of every non-human animal to live. Ultimately, the novel deconstructs both these endeavors to biodiversity and animal rights as highly flawed and environmentally as well as ethically inconsistent.

Keywords: California Channel Islands, environmental activism, ecological crisis, T.C. Boyle, *When the Killing's Done*

Resumen

Este artículo explora la decimotercera novela de T. C. Boyle con el título *When the Killing's Done* (2011) en cuanto a la representación de la crisis ecológica y al consiguiente activismo ecologista. En particular, afirma que el fondo y la forma de vida claramente urbanos de los dos protagonistas principales, Alma Boyd Takesue, miembro del personal del Servicio de Parques Nacionales, y Dave LaJoy, un eco-hipster radical, fomentan imaginaciones medioambientales de las islas *California Channel Islands* que subestiman los largos siglos de uso agrícola de las islas e idealizan los ecosistemas de las islas como 'naturaleza virgen.' Mientras esta percepción en la tradición del "culto americano de naturaleza virgen" anima a Alma y al Servicio de Parques Nacionales a restablecer un estado histórico de los ecosistemas de las islas a través del exterminio deliberado de especies invasoras, el eco-activista Dave lucha decididamente por el derecho de todos los animales no-humanos a vivir. En última instancia, la novela deconstruye ambos esfuerzos por la biodiversidad y los derechos de los animales como muy imperfectos e inconsistentes tanto ambiental como éticamente.

Keywords: California Channel Islands, conservación medioambiental, crisis medioambiental, T.C. Boyle, *When the Killing's Done*

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Only a stone's throw away from Los Angeles's clogged highways, noise pollution, and smog, the eight California Channel Islands occupy a space of about 350 square miles right off the Southern California coast in the Pacific. While their current main utilizations—ranging from active U.S. Navy base (San Clemente and San Nicolas) and tourist resort (Santa Catalina) to nature reserve (e.g. Anacapa, Santa Barbara)—are quite diverse, the islands share a relatively similar history: Starting in the Age of Discovery, the local Native American tribes, the Chumash and the Tongva, were more and more pushed to leave by European and, later, Mexican settlers. When California attained statehood in 1850, the islands became a legal part of the United States and were increasingly used for the extensive ranching of sheep, goats, cattle, horses, and pigs. In March 1980, the Channel Islands National Park was founded by Congress with the mission "to protect the nationally significant natural, scenic, wildlife, marine, ecological, archeological, cultural, and scientific values" (Channel Islands National Park Act) of the five islands lying within the park (Anacapa, Santa Barbara, Santa Cruz, San Miguel, Santa Rosa).[1] The California Channel Islands also constitute the setting for T.C. Boyle's 2011 novel *When the Killing's Done*, which sets out to explore twenty-first-century environmental imaginations of this particular landscape and the diverging eco-activist efforts to preserve these supposedly unspoiled spaces. Despite the fact that the literary work does not provide easy answers to complex issues such as the protection of biodiversity and the environmental ethics involved, it nevertheless fulfills important cultural functions by exposing contradictions in the eco-activists' actions and consequently also by stimulating the readers' own environmental imaginations.

The relationship of the environmental imagination—i.e. the way an individual or an entire culture conceptualizes the complex entanglements that link humans and 'nature'—and the development of green activism has been a critical one. In *The Environmental Imagination*, Lawrence Buell, for example, argues that all environmental predicaments entail "a crisis of the imagination" and that in order to be able to adequately address today's environmental problems "better ways of imagining nature and humanity's relation to it" (2) need to be found. In their discussion of ecocriticism's future, Catrin Gersdorf and Sylvia Mayer similarly call for, among others, a reexamination of the potential effects that "discursive imaginative constructions [of nature] have on our bodies as well as our natural and cultural environments" (10).[2] The environmental imagination of a place thus emerges not only from actual experiences but in close connection to topophilia, memory, cultural mythology, and national ideology, which, more often than not, are mediated in cultural practices and especially in literary productions (Buell, *Environmental Imagination*; Judd and Beach; Mayer).

[1] For information on the California Channel Islands and their history, see, e.g., Arnold; Daily; National Park Service (NPS), "History and Culture"; Nature Conservancy.

[2] The demand for the consideration of the "potential effects" of "discursive imaginative constructions" is part of a larger call for further developments in ecocriticism, which in its more comprehensive version requests "a methodology that reexamines the history of ideologically, aesthetically, and ethically motivated conceptualizations of nature, of the function of its constructions and metaphorizations in literary and other cultural practices, and of the potential effects these discursive imaginative constructions have on our bodies as well as our natural and cultural environments" (Gersdorf and Mayer 10).

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If, as Patrick D. Murphy has pointed out, "the really salient feature of an environmental literary work may be its impact on the reader's point of view" (52), then the potential of the text to engage with the readers' minds, and their environmental imagination in particular, emerges as a crucial aspect. In this line of reasoning, popular 'mainstream' literary best sellers reaching a substantial and broad readership beyond the specialized, mostly academic audience hold a special position. This is due to their (potential) ability to incite reflections on the interactions between non-human nature and humanity, contesting existing ethics and thus ultimately raising awareness of today's environmental crises. Prolifically reviewed and fervently discussed in online literary platforms such as Goodreads or Shelfari, *When the Killing's Done* constitutes one such best seller that achieves high public visibility. It is in this sense that *When the Killing's Done* does "cultural work" by "providing society with a means of thinking about itself" and by "defining certain aspects of a social reality which the authors and their readers shared" (Tompkins 200). At the same time, as new historicist Stephen Greenblatt maintains, the analysis of all literary narratives, "will lead to a heightened understanding of the culture within which it was produced" (227). Consequently, a reading of Boyle's book will also offer a lens to explore the environmental imaginations that shaped the production of the text.

From his early short story collections (e.g., *Descent of Man* [1979]) to more recent works (e.g., *The Tortilla Curtain* [1995], *A Friend of the Earth* [2000], *Wild Child* [2010]), Boyle's opus has already staunchly established its awareness of critical discourses on ecology and the environment (Schäfer-Wünsche 402). *When the Killing's Done* continues this thematic orientation by fictionalizing the historical efforts of the National Park Service and the Nature Conservancy to rid the Californian Channel Islands Anacapa and Santa Cruz of invasive plants and feral animals through their complete extermination. In the course of a three-decade-long project on Santa Cruz Island started in 1978, the Nature Conservancy relocated the complete population of golden eagles and eradicated all feral sheep and pigs, which had been deliberately introduced to the island for ranching purposes in the past. This resulted, as intended, in a revival of the island's fox population as well as of a variety of native plants (Nature Conservancy n.p.). In a similar venture in the late 1990s, the National Park Service—with the help of the Island Conservation and Ecology Group (ICEG) and the financial support of settlement monies resulting from a court trial in the wake of an oil spill in southern California—exterminated the black rat population on Anacapa Island in order to protect and restore the "rare and unique wildlife on Anacapa" (NPS, "Restoring Anacapa" n.p.).

Partly composed as an eco-thriller, partly as a portrait of twenty-first-century (Californian) environmentalism, Boyle's thirteenth novel uses these government-backed projects as a backdrop to depict the antagonism of its two eco-activist protagonists—Alma Boyd Takesue, who holds a doctorate in environmental studies, and Dave LaJoy, an eco-hipsterish "entertainment magnate" (Boyle 256)[3]—in their efforts to preserve the islands' ecosystems and thus partakes in the much larger discussion of the politics of conservationism and biodiversity. Part One of *When the Killing's Done* describes the

[3] In the following, all quotations that are not further specified refer to Boyle's *When the Killing's Done*.

successful poisoning of the entire black rat population on Anacapa. Its very beginning already indicates the central themes: Recalling naturalist classics such as Stephen Crane's "Open Boat" (1897) or Jack London's maritime adventure tales (and Boyle's own 1990 *East Is East*), the recounting of the shipwreck of Alma Takesue's grandparents right after World War II establishes the forceful collision of human and 'natural' spheres as well as (the right to) survival as the central motifs. While Alma's Japanese American grandfather drowns off the California coast, her grandmother is washed up on Anacapa and survives. Although one would expect that this piece of Alma's family history might enable an emphatic understanding beyond species boundaries for Anacapa's black rat population, which arrived on the island in the same manner after shipwrecks in the 1850s, Alma turns out to be the rats' fiercest opponent in her role as superintendent of the National Park Service's project to exterminate these animals.

In her lifestyle as well as her beliefs, Alma Takesue personifies a particularly urban experience of the Channel Islands. Her private as well as her professional life render her a typical urbanite: Her apartment in a condo complex in Santa Barbara "occupies the war zone between the freeway out front and the railroad tracks in the back" (44), exposing her to rush hour noise and pollution. Not one plant in sight of her window is native and was not placed there deliberately by a landscaping company (46-47). Besides, she commutes to work by car, eats out daily, and takes pleasure in new technological gadgets—behavior that is much more indicative of life in the city than in the country. Her jobs as Projects Coordinator and Director of Information Resources for the National Park (48) involve her in manifold processes that highlight the city as a place of technological and scientific progress, education, and administrative centrality. For example, Alma's local National Park office in Santa Barbara is responsible for enforcing national environmental legislation such as the Endangered Species Act (1973) or the Channel Islands National Park Act (1980) and it works closely together with California's city colleges in its ecological research. Through her pronounced association with these national as well as regional environmental and scientific institutions and her fierce advocacy of their positions, Alma represents a much larger societal mindset in regard to her environmental imagination.

Alma Takesue's perception and imagination of the islands as place is highly influenced by her urban background. Dismissing the impact of one and a half centuries of farming and ranching as well as foregrounding their geographical remoteness from mainland California, she considers the Channel Islands pristine and their ecosystems unchanged by human interventions into the natural environment (e.g., 66-69, 117-21). Scholars such as William Cronon and Barney Nelson deem the evocation of "a howling wilderness which never in fact existed" (Nelson 2) a distinctly American phenomenon, which started as early as Bradford's *Of Plymouth Plantation* (1630-1651).[4] In this manner, the California Channel islands are placed into the long-standing and prolific

[4] The tendency to misconceive agriculture and its impact started early. Nelson writes: "New England was not a wilderness when the Pilgrims landed, and the Wampanoags were not wild hunter-gatherers. They were domestic farmers and pastoralists. […] Ignoring the heritage of indigenous farmers and pastoralists, Americans still prefer to imagine their ancestors as simply reborn into a preagricultural land that had been created especially for them" (2-3).

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tradition of American wilderness, which also constitutes "a fundamental tenet—indeed, a passion—of the environmental movement, especially in the United States" (Cronon 69; cf. see also Marris 3).[5]

This perception of the islands as a place outside civilization, devoid of human life, and outside time turns them into suitable sites of metamorphosis or for the search of a higher spiritual, political, or cultural identity (Clark 25). Abiding by this romanticized trope of nature, Alma feels closer to higher spiritual truths on Anacapa and seems—at least for short moments—to access a level of knowledge beyond her usual awareness:

> Sometimes, when she's out there alone, she can feel the pulse of something bigger, as if all things animate were beating in unison, a glory and a connection that sweeps her out of herself, out of her consciousness, so that nothing has a name, not in Latin, not in English, not in any known language. (117)

Reminiscent of transcendentalist philosophies, the islands' nature consequently provides space for Alma's inquiries into the self and also access to glimpses into the higher order of beings or, if read in secular terms, into her relatedness to all living beings regardless of life form. Her remarks provided in the quotation above thus express a momentary realization of the full potential of her own "embeddedness in environment as a condition of personal and social being" (Buell, *Future* 142) and a re-envisioning of her mundane assessment of non-human animals—insights that are usually stowed away in what Lawrence Buell termed the 'environmental unconscious' (*Writing* 18-27).

Recognitions such as these are very closely linked to the American 'cult of wilderness' of the nineteenth century and would not be associated with (sub)urban or even rural spaces nor be expected to occur anywhere else. As wilderness, the Channel Islands function as antidote to city life or spaces of spiritual insights and are connected to a feeling of nostalgia for bygone days (e.g., Cronon). Accordingly, Alma—just as other characters such as Dave LaJoy—wishes to flee the hectic city life and therefore often takes refuge on the Channel Islands (57, 88) or is simply attracted by the scenery's visual "beauty"[6] or "rare solace" (117). In a move that Raymond Williams termed the "escalator effect" (9-12), the assumed nativeness is associated with previous generations that each are thought to have been living even more in harmony with nature. At the celebration of a rat-free island, Alma muses on the fact that "[i]t's quiet, as quiet as the world must have been before the invention of the internal combustion engine, the sea and the wind providing the backdrop to the barking of the seals and the

[5] Originally a biblical term (Deuteronomy 32:10 and Matthew 11:7), wilderness has changed its meaning and connotations in American culture several times. While the Puritans understood wilderness as a barren and desolate place of danger, temptation, but also salvation, today's conceptualization of the term goes back to the late nineteenth century (Knobloch n. pag.). At that time, the cultural influence of the (myth of the) frontier and the sublime turned wilderness into "sacred" space (cf. Cronon 69-73). Since then, as William Cronon convincingly argues, it has been invested with the "moral values," "cultural symbols" (72), and the "deepest core values of the culture that created it" (73).

[6] Through its close connection to the sublime, wilderness, for many, became "a spectacle to be looked at and enjoyed for its great beauty" (Cronon 75). This strong tie of wilderness to visuality surfaces in Alma's public lectures when she uses photos to convince her audience of the National Park Service's environmental actions (66-68). The first slide of her public lecture on the rat eradication project, for instance, shows "Anacapa at twilight, Arch Rock glowing iconically and the sea so multi-faceted and calm it might have been painted in oils around it" (66).

mewling of the birds" (117). The perception of the islands as an idyllic wilderness motivates Alma, her boyfriend Tim Sickafoose, and her colleagues to take decisive action in order to prevent this space from any external intrusions such as the newly arrived animals and plants.

According to this comprehension of 'nature,' any deviation from an assumed 'natural' baseline state of the environment (which the National Park staff happens to see in the historical moment of the introduction of rats on Anacapa and of farm animals on Santa Cruz) is 'unnatural' and therefore represents a crisis. The solution to the undesirable changes, in this line of thinking, is the reversal of all (observable) transformations (e.g. 121, 428). Before one of her public lectures for the National Park Service, Alma elaborates on this conceptualization as well as her role in this endeavor:

> [S]he will appear at the place and time specified to make the Park Service's case for what to her seems the most reasonable and obvious course of action, given the consequences of inaction. And if that action requires the extirpation of an invasive and pernicious species—killing, that is, the killing of innocent animals, however regrettable—then she will show that there is no alternative because the health and welfare, the very existence of the island's ground-nesting birds, will depend on it. There are fewer than two thousand breeding pairs [of Xantus's murrelet]. Rats, on the other hand, are ubiquitous. (49)

The perception of the islands as 'American wilderness' is of importance here since this belief brings with it the ethical requirement for humanity to 'save' wilderness at all costs (Proctor; Cronon). Consequently, this evaluation determines the agenda of the National Park Service and the Nature Conservancy. Alma sees herself as the "instrument of good" (124) that has the personal as well as professional "obligation" and "*duty*" (121) to kill off the invasive rat population in order to save the indigenous island flora and fauna. Granting one (rare) species priority over another (ubiquitous) one, Alma not only readily embraces the highly artificial and abstract human construct of species classification to impose order onto the 'natural' world, but she is also willing to perform the "humane" (71) killings of more common non-human animals and plants, which she considers "collateral damage" (72). In this as in many other instances, the fierceness of her determination is expressed by military jargon and metaphors of war and combat, which also make clear that the undesired animals have become her opponents (see also "war cry," "invaders" 124, "survivor" 398).[7]

Besides the imagination of the Channel Islands as wilderness, Alma's, and more generally, also the National Park Service's and the Nature Conservancy's approach to environmental crisis are based on further assumed key characteristics of the non-human environment. Firstly, the deliberate adjustment of animal populations through statistical models rests on the notion that all reactions and interactions can be foreseen and that ecosystems are thus completely predictable and not subject to arbitrary and chaotic processes. This reluctance to acknowledge risks (which are often even manufactured and aggravated by society), which scholars such as Ulrich Beck and Anthony Giddens

[7] The intensiveness of the fight between Alma Takesue and Dave LaJoy is similarly expressed in terms of war and conflict, yet, on a much more political level. In a move to emphasize the highly problematic logic of the privileging of some animal life forms over others, the novel opens up comparisons to Nazi Germany (73, 152) or the Vietnam War (e.g. 76).

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consider typical for Western modernity, is exposed as a crucial human shortcoming in the novel. Throughout *When the Killing's Done* 'accidental' or unexpected events such as the breakdown of Dave's getaway boat (104), Alma's pregnancy despite her use of oral contraceptives (331), or the torrential downpour on Santa Cruz that triggers the death of one of the protesters (321) disturb people's plans and expose the very assumption that humans can anticipate all consequences of their actions in the future as hubris.

Another presupposition is what William Cronon calls the popular myth of "the balance of nature" (24), which assumes that "nature is a stable, holistic, homeostatic community capable of preserving its 'natural' balance more or less indefinitely if only humans can avoid 'disturbing' it" (24). According to Alma, the "mainland species" upset the previously existing "balance, unique to each island throughout the world" (67). This is a very problematic concept, not only concerning islands, as science journalist Emma Marris demonstrates with a wealth of examples throughout time and all over the globe, since "[e]cosystems are always changing, whether humans are involved or not" (4) and because disturbances in the status quo, i.e. plant or animal extinctions or new species creation "are so common in some systems that no stable endpoint is ever reached" (31; cf. also Heise, *Nach der Natur* 42-43). Nevertheless, this environmental imagination of the Channel Islands takes for granted that the arrival of Europeans marks a turning point that divides a valuable pristine and stable island biodiversity from one that is characterized by human intervention and change.

This stance also disregards the native peoples' interference with and intrusion into the environment, which are commonly highly underestimated (Denevan; Marris 54), but it also constitutes a dismissal of the very existence of the life of earlier residents, as Marris argues:

> Many observers of nature mentally classified indigenous people with the fauna of a place. Unlike 'civilized man,' they didn't spoil a landscape but belonged to it, as much as the deer or birds did; any presumably minor alterations they made to the place could therefore be classed with beaver dams or grazed meadows as natural. (43)[8]

Besides, whatever is humanly modified once, according to prevalent thought in the novel as well as in the contemporary United States, has lost its inherent wilderness value and loses the urge of having to be saved (Cronon 81). "The faith that native ecosystems are better than changed ecosystems is so pervasive in fields like ecology that is has become an unquestioned assumption" (Marris 14; cf. also Heise, *Nach der Natur* 36-46). Consequently, energy and effort are repeatedly directed to saving the supposedly 'wild' spaces, while all other (sub)urban or rural areas, which actually constitute the sweeping majority of the United States, are not deemed as valuable and thus not subject to environmental campaigns (Cronon 81; Proctor 285-86; cf. also Pollan 189).

[8] Alma's adversary, eco-saboteur LaJoy, also falls prey to this appraisal: Looking at Anacapa, he considers it "deserted and looking as pristine as if he were *the first* to discover it, as if he were Juan Rodríguez Cabrillo himself" (139; emphasis added) and wonders "about what it must have been like when *no one* knew what was here" (139; emphasis added). This assessment leaves out the centuries-long settlement by the Chumash and the Tongva (see esp. footnote 11) and posits the point of human influence with the arrival of the European 'discoverers.'

Yet, Alma and the environmental movement she represents go one step further than many of her peers who adhere to the American 'cult of wilderness.' They do not only intend to *preserve* a certain contemporary state of the island fauna but they want to restore a previous state, i.e. they plant to *undo* hundreds of years of coexistence between the islands' flora, fauna, and humans, even if that entails the deliberate annihilation of animal life. This endeavor to reinstate a historical natural condition is also flawed for several reasons: It disregards the interconnectedness of all places, even islands, with larger systems such as the atmosphere, the hydrosphere, or the lithosphere.[9] Thus restoring, for instance, Anacapa's ecosystem would also imply impossible measures like bringing back the exact composition of the atmosphere, reinstating the global air and water temperatures, or the reestablishment of the degree of salinity (cf. Marris). More importantly, this project would consequently require the exact knowledge of all these environmental determinants—a venture that is doomed to fail for practical reasons. It is hard to obtain exact data on the historical conditions of the ecosystems, which is why assumptions are often based on scientific extrapolations and contested even in the scientific community (Heise, *Nach der Natur* 47-77). Alma and her colleagues, however, do not even try this comprehensive approach. They define the proposed 'ideal' historical state of the Channel Islands' ecosystems rather arbitrarily by the preservation of a handful of selected (endangered) species (such as in this case the eye-catching species of the island fox or Xantus's murret), which conservationists in similar cases have termed "charismatic megafauna" or "flagship species" (qtd. in Heise, *Nach der Natur* 48).

The desirable target state of the Channel Islands is not imagined to be based on the co-existence of human and non-human beings but rather to be characterized by the absence or minimal involvement of all humans.[10] This is ironic since the California Channel Islands happen to be the place with the oldest record of human settlement on the North American continent and thus also with the longest history of human modification.[11] This highlights how pervasive the influence of the American 'cult of wilderness,' whose main basic tenet entails the exclusion of any human presence from the wilderness (Cronon 80-81; Knobloch n. pag.; Marris 50-55), actually is. In this line of thinking, all interaction between humans and the flora and fauna in environments designated as wilderness spoils 'nature' and is therefore objectionable. At the same time, the Channel Islands National Park Act (which was quoted in the introduction to this

[9] Even extremely small variations in the singular components can have a huge impact on the overall system (cf., e.g., climate change). Recently, the term 'Anthropocene,' which was made popular by chemist Paul Crutzen (Heise, *Nach der Natur* 15), has been used as a designation for the last 200 years in earth's history in order to indicate the pervasive magnitude of human impact on global ecosystems.

[10] Following through the logic of the 'American cult of wilderness' to its extreme, William Cronon comments that "the tautology gives us no way out: if wild nature is the only thing worth saving, and if our mere presence destroys it, then the sole solution to our own unnaturalness, the only way to protect sacred wilderness from profane humanity, would seem to be suicide. It is not a proposition that seems likely to produce very positive or practical results" (83).

[11] On several of the Channel Islands, ancient human remains have been discovered. The oldest were found on Santa Rosa in 1959. Meanwhile identified as "Arlington Springs Woman" (rather than "Arlington Springs Man"), these bone fragments are estimated to have an age of about 10,960 years (Johnson et al. 542), which makes this archaeological find the oldest in all of North America. For more information, see Johnson et al.; Dandridge; National Park Service (NPS), "Arlington Man."

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article) wants to preserve the aesthetic ("scenic") value of the islands and keep them as an object to be looked at from afar. Inspired by the prolific American tradition of visualizing the sublime and spiritual natural monuments (Wilton and Barringer; Dunaway), wilderness has thus been conceived in the United States not as a place of co-habitation or human workspace but as "a spectacle to be looked at and enjoyed for its great beauty" (Cronon 75).

There is one more crucial assumption behind the restoration project advocated by Alma, namely that humans have the right (and also the mission) to privilege one state of the environment (the supposedly 'pristine') over another (the presumably 'ruined') and consequently to transform ecosystems and landscapes according to their liking—including the extermination of other species (120-22). Often referred to as 'speciesism,' this anthropocentric conceptualization of the environment establishes the human as the supreme being and authority in a hierarchically structured ecological system (Ryder; Singer). Here, Alma's antagonist, eco-radical Dave LaJoy, who fights against the killings on the ethical base of animal rights and who epitomizes radical eco-activist groups and their environmental imaginations, comes into the picture. The clear structural opposition of these two pivotal characters in the novel places the moral debate about whether one should indeed go as far as to kill for nature's (alleged) best at the center of *When the Killing's Done*.

In opposition to Alma, David ("Dave") Francis LaJoy embodies a much more intuitive and emotional approach to the conservation of the Channel Islands. While he is capable of developing the deepest empathy for suffering animals (e.g. 72-73), he harbors unfounded distain and antipathy for most of his fellow humans, which, ironically, makes him as much a speciesist as Alma. Besides, most of his actions are tinted by a distinct egocentrism, which (together with a seemingly unfounded feeling of hate towards his urban environment and its residents [see, e.g., 77-79]) renders his character less complex and dynamic than Alma's. In this manner, it is telling that even though a PETA pamphlet about animal rights violations opens his eyes to animal suffering, he decides not to join PETA but to found his own eco-activist organization called For the Protection of the Animals (FPA). Repeatedly, the text also emphasizes his preoccupation with the commercial success of his thriving entertainment electronics chain and his deliberate employment of neoliberal consumer politics for his business purposes to draw attention to his "pro-animal, anti-human" (81) stance (esp. 150-51). Similarly, he proudly lists his girlfriend singer Anise Reed, who grew up on a sheep ranch on Santa Cruz Island, among his possessions (80, 148). Together with her mother, Anise (who stays a side character in the novel) embodies the past human presence on the islands and the manifold historical interventions into the island ecosystems, which are hardly acknowledged by Alma and often romanticized by Dave.

Dave LaJoy fiercely opposes the National Park Service's restoration efforts of the Channel Islands by culling so-called invasive species since, in his opinion, "[t]he loss of a single animal—a single rat—is intolerable, inhumane and just plain wrong" (73). In his view, an environmental crisis came into being not through the presence of newly introduced animal species on the Channel Islands but through their deliberate and

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calculated extermination. He deems all scientists connected with projects such as species diversity, genetic engineering, or chemical research as propagandistic (70) and considers them to possess an "almost unimaginable degree of evil" (98). Furthermore, he accuses Alma of pretending to be "God" (74) in her decisions whether other life forms have a right to live (or not) and likens her planned termination of species of a (supposed) lesser value due to their commonness, 'inferior' nature, or quantity to the Nazis (73). Accordingly, Dave seeks to sabotage the efforts of the National Park Service and the Nature Conservancy whenever possible and he invests an extensive amount of money, time, and effort in these endeavors: For instance, he enters the cordoned off Anacapa to widely distribute Vitamin K2, an antidote to the rat poison. In the second part of the narrative that describes the environmental agencies' attempt to eradicate the approximately 5,000 feral pigs on Santa Cruz, he also sets out to impair the National Park Service's equipment, releases raccoons on the island, and buys rattle snakes, hoping they might harm the environmental agencies' staff members (407). Thus, Dave does not cling to a normative condition of the island ecosystems and, indirectly, places non-human animal life above the protection of biodiversity.

Akin to Alma's situation, Dave's life is emplaced in a distinctly urban background. He likes to indulge in the amenities of modern city life such as trendy cuisines, pricy gourmet wines, and indoor fitness at the gym. Having worked up his way over two decades from a small electronics store in downtown Santa Barbara (150), he now owns an entire chain of high-end home entertainment stores "for people with money" (82), lives in a gated community with an artificial lawn in the city, and owns two cars—one a leather-interior BMW—as well as a vacation home and a boat (79-82). His environmental imagination of the Channel Islands reverberates with his urban lifestyle, and, just as Alma, he shrugs off centuries of human presence and several decades of farming and ranching as nothing.

Stressed out by population density, traffic, and noise within the city, urbanite Dave perceives the islands as "another world, shut away from all fights and hassles" (88). To Dave, Anacapa, for instance, looks "as pristine as if he were the first to discover it" (139; see footnote 8). In opposition to his urban life experience, he immediately feels "cozy, cozy and safe and enclosed" (87), once he sets out on the boat, which he compares to a "cradle" (91), to the islands. Similar to Alma, he considers Santa Cruz not only to be rather undisturbed by civilization and he associates it with a past in which people presumably lived 'closer to nature.' Seeing the abandoned ranch house on Santa Cruz, he

> felt a desperate stab of covetousness, as if after ranging all over the globe he'd found his true home, only to discover it belong to somebody else [the Nature Conservancy]. He wanted it. […] Live like Adam. Or the wild man who rowed out from the coast at the turn of the last century with nothing but a box of apples, a slingshot and a couple of fishhooks and took up residence on the barren shit-strewn lump of Gull Rock, gobbling up gull's eggs and whatever he could bring down with a sling-propelled stone. (256)

Accordingly, Dave exhibits an equally romanticized version of the Channel Islands as Alma as more authentic and pristine as well as a place of a simple and peaceful life style, all of which, in his opinion, require their protection against the National Park Service's intrusions. As such, his urban vision of the Channel Islands is likewise constructed in a

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dichotomy to the cityscape as the National Park Service's and the Nature Conservancy's understandings of 'nature.'

In regard to the efforts to restore the Channel Islands, Dave's actions are often impulsive, subversive, and emotional, which makes him a polar opposite of Alma's rational and planned operations representing the official environmental politics of the State of California and the United States. For example, in his quest to stall the projects to eradicate 'recently emerged' species, Dave has his co-founder of the FPA, Wilson, order ten thousand vitamin K2 tablets via the internet without knowing the exact application and the way they work biologically to protect the animals from the poison (87, 97). Besides, when Dave disseminates the pills on the island, he experiences the situation as "exhilarating" and feels "like a kid at play" watching "the stuff fly from his hand to loop and twist away from him like confetti" (97).

Moreover, his almost aggressive urge to protect all non-human individuals is neither stopped by threats of criminal charges nor jail time: After his failed attempt to sabotage the rat-eradication on Anacapa, he faces "six months in jail and a $5,000 fine" (139) on the charges of "feeding wildlife and interfering with a federal agency" (137). Yet, this does not prevent him from repeatedly trespassing on the cordoned off Santa Cruz Island, among others, to release raccoons (268-70) and, later, to damage equipment and take pictures of the decaying carcasses of the feral hogs (killed by expert invasive species hunters from New Zealand) in order to sway the public opinion (305-06). In this respect, Dave's violent, unpredictable, and anarchical activism renders him the human counterpart to "nature acknowledged as an agent in [its] own right, capricious, awesome and easily capable of wiping humanity off the face of the earth" (Clark 202). And indeed, his determination to recklessly pursue his plans and his ignorance of possible risks lead to the death of a nineteen-year-old protester, student Kelley Johansson, during adverse weather on one of the sabotage trips (320-21) and finally to his own death in a ship collision on his way to release rattle snakes and rabbits on Santa Cruz (409-20).

Similar to Ty Tierwater in *A Friend of the Earth*, Dave LaJoy seems to be driven by a deep rage and an untiring fortitude in his pursuit of the rights of non-human animals (77-81, 132-33, 380). However, as much as he aims to protect the non-human at all costs, his affection and devotion do not extend to his own species. LaJoy displays derision, hate, and mistrust towards many of his fellow humans (e.g., 84, 259), particularly towards disadvantaged citizens since, in his opinion, they are solely responsible for their misery as they "had all the advantages of living in the USA instead of some third world country" (80). This position establishes him as the embodiment of what critics of early forms of ecocriticism have voiced: namely, the fear that ecocritical analyses would focus on the human subject in relation to the natural world only and consequently run the danger to 'forget' postmodern concerns such as social justice (e.g., Heise, "Hitchhiker's Guide" 505-07). Whereas, from Dave's standpoint, first-world human beings are responsible themselves for the failure to realize career opportunities and to enjoy social mobility in the 'land of opportunity,' animals are in dire need of protectors since they cannot defend their own rights and are completely and utterly at

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the mercy of humans (80-81).[12] This is why Dave considers himself the mouthpiece of non-human animals and is so determined to enforce what he considers their interests. Hence, both Alma and Dave consider themselves on a mission to enforce the 'right' environmental approach to the Channel Islands, even if their particular projects are strikingly different.

Despite their fierce disagreement on the desired configuration of the Channel Islands' ecosystems and the ethics involved, both Alma and Dave share crucial ideas and beliefs. They both romanticize the Channel Islands' natural environment as pristine wilderness and value it much more than their urban home environments. As a result, they invest all their energy, time, and money in the conservation of wilderness. While Alma intends to restore a historical state of wilderness on the Channel Islands, Dave, however, wants to preserve the current status quo of the quiet and prevent any intrusions and animal rights violations by environmental agencies. The sole focus on the Channel Islands proves fraught with problems for an environmentally friendly and sustainable life-style outside this very specific area—not only due to the very problematic assumptions about nature such as its essential purity, stability, and controllability. This fixation on supposedly untouched spaces, as William Cronon emphasizes, has dire implications for institutional environmental activism and individual approaches to flora and fauna in rural or (sub)urban areas:

> [T]o the extent that we live in urban-industrial civilization but at the same time pretend to ourselves that our *real* home is the wilderness, to just that extent we give ourselves permission to evade responsibility for the lives we actually lead. [...] By imagining that our true home is in the wilderness, we forgive ourselves the homes we actually inhabit. In its flight from history, in its siren song of escape, in its reproduction of the dangerous dualism that sets human beings outside of nature—in all of these ways, wilderness poses a serious threat to responsible environmentalism. (81)

In the same article, Cronon calls the efforts to preserve endangered species the "most striking instance" (82) of this development. Seen as "surrogates for wilderness itself" (82), threatened species are preserved by meticulous and comprehensive human interventions into, and control over, ecosystems under the contradictory pretense to create or perpetuate a supposedly pristine and undisturbed nature. At the same time as these endeavors are taking place, (sub)urban spaces, where according to the U.S. Census of 2010 more than 80% of Americans are currently living and where a considerable

[12] Dave LaJoy's character strongly evokes some of Boyle's previous well-known male protagonists: Just as environmental writer Delaney Mossbacher in *The Tortilla Curtain*, Dave does not recognize the privileged status that he as a wealthy white male holds in American society. As a result, Dave and Delaney are blind to the social and economic plight derived from poverty and marginalization. Besides, Dave's persistent engagement in ecotage, the use of violence, and his relentless obsession with the success of his environmental agenda find their equivalent in the behavior of the young Ty Tierwater in Boyle's *Friend of the Earth*. While both Delaney (rescued from the mudslide in Topanga Canyon by Cándido) and Ty (retreating to a mountain cabin with his ex-wife Andrea) get a chance to start over, Dave, however, is not given such an option, which indicates the utter failure of his violent and ego-centric approach to environmental protection that lacks human empathy entirely. In this context, Dave's last name is exposed merely as a sarcastic pun on his character: Contrary to what the name "LaJoy" suggests, Dave rarely enjoys himself or appears to be content in the presence of fellow human beings. Rather, the pleasure he experiences derives mainly from the zealous pursuit of sabotaging the efforts of the National Park Service and the Nature Conservancy.

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percentage of the nationwide pollution, garbage, and resource depletion is originating from (Posner 4), are left without eco-activist agenda and exist separately, without felt connection to 'nature' or wilderness, in the environmental imagination.

Indeed, all the rigorousness that Alma and Dave show in their environmental activism concerning the Channel Islands is much harder to find in their urban life style. They act more conscious of environmental problems as the majority of Americans (Alma with her fuel-efficient reduced-emission car, Dave with his concern about the raccoons in his neighborhood), yet, both of them are inconsequential in their actions and do not fully execute their activism. Neither Dave nor Alma are involved in endeavors to increase their fellow Californians' environmental awareness of their quotidian urban environment ranging from matters such as recycling over the use of public transportation to sustainable gardening in this arid region. Rather, they enjoy the amenities of Santa Barbara's urban life style such as the lushness of "overwatered" green lawns (46, 260), and the wasteful "color and glitz" (82) of the retail bombardment at Christmas. Since the urban landscape in Dave's and Alma's eyes is already severely modified by human influences, there is no use in directing their energy into its ecological enhancement. Rather, the city is seen as an entirely human sphere, in which 'nature' is out of place and in which other forces (such as the neoliberal economy) determine the course of events: "Once a landscape is no longer 'virgin,' it is typically written off as fallen, lost to nature, irredeemable. Then we hand it over to the jurisdiction of that other sacrosanct American ethic: laissez-faire economics" (Michael Pollan qtd. in Proctor 286).

Throughout the novel, this "typically American" (Nelson 7) binary dichotomy between 'fallen' urban landscape and precious wilderness becomes obvious. Annoyed by the highway noise outside of her apartment, Alma at some point muses that if she had enough money "she'd buy up all the property in town, raze the buildings, tear out the roads and reintroduce the grizzly bear" (48). It is telling that this hypothetical venture is eerily similar to the restoration of the 'wild' ecosystems of the Channel Islands before the impact of European settlers and shipwrecked rats. Instead of creating a sustainable urban environment in which humans, animals, and non-animate nature can thrive together, Alma imagines 'nature' as the absence of any human presence and any traces of modern life. In this manner, the environmentalists' focus on the preservation of the islands prevents a more thorough middle ground position in regard to the natural elements and processes in (sub)urban areas that are perceived as already considerably transformed by humans.

Neither the setting of the California Channel Islands, the characters of the environmental scientist and the eco-saboteur, nor the themes such as animal rights, environmental crisis, and anthropocentrism constitute novelties in T.C. Boyle's oeuvre.[13]

[13] So far, Boyle has written several works, which are set on/near the California Channel Islands (cf., e.g., "Anacapa" [2009] or most recently *San Miguel* [2012]). Besides, the characters of the (natural) scientist (cf., e.g., "Descent of Man" [1979] or "Dogology" [2002]) and the eco-saboteur (cf., e.g., "Carnal Knowledge" [1990] or *A Friend of the Earth* [2000]) have appeared repeatedly, starting with his early short story cycles. Despite the immense multifariousness of Boyle's sizable oeuvre, the above named topics recur in varying intensity in numerous of Boyle's short stories and novels (cf., e.g., "The Extinction Tales" [1977], *A Friend of the Earth* [2000], "The Swift Passage of Animals" [2005]).

Yet, *When the Killing's Done* represents his first full-length novel dealing with the ethics of the protection of biodiversity and the microcosm of green movements in detail. The novel does not, however, provide encompassing answers to the environmental issues raised but rather—at times interspersed with Boyle's characteristic rhetorical devices of comedy, satire, and the absurd (Gleason 1-11)—exposes the flawed environmental ethics at play, the disregard of urban environments in eco-activism, and the ultimate failure of humans to understand as well as predict the workings of the natural environment.

For instance, the novel renders the supposedly rational treatment of ecosystems based on calculated historical baselines, species classification, and the predictability of human interventions not only an illusion but also as ethically dubious. In this manner, Alma, who privileges the fate of ecosystems over individual animals and has been responsible directly as well as indirectly for the death of thousands of snakes, rats, and pigs in connection with endangered species projects (113), is brought to "the verge of tears" (230), when she accidentally hits a "superabundant" (229) type of squirrel and becomes a witness to its death (229-30). In a similar episode (the close-up encounter of a recently killed hog on Santa Cruz Island), Alma's rational approach to biodiversity is briefly punctured by her recognition of the mystery (354), fascination, and ultimately perfection (355) of the animal Other. These episodes emphasize that "[t]he very presence of an animal can show up the fragility of speciesism and the violence of the practices that sustain it" (Clark 187)—revealing the danger that conceptual models of biodiversity protection divert attention away from the ethical 'costs' of the protection of biodiversity.

Especially towards the ending, *When the Killing's Done* parodies the human confidence and capability to fully comprehend nature and recognize previous human modifications of the ecosystems as such. When the presence of raccoons on Santa Cruz Island is confirmed by several sightings, Alma, who has started showing sporadic moral qualms about the extermination of invasive species since her above mentioned encounters with the dying squirrel and the dead hog (esp. 352-57), vehemently makes a case against their killing. Contrary to what one might expect, she does not base her argumentation on ethical claims but rather on her (erroneous) assumption that the raccoons are the "first natural transplant" (427) from mainland California, having made it to the island on floating debris during the winter storms (426). Addressing her colleagues, she makes her point:

> Who's going to trap a raccoon and bring it all the way out here for a joke? What kind of joke is that? It doesn't even make sense. No, this animal got here the way the skunks and the foxes and the mice and the fence lizards and all the rest did and we have a clear duty not to interfere with it. Tag it maybe. Collar it. But nature's got to take its course. […] Isn't that what we're doing here in the first place? (427)

Her failure to recognize the raccoons (which Dave had trapped in his backyard in Santa Barbara and later released on the island in a nightly venture) as the result of human intervention and her false supposition that she might be able to correctly analyze all processes in the non-human environment exposes her scholarly education and scientific

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approach to environmental questions as ineffective and futile. Furthermore, her insistence on the need to leave the raccoons undisturbed on Santa Cruz bestows the narrative with biting irony: Due to the species' high adaptability in habitat as well as diet (Hadidian et al. 35-48), the raccoons would likely in a sustaining way change the nature of the island ecosystem, which Alma just passionately 'restored' at the cost of "seven million dollars" (426). If, as the novel suggests, the protection of endangered species ultimately cannot work (permanently) since humans do not have sufficient insight into the complexity of 'natural' processes, then the killing of non-native animals is illogical to begin with and can be seen as an act of human hubris and therefore as wrong. This criticism is not limited to Alma's environmental imagination but also extends to Dave's eco-activism.

Seconds before his death in the ship collision with a giant Japanese freight ship, Dave has an epiphany while on his way to release the rattle snakes on Santa Cruz. "And he understands, for the first time, how wrong this is, how wrong he's been, how you have to let the animals—*the animals*—decide for themselves" (420). This sarcastic side blow to the strongly anthropocentric nature of both Alma's and Dave's environmental policies and the problems of assessing non-human agency is complicated throughout the entire narrative by the heterodiegetic narrator's strong anthropomorphization of non-human animals. The recurring attribution of distinctly human feelings to animals, ranging from dolphins hating sharks (9) to the rats' "fierce will to survive" (55) to "ravens laughing from the trees" (200), evolves as a meta-comment on the seeming inescapability of human thought from anthropocentric perspectives. This can equally be read as a caution to compromise non-human animal life on the grounds of supposedly biocentric arguments.

Furthermore, Dave's death signifies the failure of an environmental activism that does not recognize its intertwinement with human interests. As in many other works, Boyle establishes parallels between human interferences in nature and cultural as well as political contexts (Gleason 104-05, 114-15; Schäfer-Wünsche 404). This comprises Dave's general hostility to his fellow human beings as well as his xenophobic and misogynistic paroles towards Alma (76). Moreover, it also includes Alma's unexpected pregnancy. Despite the agreement with her boyfriend Tim to not contribute to the earth's overpopulation by having children (331, 340), Alma breaks her promise since she cannot bear to abort the baby, which prompts Tim to leave her (390). In this turn away from her rational vow not to contribute to overpopulation towards the preservation of the life of her unborn child, Alma lives up to her name,[14] even if this is just a sporadic move, since she continues her engagement in the project to exterminate invasive species on the Channel Islands (427-30). In these (and other) social reverberations of the debates about the right to live (and kill) and about the value as

[14] In the Spanish language, the noun *alma* denotes 'soul' or 'spirit of life'; the Latin adjective *almus*/*alma* describes something as 'fertile' or 'nourishing' (Van der Spek 78). For the most part of the novel, however, the name Alma cynically mocks her crucial involvement in the efforts to kill off large numbers of island animals.

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well as the status of non-human life, the ethical dimensions of all actions performed in the name of environmental activism are revisited and put into question.

Finally, *When the Killing's Done* also comments on the internal dynamics of the environmental protection movement. The violent clash between Alma's and Dave's different normative perspectives in the end does not help the islands' ecosystems (which is symbolically indicated in the introduction of raccoons to Santa Cruz Island and the demise of Dave's environmental organization due to a lack of funding and public support [403]) but rather harms the individual projects as well as the general reputation of the green movement. While some might read this as an expression of hopelessness in regard to a coherent environmental movement, one can also see it as a call for cooperation: With predictions forecasting a reduction of the number of existing species by up to 50 percent until the end of this century (Heise, *Nach der Natur* 9), on the one hand, and a profound dissent on the general scientific basics of biodiversity (Heise, *Nach der Natur* 10, 14-45), on the other hand, a revisitation of one's own specific environmental imagination concerning species diversity and animal rights and an openness to dialogue are absolutely necessary.[15]

Thus, *When the Killing's Done* uncovers numerous paradoxes and ethical as well as practical deficiencies in prevalent environmental imaginations of 'nature' in general, and the California Channel Islands in particular. It shows that the labeling of the islands as 'wilderness' bears severe challenges and draws environmental attention away from the majority of living and working spaces. Unlike other works of environmental fiction, *When the Killing's Done* does not introduce clear normative environmental ethics in regard to the protection of biodiversity but it problematizes contemporaneous discourses and practices. This conceptualization seems to reverberate well especially with current, rather self-critical environmental imaginations: Many users of the online literary platforms commented that they discovered environmental concerns they "didn't even know you had to worry about all that much" (Melissa n.p.) and were stipulated to ponder the issue "how far you should go in preserving certain wildlife at the cost of others" (JudithAnn n.p.). Judging from the entries and reviews on these internet platforms, *When the Killing's Done* has indeed the potential to prompt reflections on definitions of and reactions to ecological crises beyond specific academic audiences and environmental activists, which situates Boyle's novel right in the heart of long-established ecocritical concerns.

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[15] In regard to biodiversity, there is currently no common consensus among (natural) scientists about important benchmarks such as the definition of biological species, concrete data about actual and historical numbers of species or the actual and historical speed and ecological consequences of species extinction (Heise, *Nach der Natur* 14-45). Yet, what is even more crucial for a normative approach to biodiversity is the understanding that the cultural significance of species diversity does not derive exclusively from the aforementioned scientific data but rather from the close combination of this information with long-established powerful narrative patterns (such as the idea that in Western cultures modernization inevitably brings about the 'end of nature'). For more details, see Heise's *Nach der Natur*.

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"Man-as-Environment": Spatialising Racial and Natural Otherness in Caryl Phillips's *A Distant Shore* and *In the Falling Snow*

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Abstract

Examining Caryl Phillips's later fiction (*A Distant Shore* and *In the Falling Snow*) through the characters' lived experience of their environment, this article seeks to pave the way toward a mutually enriching dialogue between postcolonial studies and urban ecocriticism. Phillips's British novels show how Western racist/colonial underpinnings that persist in a postcolonial context are manifest in the phenomenon of spatialisation of race. The latter devises separate spaces of Otherness, imbued with savage connotations, where the undesirable Other is ostracised. The enriching concept of "man-in-environment" is thus reconfigured so that the postcolonial subject's identity is defined by such bias-constructed dwelling-places. Consequently, the Other's sense of place is a highly alienated one. The decayed suburban nature and the frightening/impersonal city of London are also "othered" entities with which the protagonists cannot interrelate. My "man-*as*-environment" concept envisions man and place as two subjected Others plagued by spatialisation of Otherness. The latter actually debunks the illusion of a postcolonial British Arcadia, as the immigrants' plight is that of an antipastoral disenchantment with England. The impossibility of being a "man-in-place" in a postcolonial context precisely calls for a truly reconciling postpastoral relationship between humans and place, a relationship thus informed by the absolute need for environmental *and* social justice combined.

Keywords: Urban ecocriticism, spatialisation of race/Otherness, social/environmental justice, postcolonial antipastoral, "man-as-environment".

Resumen

Analizando las últimas novelas de Caryl Phillips (*A Distant Shore* y *In the Falling Snow*) a través de la experiencia del (medio)ambiente que viven los personajes, este artículo persigue enriquecer el diálogo entre los estudios postcoloniales y la ecocrítica urbana. Las ficciones británicas de Phillips desvelan cómo las bases racistas/coloniales occidentales que persisten en un contexto poscolonial se hacen evidentes en el fenómeno de la espacialización racial. Éste elabora espacios aparte de alteridad, impregnados de salvajes connotaciones, donde el indeseable "Otro" es excluido. El enriquecedor concepto de "man-in-environment" es reconfigurado de manera que la identidad del sujeto poscolonial acaba definiéndose por tan sesgados lugares de residencia. En consecuencia, el sentido del espacio del "Otro" está muy alienado. La decadente naturaleza suburbana y la aterradora e impersonal ciudad de Londres son también entidades ajenas con las cuales los protagonistas no pueden interactuar. Mi concepto de "man-as-environment" concibe al hombre y al lugar como dos "Otros" sometidos, acosados por la espacialización de la alteridad. Esto último desacredita la ilusión de una Arcadia poscolonial británica, en tanto que los aprietos de los emigrantes es tal que se crea un desencanto antipastoril con Inglaterra. La imposibilidad de ser un "man-in-place" en un contexto poscolonial demanda precisamente una auténtica y reconciliadora relación postpastoril entre hombres y lugares, es decir, una relación caracterizada por la absoluta necesidad de aunar justicia social y medioambiental.

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Palabras clave: ecocrítica urbana, espacialización racial/de la alteridad, justicia social/medioambiental, antipastoril postcolonial, "man-as-environment".

Introduction

Today's incipient trend toward merging postcolonial and ecocritical studies still divides scholars within the Humanities. While not only difficult to define per se, the two fields also notably present internal divergences in terms of ideological concerns and analytical methods. As Huggan and Tiffin have highlighted, extreme positions and reciprocal criticisms also occult possible, and sometimes inherent, convergences between the ramifications of the two disciplines (2–3). For instance, to some critics, reconciling the anthropocentric nature of postcolonial studies with an ecocentric attention may appear arduous or, at best, feasible only with specific literary works and authors. The present article seeks to show the fruitful dialogue that this challenging, yet refreshing, cooperation offers with regard to the Caribbean-born author Caryl Phillips. Unlike many other postcolonial writers worldwide, Phillips's works have but seldom been analysed through an ecocritical lens. On the one hand, his emphasis on racial and social injustices pertaining to the colonial enterprise across time and place may seem to push ecological/environmental considerations into the background; on the other, his predominant use of first-person narratives and internal monologues verging on streams of consciousness complicates the tricky distinctions between voice and the self, as well as between them and their relationship to surroundings.

In the criticism devoted to Phillips, allusions to natural elements are generally restricted to comparing the writer's structuring devices to "wave-like movements" (Ledent, "Ambiguous Visions" 204). Pulitano and Knepper respectively construe aquatic metaphors in Phillips's travelogue *The Atlantic Sound* (2000) as "embodying a poetic of seascapes" (Knepper 218). Further still, they see this book as encoding Kamau Brathwaite's tidalectics[1] in terms of its structuring devices[2] as a novel, whereby Phillips aims to reclaim the erased history of the slave trade (Pulitano 305). The prominent role of the sea in *The Atlantic Sound* echoes the tradition of Middle Passage narratives, in which the sea represents "a powerful trope to reconfigure the spatiotemporal complexity of the Caribbean region, at the same time as it is a powerful site of historical violence" (Pulitano 204). Drawing on Appadurai's special approach to "-scapes," Knepper's seascapes also refer less to concrete natural elements than to "the specific ways in which Caribbean authors, artists, and thinkers conceive of and represent the

[1] Drawing upon the oceanic ebbs and flows, this concept "foreground[s] historical trajectories of migrancy and dispersal, and highlight[s] the waves of various emigrant 'landfalls'" (DeLoughrey 18). "Its refusal to reflect facile rootedness in naturalizing 'national soil,' its complication of the spatio-temporal, and its shift from national to regional discourse" are the advantages of tidalectology (DeLoughrey 18).

[2] Pulitano indeed argues that the "ebb and flow movement" characterising the formal structure of this book is typical of a tradition of Caribbean discourse which highlights the dynamic connection between land and sea (305).

transformations taking place in the global order" (215).[3] Conversely, James's spatial approach to Phillips's Caribbean-set novel *Cambridge* (1991) could be a promising way to get closer to an ecocritically-aware analysis of the writer's fiction. Analysing the particular "trope of the island-approach," James argues that "the intimacy of the novel's first-person account focuses the reader's attention on the island as a scene of lived experience rather than simply a spatial metaphor" (James 139).

Turning to the English urban novels *A Distant Shore* (2003) and *In the Falling Snow* (2009), the present article precisely concentrates on the individuals' lived experience in contrast to a metaphorical representation of the environment. Links between the postcolonial predicament of Phillips's characters and their environment can also be made with regard to urban studies, the anti- and postpastoral, and environmental justice. At the urban level, it is necessary to examine the postcolonial subjects' physical world, and their interaction with it, so as to fully understand their plight at having to negotiate their fragile identity in the mother country. Beyond metaphorical interpretations, this correlation also partakes of an antipastoral disenchantment with England, one which derives from the spatialisation of race and the environmental racism characterising Phillips's British post-imperial space. Obsessed with homogenisation, racist agendas construct and therefore insidiously impose their biased definition upon a place and its inhabitants. Phillips's novels depict this condition of the postcolonial "man-*as*-environment" forever cast out, with an alienated or missing sense of place, a condition caused by spatialisation of race and by a postcolonial version of the antipastoral disillusionment at the heart of the former British Empire. It will be argued that these two phenomena contribute in a (post)colonial context to the inversion of Neil Evernden's enriching concept of "man-in-environment." To this end, the first part of this essay defines the two key-concepts of my argument—Evernden's notion and Michael Bennett's spatialisation of race—and shows how in environmental racism the distortion of the former contributes to the "othering" process inherent in the latter. The second section clarifies how these concepts work in Phillips's novels, while the third one investigates the persistent racist construction of spaces of Otherness in the writer's (sub)urban areas. Finally, the fourth part examines how these racially-motivated spatial dynamics underscore the antipastoral nature of Phillips's work. Indeed, the author stresses how the "man-as-environment" condition that affects the postcolonial subject falls short of the mutually sustaining exchange between inner and outer spaces, an exchange inherent in Terry Gifford's concept of the postpastoral and in Evernden's notion of "man-in-environment."

Environmental Racism: Man-in-Place and Spatialisation of Race

In his insightful essay, Evernden calls for a re-thinking of the traditional Western concept of self as an independent entity: similarly to cellular organisms and animals living in interrelatedness with their territories/environments, "[t]here is no such thing

[3] Indeed, rejecting a grounded identity, Phillips's "fluid narratives, poetic of (dis)orientation, and disjunctive manoeuvres reconfigure temporal and spatial relations through past-present dialogues" (Knepper 231).

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as an individual, only an individual-in-context, individual as a component of place, defined by place" (102). The resident belonging to and being necessarily a part of his/her environment, namely the individual-in-place, envisions the landscape "not only as a collection of physical forms, but as the evidence of what has occurred there" (99). In the sense that s/he extends her/himself into the environment as animals do, this resident's involvement is territorial, and, Evernden believes, also aesthetic in Northrop Frye's terminology. Indeed, the latter critic claims that the poet's objective is to "recapture, in full consciousness, that original lost sense of identity with our surroundings, where there is nothing outside the mind of man, or something identical with the mind of man" (Frye 9).[4] On this basis, Evernden's conception of the artistic work proves very inspiring: indeed, the artist's "landscape *portraits*" (rather than paintings) strive to provide the spectator with "an understanding of what a place would look like to us *if we 'belonged' there*, if it were 'our place'" (Evernden 99; italics in original). In short, the depiction of a personalised world allows the individual to achieve "the sensation of knowing, the sensation of being part of a known place"; this is perhaps "a cultural simulation of a sense of place" (100).

Evernden urges social scientists to bear in mind the literal dimension of this interrelatedness between man and environment, which actually forms the "subversive tenet of Ecology." For, indeed, "How can the proper study for [of] man be man if it is impossible for man to exist out of context?" (95). Instead of mere "causal connectedness" (95), the "man-in-environment" notion bespeaks "the intimate and vital involvement of self with place" (103). By contrast, my term "man-*as*-environment" and the prepositional change within it signal an alienated sense of interrelatedness, one which undermines any life-enriching and self-constructed intermingling between man and place. In fact, Michael Bennett's theory of "spatialization of race," based on concrete examinations of the actual living conditions in American inner cities, is essential to show the distortion of Evernden's concept in intolerant or racist contexts. Indeed, ironically enough, racist impulses and the hierarchical ranking of life forms that underpins them are inherently linked to a skewed ideal of symbiotic interrelatedness between man and place. The phenomenon of "spatialization of race," as coined by Bennett, consists in a distorted and enforced assimilation of minorities to their downtown dwelling-place and its wretched decay, precisely so as to perpetuate and justify the condemnation of urban environments and not just of the people inhabiting them. Paradoxically thus, if the spatialisation of race makes the return to an ideal state of interrelatedness between man and his environment impossible, this process nevertheless posits a kind of abusive and purely imaginary symbiosis between self and place. More precisely, it presupposes a distortion of the very conception of symbiotic living, a conception without which the spatialisation of race could not function as an "othering" process. My phrase "man-*as*-environment" precisely lies at the crossroads between Evernden's and Bennett's theories: the expression combines and encapsulates the two antagonistic dynamics which they respectively describe, each reality being necessary to an understanding of

[4] Evernden links Frye's conception to John Dewey's aesthetic theories, according to which the aesthetic experience lies "in the joint association" between the observer and the observed, an interaction that is not a subject-object relationship (97).

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the workings of the other. As the present article demonstrates in the third and fourth sections, my "man-*as*-environment" concept envisions the individual and place as two "othered" entities, both subjected to the abusive amalgamation that results from the spatialisation of race.

Bennett's essay therefore argues that "an urban ecocriticism attuned to the spatialisation of race needs to develop in partnership with the environmental justice movement" (170). Enclosing the ongoing racial make-up governing the spatial structure and public policies of American inner cities, spatialisation of race is for Bennett the final step in a vicious circle produced by the ceaseless segregation and anti-urban ideology in the U.S. since the end of World War II (170). Without an adequate urban policy to address the growing "hyper-segregation" of inner cities from white suburbs (i.e. the phenomenon of "internal colonization"), an anti-urban "ideological cover" has intensified the country's "resegregation."[5] In the manner of a vicious circle, this segregation "produces and promotes the features of inner-city life that are used to justify prejudice against the inhabitants of these areas" (172). Anti-urbanist ideology is based not only on the misleading assumption that non-white city dwellers' behaviours account for the decline of city centres, but also on the traditional environmentalists' rhetoric of condemnation of the city (and by extension its inhabitants) for its ecocrimes. Underpinned by gentrification, anti-urbanism consequently sets up "a symbolic construction of 'white places' as civilized, rational, and orderly and 'black places' as uncivilized, irrational, and disorderly" (Haymes 21). Through the spatialisation of race, anti-urbanism gained "real social force in the shape of retrograde urban policies" especially detrimental to minorities (Bennett 173). In summation, "spatialisation of racism" designates as an expression the implementation of these "counterproductive or negligent public polic[ies]" on the sole basis of the actual dwelling-place, thus omitting explicit racial criteria (173), while still implicitly relying on them. This results in an "invisible and [...] more pernicious" form of racism that goes "*into* the ground through the spatialization of race" (174; italics in original).

While these manifestations of environmental racism (and the issue of the spatialisation of race in particular) are more often studied in relation to the formerly colonised world,[6] their racial and spatial dynamics are also relevant in investigating the contemporary British metropolis as depicted in Phillips's *A Distant Shore* (*ADS*) and *In the Falling Snow* (*IFS*).

[5] Developed by the Black Power movement, the model of internal colonisation points to the economic dynamics of enrichment of the "colonizer" (white suburbia) and sustained dependency of the "colonized" (black urbanites) (Bennett 170–71). "The collapse of an urban policy in the United States capable of responding to this growing internal colonization has found ideological cover in a general sentiment of an anti-urbanism that has come to pervade the American landscape, which justifies and expands the assault on inner cities" (172).

[6] See the wide range of writers from Africa, the Pacific islands, New Zealand, Canada, etc. examined by Huggan and Tiffin (2010). Their works denounce the environmental racism pervading the laws and policy-making of their governments and/or foreign polluting companies whose destructive effects on the environment and Indigenous people in particular are overlooked in the name of economic development.

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Caryl Phillips and Ecocriticism: Impossible Crossroads?

Caryl Phillips does perceive this man/environment correlation through his own experience of "The 'High Anxiety' of Belonging" (2004) to one country/place of residence/nation. Born in St Kitts, in the Eastern Caribbean, Phillips was twelve weeks old when his parents moved to Leeds (Ledent, *Caryl Phillips* 1–3). He was brought up in a mainly white, working-class area and "grew up riddled with the cultural confusions of being black and British" (Phillips, *European Tribe* 2). In addition to this sense of psychological in-betweenness, the writer always perceived that he was not completely recognised as belonging to Britain. Reading Phillips and his works in the light of Evernden's notion of the "individual-in-place" foregrounds two elements: on the one hand, his novels stress the characters' alienation from their setting and themselves; on the other, the author's preference for a multiplicity of homes and selves complements Evernden's concept. As regards Phillips, one should perhaps speak of the individual-in-*places.* Despite his "continued sense of alienation in a British context" ("'High Anxiety'" 10), the writer does not completely reject Britain in favour of another permanent home: rather, he has elected the Atlantic ocean as his "imaginary home," which connects all the facets of his identity, namely England, Africa and North America (including the Caribbean) ("'High Anxiety'" 8). If Phillips has managed somewhat to alleviate his plight, others also suffering from in-betweenness may not find satisfaction in the endless navigation between several selves and places. Caryl Phillips's fiction makes one wonder how migrants/ displaced people, inevitably defined by plurality, may ever acquire a "sense of place" within the environment they inhabit.

The present choice of texts amongst the writer's corpus may perhaps seem surprising: on the one hand, *A Distant Shore* predominantly depicts the two protagonists' sinuous and traumatised psyches, while on the other hand, three quarters of *In the Falling Snow* are set in a highly urbanised London. These two British novels do not feature long, poetic or frequent descriptions of natural elements, voiced either by the characters or an external narrator. On the surface, this predominantly anthropocentric focus is (apparently) such that one may ask: where is nature in these novels? More particularly, in this same context of contemporary Britain, why is nature—when visible—always so dull, desolate and cold? However naïve this last question may sound given Britain's "naturally" temperate weather, Phillips seems keen to present a dreary "scenery" of his parents' country of immigration. Actually, this absence of nature—either overthrown by the built environment in *In the Falling Snow* or degraded in the suburban one of *A Distant Shore*—does intervene in the characters' turmoil. Indeed, Phillips tackles Evernden's query about the very possibility of achieving any "genuine attachment" in such places with a limited "environmental repertoire" (Evernden 100–101). Absent nature in Phillips's novels allows for a reflection at the crossroads of postcolonialism and ecocriticism. An exclusive focus on the characters' inner plight actually indicates and, at the same time, presupposes their very alienation from their environment, be it natural or even urban. As will be examined further on, the protagonists' social marginalisation and crisis of identity are explained not only by their personal traumas, but also by their lack of a sense of belonging to their dwelling-place.

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This is experienced in *A Distant Shore* by the English woman Dorothy and the African immigrant Gabriel/Solomon, who are neighbours in Stoneleigh, the new residential area on the edge of the former mining town of Weston. For Phillips's characters, the status of Otherness imposed upon them by society or the local community prevents them from interrelating harmoniously with England, conceived both as nation *and* land, from which they feel detached (see Keith Gordon in *IFS*). However, this state of detachment is also desired and perpetuated by some people's racist attitude and obsession with homogeneity, as shown by the villagers avoiding Gabriel/Solomon in *A Distant Shore*. This notably accounts for the dream-like atmosphere of the latter book, in which Solomon and Dorothy's inner voices navigate independently from any linear sequence between chronology and topography. In particular, Dorothy, who is marginalised by the locals because of her post-traumatic reserve and inability to communicate effectively, seems so out of touch with tangible reality, in other words with her material/natural surroundings, that she has become a shadow-like presence. Through its protagonist of Caribbean descent named Keith, *In the Falling Snow* evokes this alienation from environment to a lesser degree. If Keith also wanders through different layers of memories, his relation to the built environment—his divorcee flat and London streets—is still present. However, it appears very mechanical, "cold to the bone" (Hungerford 174), as rendered through Phillips's "ambitious" use of the present time (170) and the highly detached tone of the third-person narrative:

> He puts down his glass on the coffee table and goes into the kitchen to the fridge, where he tugs open the door and removes the open bottle of wine from the shelf. He returns to the sofa and refills his glass and then puts the bottle on the floor so that it won't mark the table. (*IFS* 52)

Intersecting with Keith's daydreams about his past, this excerpt in turn enacts on the page the emptiness of his present life. The void-like view from his living room also reflects Keith's cold relation to his new place, as "He can see nothing, no people, no movement beyond the gently swaying branches and the flickering light in the lamppost, but he can hear cars swishing by on the main road at the end of the street" (132–33). The novel thus depicts the second generation of black Britons who lack familiarity with London and still experience a fragile sense of belonging to the metropolis, understood not only as community, but also as space.

In other words, in this particular instance, the anthropocentrism of postcolonial studies is actually not opposed to ecocentrism: the human and the natural are two complementary sides of the same coin. In Phillips's *A Distant Shore* and *In the Falling Snow*, the characters' alienation and crisis of identity cannot be fully understood without an ecocritical attention brought to their perception of their chosen or imposed place of living. More particularly, these two novels reveal that the anthropocentric sense of displacement often highlighted by postcolonial studies is in fact less disconnected from the issue of environmental justice than it at first appears.

Being Dis-Placed and Out-of-Place in *A Distant Shore* and *In the Falling Snow*

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In addition to these considerations, the development of a "racial geography" (Sugrue 121) triggered by spatialising race proves a very insightful concept for Phillips's novels *A Distant Shore* and, more particularly, *In the Falling Snow*, both set in Britain. In the most recent of the two, Keith's reflective wanderings through London, as well as his growing discomfort in his job as a social policy-maker, interrogate the existence of a British spatialisation of race. Right from the start, the antagonism between white suburbia and ethnic inner city is very present, as for example when Keith

> is walking in one of those leafy suburbs of London where the presence of a man like him still attracts curious half-glances. His jacket and tie encourage a few of the passers-by to relax a little, but he can see that others are actively suppressing the urge to cross the road. It is painfully clear that, as far as some people are concerned, he simply doesn't belong in this part of the city. (3)

This first paragraph of *In the Falling Snow* synthesises the enduring status of Otherness felt by Keith and black Britons in general, despite their cultural integration (or assimilation) and possible social/professional success, as suggested by Keith's unexotic clothes. Interestingly, this plight recalls Bhabha's theory of colonial mimicry—this "desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite*" (Bhabha 86; italics in original). One could argue that Keith's reassuring "jacket and tie" somewhat cast him as a "mimic man," one who serves as a mediator between colonised and coloniser (87), while always suffering from the frustrating and ambivalent position of being "almost the same but not white" (89). To "some people" (*IFS* 3), these mimic men thus implicitly belong to the city centre instead of the predominantly non-black residential areas. Although "city life has always promised a relief from the stifling strictures of parochialism, tribalism, and the 'idiocy of rural life'" (Ross 24), spatialisation of race ensures the country-city dichotomy by condemning the latter. Keith's reflections about his former marital neighbourhood in West London, where "any stall vulgar enough to sell non-organic products is likely to find itself picketed by what Laurie [Keith's son] calls his mother's 'Green Posse'" (*IFS* 326), evoke the interference of anti-urban values "asserting themselves within the cities: in particular the puritan rage for decency, orderliness, safety, and hygiene" (Ross 24). Accordingly, Keith ironically points out that, unlike other areas, his ex-wife Annabelle's "little haven on the common" has not "made peace with Pound shops and Somali-run internet cafés," and has pubs whose "female clientele […] wear long skirts and shooting jackets and walk soft-mouthed dogs" (*IFS* 326). Keith no longer identifies with this locality, just as he notices Annabelle's ambiguous convictions when she wants "to keep Laurie in our sphere" (204), in other words away from his disruptive friends. Finally, the racist pressures that Annabelle's parents suffered from their fellow villagers in the 1980s, when her relationship with Keith became known, confirms the antagonism between multicultural cities and a rural world unwilling to be "pollute[d]" with a "mongrel family" (26). These ongoing tribalist attitudes, driven as they are by the desire of some to "preserve" their idealised pastoral haven, would continue to be denounced in *A Distant Shore* twenty years later. The "preservation" of these illusory rural or urban havens implicitly relies on the harmful discourse of man-as-environment, as exemplified

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in the above-mentioned excerpts suggesting that these wealthier areas reject the presence of non-white residents, associated as these are with vulgarity and pollution.

In *In the Falling Snow*, it is ironically these very tribalist attitudes unveiling the clash between the multicultural metropolis and subsisting rural communities on the planet that also reveal how groundless Keith's worries are when he fears the ignorance of his British readership regarding the cultural make-up of African American urbanites. Indeed, while trying to organise his book project on American jazz and soul music, Keith

> wonders how much, if anything, his potential British readers will know about the *chocolate cities* and *vanilla suburbs* of the United States? If they don't know anything then it will be impossible for him to develop his thesis about how *black cultural heritage* is passed from one generation to the next. After all, he can't illustrate the principle by pointing to Liverpool or Birmingham. Okay, so the Romans brought black soldiers to build Hadrian's wall [sic], and there were black trumpeters and pages in the sixteenth-century courts of England and Scotland, and everybody knows that eighteenth-century London was full of black people, but *that was then*. He is trying to write about a *deeper and more substantial tradition of cultural inheritance*, and this means that he has to *look across the Atlantic for his models*. Of late he has found that the same is also true in the race relations business. Increasing numbers of social policy papers seemed to cross his desk arguing that one can only understand Bristol or Leicester or Manchester by looking at Oakland or Detroit or Chicago. (95; my italics)

Keith's joint navigation of the city and of policy reports about British urban areas (95) unveils that at least a similar form of spatialisation of race characterises the predicament of black Britons. These racialised mappings of urban areas also form a part of this "black cultural heritage," which binds members of the black community in Britain to African Americans.

This spatialisation of race and fragmentation of urban space into segregated sites are also echoed in *A Distant Shore* and its depiction of the near-ghettoisation of the new residential area Stoneleigh. Set "on the edge of Weston" (3), all its inhabitants but Gabriel/Solomon are white middle-class British people. However, some residents' open or covert rejection of his presence testifies to this persistent racial mapping, as the African immigrant receives threatening letters (40, 299), hardly or reluctantly gets asked for his services as a volunteer driver (282–83), and is molested by local skinheads (54, 282). Thus, the novel stages a double process of marginalisation of Otherness. First, compared to Weston, Stoneleigh is "othered" on the basis of class divisions, as Dorothy notices: "We're the newcomers, the posh so-and-sos, as I heard a vulgar woman in the post office call us" (5). Secondly, Gabriel/Solomon and Dorothy (associated with Otherness because of her post-traumatic social awkwardness and her acquaintance with her black neighbour) are stigmatised within the already marginalised village, which heightens their isolation. Incidentally, through Dorothy's stigmatisation, Phillips problematises the simplistic concept of race as a homogenised one: Dorothy's Otherness shows that being white actually proves no guarantee of acceptance within a predominantly white community. As a racial category in itself, whiteness thus also proves highly complicated. On the one hand, the two characters' "othered" identity is defined by their place of residence "on the edge"; on the other hand, this fragile sense of place, derived from being on the geographical margins, is further reinforced by the neighbourhood's racially-motivated rejection. Gabriel/Solomon and Dorothy thus qualify as individuals-as-environment.

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In other words, geographical and psychological displacement feed into one another in this instance. Whilst Solomon's imposed marginal status and feeling of being "out-of-place" in England are rather straightforward, Dorothy loses her sense of place (her status as an individual-in-environment) only progressively by discovering the villagers' intolerance toward Solomon and herself. Indeed, her initially unquestioning attitude with regard to her native country and her choice of residence is revealed when Solomon shows her the threatening letters he received:

> 'This is England. What kind of a place did I come to? Can you tell me that?'
> 'I don't know what you mean.'
> 'Do you like it here?' asks Solomon, his voice suddenly impassioned.
> I look at Solomon, but I really don't understand. I feel as though he's blaming me for something.
> 'I really don't know anything else, do I? I mean, this is where I'm from, and I've not got anything to compare it to. Except France. I once went there on a day trip. I suppose that seems a bit pathetic to you, doesn't it?' Solomon shakes his head.
> 'No, but I'm asking you, what do you think of this place?' (40–41)

Dorothy's awkward response 'It's where I'm from' (41) betrays her lack of critical awareness towards her environment. Through this factual, perhaps even neutral, statement about her place of origin, she unconsciously reveals her blindness to some of her co-villagers' latent racism. However, Solomon's powerful invective confronts her to the other side of the story: he symbolises the displaced postcolonial figure whose life in the host country forces Dorothy to come to a thoroughly different, indeed, even embarrassing, perception of her human environment. Her "individual-in-place" status is thus highly destabilised: she may belong to her surroundings taken in a physical sense; however, when environment is understood as a social reality, she belongs to her surroundings no more than Solomon does. To sum up, Stoneleigh embodies the process of a spatialisation of Otherness, the latter being decoded as environment in terms of human or geographic reality.

In both of Phillips's novels, the city comes to epitomise a place of/for this kind of Otherness, a place to which both Gabriel/Solomon and Keith Gordon are relegated by white suburbia, which casts them as men-as-environment. *In the Falling Snow* skilfully encodes the tension between social and geographic environments, the perception of which is complicated by Keith's cultural in-betweenness.[7] In this instance, this predicament is visible through Keith's ambiguous relation to the space of London. Unlike Dorothy in *A Distant Shore*, Keith seems well-integrated in his predominantly white social surroundings. Also, his dislike of his job (33–34, 40–41, 60), his inability to write his book (66), and his estrangement from his father Earl denote Keith's emotional detachment from "race equality" issues and his symbolic status as a white or at least a "partly white" man (Collier 381). Such a detachment suggests that Keith no longer feels as an Other within the social environment of the metropolis. However, this disaffiliation actually recalls the first part of Bhabha's definition of mimicry, with its "almost the same" type of predicament which I discussed earlier. Moreover, the status of Otherness

[7] Indeed, his mother's early death and his estrangement from Earl meant that his Caribbean roots were not passed on to him. Keith was then mostly raised by a white stepmother, Brenda.

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is here transferred to the social fauna of London. To Keith, the city appears as a frightening and potentially dangerous space where he has fears of "linger[ing] anywhere" because "being dressed as he is only serves to mark him as prime mugging material" (*IFS* 14). Heightened by his mid-life crisis, this fear sometimes borders on paranoia (36). Not just racial issues, but also class divisions and generational gap are mixed-up in this crisis: Keith and Annabelle are repeatedly concerned about gangs' possible presence and influence on Laurie (128–29, 160). Just as class division already contributed to Keith's alienation from his former West End neighbourhood (see above), age also adds to racial issues in Keith's mid-life crisis. Significantly, he no longer feels secure in the presence of mixed-race adolescents on the underground:

> Gone are the days when [...] he would feel perfectly safe if a posse of black youths got into his carriage. Back then he often took silent satisfaction in seeing how their exuberance made older white people somewhat uneasy, but today's teenagers no longer respect any boundaries. Black youths, white youths, mixed race youths, to them all he is just a middle-aged man in a jacket and tie who looks like he doesn't know shit about nothing. (15)

Although his new uneasiness within the urban heterogeneity resembles a white man's, his sense of estrangement from his physical surroundings actually reveals that he is still an Other in the metropolis. In this instance, the "but not quite" part of Bhabha's concept of ambivalence thus manifests itself in terms of spatial lack of belonging. Keith's continuing alienation and detachment from London, where he spent most of his adult life, partakes of the ceaseless struggle of the second generation of Caribbean immigrants to make a place for themselves in the city.[8] His excursion with Laurie along the Thames shows his persistent feeling of being "out-of-place": his "history lecture" about the metropolis is actually

> a veiled attempt to persuade Laurie that it is his city too. And then it occurs to him that his son already knows this, and that there is no reason for him to acquaint Laurie with what he already *possesses*. His son is probably *quite at home* with the Tower of London and the Palace of Westminster and Waterloo station and St Paul's Cathedral [...] (163, my italics).

Unlike his father, Laurie represents the third generation of immigrants who take for granted their right to be respected and to own Britain. In brief, what I call a "man-as-environment" relationship is epitomised in this novel: Keith feels "othered" from this hostile city and is "in need of reassurance" (163), whilst the city simultaneously appears as an elusive Other with which he cannot interrelate.

In the manner of a vicious circle, Keith's alienated relationship to his built environment re-activates his tacit racial Otherness, but is also perpetuated by his inability to fully articulate it. Ironically, Keith unravels/orders his existential labyrinth and the physical labyrinth of the city by developing a harmonious territorial bond with his divorcee flat. In other words, transforming this newly Ikea-furnished (47) and anonymous dwelling-place regenerates his identity; "creat[ing] some atmosphere" (37) means to extend himself into the spatial reality of the flat so as to build up a place where he can finally belong. In this manner, Keith can vaguely enjoy a near surrogate version of the "man-*in*-environment" experience. Significantly, through his active re-arrangement

[8] Indeed, this generation still entertains "a very tangential and difficult relationship to Britain" (Caryl Phillips's lecture delivered at Liège University, 10th November 2011).

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of an office corner to prepare for the writing of his projected book on American jazz and soul music (64), Keith re-appropriates his immediate surrounding space and at the same time explores his own "othered" identity by studying a musical genre typically linked to black resistance and the African American diasporic plight. Both his existential labyrinth and maze-like—because unfamiliar and elusive—physical environment can be ordered. However, caused by his paralyzing ignorance of his Caribbean roots, Keith's indecision about focus, perspective and structure (64–65) soon delays progress on the project.[9] Furthermore, this uncertainty threatens to restore his existential inertia and emotionless relation to his flat, one that is restricted to primary needs (see the second part of this article).

Interestingly, Keith's haunting sense of confusion coupled with his perception of the social urban space as hostile and of geographical London as aloof partakes of a "junglification" of the city. This transmogrification in fact epitomises Bennett's spatialisation of race to the full. Keith's fear of walking the metropolis distorts Gary Roberts's "poetics of walking," namely "a process that produces urban space itself" (Roberts 49): Keith's insecurity results from the savagery of a London plagued by mugging crimes and gangs, whilst his fear simultaneously transforms the metropolis into a frighteningly alien (savage) space. For Keith, the environment of London *is* the jungle: it has become a huge Other, not only because of its threatening human reality, but also because Keith—ironically also an Other in the eyes of some—still feels that he does not "possess" his "home".

Reinforcing Keith's internalisation of the city-jungle, the suburban setting of *A Distant Shore* more clearly shows how the spatialisation of Otherness involves a "junglification" of ostracised (more often urban) places which "contain" the Other. Indeed, such a marginalisation betrays some people's ongoing obsession with social/racial homogeneity, which in turn stems from the traditional Western propensity to distinguish between civilisation and the supposedly "wild" or "savage," in other words between "who belongs and who's a stranger" (*ADS* 3). In today's multicultural societies that blur the former "traditional identification patterns" (Gabrielle 309–11), spatialisation of race/Otherness therefore represents a new way to restore these clear-cut distinctions. The urban space then becomes a battlefield of sorts between the supposedly wild newcomers struggling to get a new life in England versus some British people whose acts of intolerance are ironically more akin to savage than civilised behaviour (at least in the sense in which they conceive of it).

However, this process of junglification denotes as savage both the social and physical environments within a given "othered" space. The concept of "man-as-environment" precisely entails such enforced levelling up of individuals and their dwelling-place. In *A Distant Shore*, the spatial marginalisation of Stoneleigh (as explained above) also bespeaks a kind of environment which works as "a social and linguistic

[9] Keith's incomplete identity marked by cultural in-betweenness probably prevents him from entirely identifying with African Americans' urban plight of spatialisation of Otherness. However, Earl's tale of emigration on his deathbed and Keith's project of visiting the Caribbean will perhaps enable the protagonist to retrieve his "lost bearings" (223), thereby eventually helping him to cope better with the plurality of his own self and of the city of London.

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construct" (Glotfelty xxviii): indeed, an atmosphere of savagery subtly pervades the area through its historical and linguistic background. Its very name is disputed amongst the new residents (3), some of whom consider that it "civilises" Weston (3). The postman is "instructed by head office to scratch out the name" on envelopes (4), probably because the Weston villagers fear losing their "name and identity" (3). Moreover, Stoneleigh is symbolically linked to a past of violence and racism: it is twinned with a German town bombed by the RAF during World War II and with a French village where Jews were deported (4). This almost culturally imbues Stoneleigh and Weston with an atmosphere of defiance between people and therefore obliquely foreshadows the murder of Solomon.

More importantly, this junglification of spatial and social Otherness proceeds from an enduring if outmoded colonial categorisation of the (non)human as a despicable savage. To denounce such a "repeating [of] the racist ideologies of imperialism" (Huggan and Tiffin 6), Phillips chose an exploited natural setting—which epitomises the British obsession with a "mythology of homogeneity" (Phillips, *Extravagant Strangers* xiv)—and skilfully reversed the racist institutional roles of the savage (Gabriel/Solomon) and the civilised (the British people). Indeed, the degradation of the surroundings of Weston and Stoneleigh was mostly caused by active industrialisation (before "Mrs Thatcher [closed] the pits [...] twenty years ago" (4)), and therefore testifies to the hypocrisy of those blaming immigration as the source for general chaos and "social pollution". Such demeaning association between decayed space and non-white inhabitants is based on the "man-as-environment" concept. In this mainly white suburban area, nothing suggests that the environmental and social decaying is somehow due to the presence of newcomers. The immigrants' perspective also reveals this hypocrisy, for they appear more civilised than some English people whose racist behaviour, rough manners and binge-drinking problem recur in the novel (202, 220, 258–59). Even Dorothy repeatedly reflects on this social and moral decay, signalling for instance her students' decreasing appetite for learning (68, 265). A few passages undermine some people's propensity to attribute this societal issue to the allegedly negative influence of foreigners (221). In addition to threatening letters—of which one even contains hidden razor blades—Gabriel/Solomon's letterbox is even besmirched with dog excrement (299). Gabriel/Solomon concludes: "[...] this is savage" (300). Nevertheless, these newcomers are still viewed and treated as uncivilised/wild people (258–9). After his cell-mate Said died a cruel death without any medical assistance, Gabriel/Solomon is left all night besides his corpse "[lying] on the floor like a dog" (117). As he keeps complaining, the laughing prisoner next door tells the warder: "You should make him eat him. Fucking noisy cannibal" (81). Such a junglification of an allegedly civilised England (its "civilized pretence," Gabrielle 309) vindicates Cindy Gabrielle's comparison of *A Distant Shore* with Conrad's *Heart of Darkness.* She concludes that it is precisely the ostracising reaction to Otherness (and its various forms) that unveils English society's "hidden darkness" (315). The unleashing of violence and mapping of savage spaces are inherent in the spatialisation of Otherness, be it racial or not.

Indeed, the "othering" process of this spatialisation is completed by the demonising vision of the city-as-jungle and urbanites-as-savages. Informed by the

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distortion of Evernden's concept of interconnection, this demonisation simultaneously affects a given environment and its inhabitants—how they are seen and treated accordingly—so that it entails these people's alienation from their identity and sense of place. Set in motion by spatialisation of race/Otherness, the detrimental logic of "man-as-environment" replaces the harmonious interrelatedness characterising the "man-in-environment," in other words a territorial bonding established by the residents themselves. *Phillips's two novels actually reverse Evernden's model of the landscape portraitist*: they rather show how it feels when one cannot belong to and be part of a place. On the other hand, Frye's "Ars Poetica" mentioned in the first section still resonates in these works, as the characters and the author himself are "trying hard to make a space for themselves in a not always welcoming country" (*IFS* 41). Stuck in an incomplete state of in-betweenness, Keith cannot fully achieve the position of the "man-in-*places*," and his conception of a "space for himself" in Britain remains uncertain. In *A Distant Shore,* Gabriel/Solomon's fulfilling sense of place is almost non-existent due to racially-motivated rejection on the grounds of his allegedly wild identity. Only as a night-watchman concealed in the darkness can he become Evernden's confident man-in-environment: "[…] when I travel at night it is a different matter, for I imagine that I command respect. I am official" (294). As his participation in the construction of Stoneleigh bungalows (280) facilitates his navigation of the terrain, Solomon's case shows how interrelatedness with one's environment implies a sense of topographic *and* social belonging *combined*. By reversing and distorting Evernden's symbiotic concept, the two resulting symptoms identified by Bennett—the spatialisation of Otherness and its racist hierarchical ranking of life forms—doom Phillips's protagonists to spatial and self-alienation. As the next section will explain, intrinsically the "othering" of the natural/physical world cannot be dissociated from that of undesirable individuals who, turned into "men-*as*-environment," feel crushed by a disenchantment with England as a society and geography. Actually, this disillusion reminds us of the antipastoral character of the "man-as-environment" condition.

Spatialisation of Otherness in a Wrecked Arcadia: A Postcolonial Antipastoral

This final section extrapolates from my concept of "man-as-environment" to a more global discussion about the stereotyped or outmoded perceptions of England and the former colonies. Indeed, the "individual-as-environment" condition of the postcolonial subject results from and perpetuates an antipastoral vision of man and place. From this perspective, in both *A Distant Shore* and *In the Falling Snow*, the painful experience of spatialisation of race/Otherness points to the impossibility of reaching Terry Gifford's vision of a postpastoral space. Indeed, Phillips's novels could be construed as contributing to the current search for "a mature environmental aesthetics" (Buell 32), one that is informed by but goes beyond the age-long pastoral ideology (Buell 32, 52). These two books hint at the need "to achieve a vision of an integrated natural world that includes the human" (Gifford 148) by precisely pointing at the absence of an "'accommodated man', at home in the natural world as much as in the social world"

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(149). Reading Phillips's work in terms of a postcolonial antipastoral allows us to relate it to that of authors paving the way for the as yet non-existent postcolonial postpastoral:

> What is needed is a new term to refer to literature that is aware of the anti-pastoral and of the conventional illusions upon which Arcadia is premised, but which finds a language to outflank those dangers with a vision of accommodated humans, at home in the very world they thought themselves alienated from by their possession of language. (149)

In fact, Phillips's postcolonial context accounts for these missing "accommodated humans," or "men-in-environment": the postcolonial subjects do not just "*think* themselves alienated" from their new environment, but are also purposefully prevented by the locals from being "at home" in England.

In *A Distant Shore*, this alienating predicament is induced by the painful clash between the immigrants' pastoral idealisation of England and the remnants of the racist/colonial obsession with homogeneity which are still present in today's de facto multicultural society. In the second chapter, Gabriel's fellow immigrants express a profound faith in their self-constructed "English Dream," which indeed corresponds to a linguistic illusionary construction of Arcadia. One particularly striking example is Gabriel's sick cellmate in England, Said, who envisions his immigration as a way to acquire freedom while preserving his cultural identity (78). His deep trust in his host country borders on idealisation: "Is it true that in England you can smell freedom in the air?" (79). Crucially, Said's fantasy typifies the illusionary link between the social and political notions of the pastoral and an idealised vision of the environment.

In other words, Phillips's book highlights the reversal of the traditional pastoral myth at work during colonial times: instead of the colonies with their allegedly preserved nature, it is now the post-imperial metropolis's turn to be presented as an earthly paradise. Gabriel's French smuggler encourages immigrants to believe that "'In England everything is given to you. Food, clothes, house. You live like a king'" (124). The very title "A Distant Shore" attributes exotic, almost mythical connotations to this remote and rich northern country. However, Phillips's ironic use of such a polysemous title is revealed through the newcomers' confrontation with pervading prejudice and cultural rejection (e.g. 40, 77, 188, 286). The spatialisation of race ostracising immigrants from society debunks the illusion of such a postcolonial Arcadia.

Very interestingly, spatialisation of Otherness and its detrimental impact upon the outcasts' identity constitute the distortion of Gifford's third characteristic of the postpastoral. The racial/colonial agenda of such a phenomenon is based on and distorts the notion "that the inner is also the workings of the outer, that our inner human nature can be understood in relation to external nature" (Gifford 156). Spatialisation of "natural" Otherness proves complementary to that of racial Otherness, so that both are involved in the deceiving pastoral image of England in *A Distant Shore.* Dorothy and Gabriel/Solomon also feel alienated from, i.e. cannot interrelate with, their new setting marked by the human exploitation of resources and the silencing of nature. Indeed, former mining activities in the working-class town of Weston have left the suburban nature of Stoneleigh in a state of decay. Various allusions in Part I of the book point to this "desolate landscape of empty fields" surrounding Weston (50). Significantly, the canal is "a murky strip of stagnant water" (6), deserted only but for rare dog-walkers (6)

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and laden with dead fishes (7). As Dorothy underlines, the canal path is no place for peaceful "traipsing" (47) and regenerating contemplation:

> there are no benches, so this means that you have to keep going. And these towpaths always remind me of work. Straight lines, no messing, keep walking. Unlike rivers, canals are business, which makes it hard for me to relax by one. It's late morning, which probably accounts for why there's nobody around. Early in the morning or late in the afternoon, before or after work, people walk the dog or take a stroll to work up an appetite; these are canal times. But even then, there's hardly ever anybody by this canal, which is why it doesn't make any sense that Solomon should be down here by himself. (47)

These elements, together with the traffic-free silence of Stoneleigh's topographic dead-end, convey a heavy atmosphere of abandonment and death. Evernden's condition of the man-in-environment is altogether absent in this setting where the separation between the human and nature has long been established. This scene directly demystifies the fantasy of a social and natural Arcadia, as expressed above by Said.

Despite her observations, Dorothy fails to grasp the implications of such a landscape, namely Gifford's inner-outer parallel: firstly, the fact that environment literally stands here as the first "othered" and silenced victim of human control; secondly, the fact that Solomon's murder by young skinheads along the canal follows on from this same colonist/racist mindset. Considered as an undesirable Other by intolerant villagers, Solomon, once reduced to a mere man-as-environment, was thus put at the same level as the exploited natural world and thereby became liable to be "tamed." In other words, the silencing of nature anticipates Solomon's fate. Both indicate the objectification and "othering" of nature and immigrants so as to "legitimise" their forced submission and exploitation. This shows a spatialisation of racial/natural Otherness at work. To put it differently, this reveals that the process of colonisation has now been displaced from the margins of the Empire to the metropolitan centre so as to become a phenomenon internal to England. Such a colonising process implies nature's and immigrants' reconfiguration into uncivilised entities that must be domesticated, or eliminated in case of opposition. In this context, the British Arcadia is thus nowhere to be seen. The murder of an African immigrant in England evidences the endurance of the colonial mindset with its propensity to rigidly categorise and drag down humans and nature. When reflecting upon her "friend lying face down in the water like a dead fish" (59), Dorothy ultimately perceives the heavily detrimental consequences of this hierarchical mapping of landscape and the human world. In a racist mentality, there is no middle ground (such as embodied in Evernden's "man-in-place" concept): either one is recognised as part of the human community and conforms to the predominant alienation from the natural environment, or one is a "man-as-environment" and should be treated accordingly.

After Solomon's demise, Dorothy eventually "realise[s] that there's no way that I can live among these people" (59): she cannot feel part of a place where the degraded, silenced physical world matches the demeaning of humans at the hands of racist and hypocritical villagers. To Dorothy, Stoneleigh/Weston's signification of peaceful, pastoral retirement (59) changes into a silent hypocrisy as a result of the neighbourhood's racism towards Gabriel/Solomon. Her disappointment confirms

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Phillips's refusal to believe in a romantic "rhetoric of return" to origins and pastoral innocence.[10] Dorothy's sense of place is so undermined ("England has changed" (60)) that she contemplates leaving the country (60).

Furthermore, *In the Falling Snow* shows that the debunking of the myth of a pastoral Arcadia occurs both ways in Phillips. Understood as a clash between an imagined paradise and reality on the ground, it concerns not only the reality of the true face of England, but also that of the Caribbean, namely the former colonies in general. Recounted in the story of his harsh move to the U.K. during the 1960s, Earl's encounter with a somewhat condescending English lecturer reveals the profound discrepancy between the host country and the immigrants' perspective. As Dr Davies still entertains a pastoral idealisation of the Caribbean, such an exotic vision prevents him from understanding the waves of immigration to England: "Who wants to leave paradise for this [rainy, cold England], for heaven's sake?" (*IFS* 298–99). Dr Davies seems unaware of the colonial overtones of his paternalistic attitude, as he regards Earl and other immigrants as "just kids" (299). He restricts himself to the British point of view, as he dares "say he understand [sic] the situation because his sister is a nurse in Ceylon, and before this she is in Nigeria" (298). Given the colonial past of the Commonwealth, the white migration out of the U.K. differs widely in its implications from the black one to the metropolis. Dr Davies typically exemplifies English people's blindness in the 1960s to the social reality of the colonies still seen as Eden-like imaginary places.

The lecturer's comment again implies an image of England as a hellish (or savage) place by comparison with the heavenly Caribbean. Earl is directly informed of this ecological/environmental survival by a British traveller: "[…] if you can cope with this [weather] then I imagine you can do well here" (289). However understandable, this statement is at the same time hypocritical, for even if immigrants do "survive" the weather, they still cannot live decently and safely in a "European Only" country (303). The natural elements thus appear as a welcome tool to enforce and justify the Other's submission. This emphasises the immigrants' subjection to designated black places ("they still have pubs in this town that don't let us in at all" (301)) or to socially deprived areas with only poor or rare lodgings (294–95). In other words, the transfer of old colonial norms to the inside of Britain itself goes hand in hand with environmental injustice.

Phillips's latest novel to date, *In the Falling Snow*, shows that the immigrants' attempt at this "ecological/environmental integration" is no more than an effort to keep up with the "pretence of civilisation" (Gabrielle), namely to mimic its norms. Although, "like a true Englishman" (185), Keith does not resent the cold, he still struggles to feel a part of London. Moreover, his weariness with the making of policies meant to address non-white or trans-racial issues suggests an urban pastoral disenchantment with the supposedly tolerant mindset of the city. Keith longs for the mobility that he and Annabelle experienced during their European Inter-Rail trip (223), a web-like

[10] *The Atlantic Sound* already voiced this view in relation to the African diaspora, as the book "demystifies the Afrocentric dream that exalts the roots of the displaced blacks" (Ledent, *Caryl Phillips* 8).

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navigation which is restrained by the spatialisation of Otherness in a frightening London. This is reinforced by his wish to visit the Caribbean (126).

About the "circle of postmodern mobility," Gifford states that "Against necessary notions of roots, neighbourhood and community there is another necessary impulse towards retreat, renewal and return" (174). Phillips's two British novels call for the need of more Gabriel-like angels to renew England itself: Gabriel's arrival to this "Distant Shore" becomes the pious missionary's immigration to a deceitfully civilised land (as embodied in the prejudiced English population), in a ironical echo of the way in which Western priests departed for the imaginary and imagined antipastoral space of wilderness (savagery) of the New World. One could argue that the creation of a successful heterogeneous multiethnic society goes hand in hand with the acceptance of a postpastoral vision of the metropolis, one in which the individual-in-environment replaces and explodes the limitations of the man-as-environment.

Conclusion

In Caryl Phillips's postcolonial urban version of the claim "Their landscape is what others judge us by" (Crumley quoted in Gifford 163), the individual's sense of place cannot be authentic, i.e. self-constructed, given that spatialisation of race continually endows his/her dwelling-place with negative connotations. Assigned to a place of Otherness and at the same time defined by it, the postcolonial subject must cope with an antipastoral disillusion with England's would-be social and natural Arcadia. Therefore, my phrase "man-*as*-environment" points to man *and* place being "othered" and envisioned within the biased space of savagery as constructed by the racist/colonist mindset that underpinned the Western imperialist venture. The experience of "man-as-environment" is thus one of the defining traits of the postcolonial subject's condition. Environmental racism, especially with regard to spatialisation of race, alienates the individual's sense of place and identity, thereby inverting Evernden's features of the "individual-in-environment" concept. *A Distant Shore* and *In the Falling Snow* stage the author's own anxiety when navigating the English context: as a postcolonial corrective to Evernden's criteria, Caryl Phillips depicts the frustration experienced by the loss of one's sense of place. In these "city portraits," the "out-of-place" subject is forever roaming the urban labyrinth of the former imperial centre of the world as well as the inner, psychological labyrinth resulting from the resegregation which Bennett believes to be part and parcel of the phenomenon of "internal colonisation."

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Ecological Sensibility and the Experience of Nature in the Twentieth-Century French Literature of Jean Giono, Marguerite Yourcenar and Julien Gracq

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Abstract

This essay provides a survey of relevant works by Jean Giono, Marguerite Yourcenar and Julien Gracq, three major authors of twentieth-century French literature. All of these authors attempt in various ways to overcome the nature-culture dualism, a largely neglected topic in modern French literature, which is in accordance with a Romantic conception of nature. The following article falls into two parts. In the first part, I will analyse selected examples of experiences of nature that reflect an awareness of the complex interdependence of humans and their natural environment, i.e. a basic form of ecological sensibility. In the second part, I propose to explore the correlation between ecological sensibility and the search for the good life, which aims at cultural and social change. Finally, I will evaluate the three writers' debt to Romantic ecology and where they transcend it in order to create a modern ecological awareness informed by environmental ethics and science.

Keywords: environmental ethics, environmental aesthetics, antimodernism, wilderness, Romanticism

Resumen

Este ensayo proporciona una visión general de las obras de Jean Giono, Marguerite Yourcenar, and Julien Gracq, tres grandes autores de la literatura francesa del siglo XX. Estos escritores intentan superar de diferentes formas el dualismo naturaleza-cultura, un tema en gran medida olvidado en la literatura francesa moderna, que está de acuerdo con una concepción romántica de la naturaleza. El siguiente artículo se divide en dos partes. En la primera parte analizaré una selección de ejemplos de experiencias de la naturaleza que reflejan un conocimiento de la compleja interdependencia de los humanos con su entorno natural, es decir, una forma básica de sensibilidad ecológica. En la segunda parte propongo explorar la correlación entre la sensibilidad ecológica y la búsqueda de una buena vida, que pretende cambio cultural y social. Finalmente, evaluaré la deuda de los tres escritores hacia la ecología romántica y dónde la trascienden para crear una conciencia ecológica moderna influida por la ética medioambiental y la ciencia.

Palabras clave: ética medioambiental, estética medioambiental, antimodernismo, naturaleza, Romanticismo.

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Introduction

It might seem presumptuous to propose a survey of as vast a field as the experience of nature and ecological sensibility in twentieth-century French literature. As a matter of fact, my corpus comprises only the works of three prose authors, that is, Jean Giono (1895-1970), Marguerite Yourcenar (1903-1987), and Julien Gracq (1910-2007), and it does not refer to others who have also dealt with relationships between humans and nature.

The interwar years in particular saw a rich production of so-called rural novels,[1] characterized by the call for a return to the soil, anti-urbanism and a profound distrust toward technology. According to Romy Golan, this literary trend was part of "a specific regionalist ideology that linked France's cultural vitality to the strength of its rootedness in the soil" (7). Placing a special emphasis on local colour, rustic novels depict the ways of rural people living in close contact with their natural environment. One of the most eminent regionalist writers is Swiss-born Charles-Ferdinand Ramuz (1878-1947), who, as Pierre-Henri Simon points out, is admired "without reservation for having opened the novel to a poetry of nature which is not only grandiose but new" (31). Novelists who belong to this movement are Henri Pourrat (1887-1960), Maurice Genevoix (1890-1980), and Henri Bosco (1888-1976). These authors, whose works are associated with specific French regions, were in vogue before World War II and are remembered because their celebration of the land "largely influenced the mores and the literature" (87) of the thirties. Jean Giono, who has certain affinities with this school, surpasses the regionalist writers however in terms of thematic scope and aesthetic research. A pre-war writer whose environmental dimension deserves to be mentioned is the novelist and essayist Antoine de Saint-Exupéry (1900-1944), who depicted pilots in their heroic fight against the forces of nature.

The present selection is justified by the fact that it focuses on three authors whose lives span most of the last century and whose writing has a strong focus on the natural environment. Due to the lukewarm reception of ecocriticism by French scholars, this essay offers a quick glance at what one may consider largely uncharted literary territory. Apart from American literature scholars, French academia does not show a keen interest in the practice of environmental criticism: "There are, of course, scholars who are struggling to expand ecocriticism of French literature on the other side of the Channel (Desblache), the other side of the Atlantic (Posthumus), and the other side of the planet (Jaccomard)" (Posthumus 151).[2]

[1] In his seminal book *Le Roman rustique de George Sand à Ramuz*, Paul Vernois defines the *romans rustique* (rural novel) as follows: "The rural novel confronts man with the Earth and not with the Province. Trying to restrict it to geography and to reduce it to folklore actually means dehumanizing and betraying it" (15). Giono's *roman rustique* go beyond this perspective by creating an "imaginary South" (Durand, *Jean Giono* n.p.), which is informed by Greek mythology, and by celebrating a pantheistic cult of the Earth, which transcends the realism of the rural novel as it is defined above. Considering these facts, Martin Neumann wonders "why it is precisely he who is claimed to be a 'regional author' is beyond comprehension" ("Der *roman rustique*" 237).

[2] All translations of French and German quotations are my own.

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Bertrand Westphal, whose research has been influenced by the spatial turn, seems to be an exception. His *géocritique* explores "the human spaces that the mimetic arts arrange by and in the text, by and in the image, as well as the cultural interactions which are woven under its patronage" (17). His approach is *géocentrique* (185), which means that "it is up to the spatial referent to establish the coherence of the analysis and not to the author and his work" (185). However, unlike ecocriticism, Westphal's paradigm does not focus on the representation of the environment in literature.

Alain Suberchicot, an expert in American literature, is one of the outstanding figures in the field of ecocriticism in France. In his essay *Littérature et environnement*, he studies the global eco-crisis from a comparative perspective, drawing on examples from modern French, American and Chinese literature. He is also one of the first French critics to have realized the ecocritical dimension of Gracq.

The aim of this paper is to identify examples of ecological sensibility and to find out to what extent they determine the experience of nature in the work of the authors mentioned above, which encompasses the complete works, both fiction and non-fiction, of Giono, Yourcenar and Gracq. Furthermore I will explore the correlation of ecological experience and the good life, which aims at social and cultural change. Finally, I want to evaluate these three writers' debt to Romantic ecology and where they transcend it in favour of a modern conception of ecology informed by environmental ethics and science.

Before proceeding to the actual analysis, the key concepts which I shall use need to be defined. The first term is ecological sensibility. This, I define as the awareness of human kinship and interdependence with non-human nature. The idea of ecological sensibility is therefore not limited to the age of the global ecological crisis but as Donald Worster suggests: "ecology, even before it had a name, had a history" (X).

Another term is Romantic ecology, which is based on "Romantic conceptions of nature as a holistic living agent or spirit in which all participate and interact" (Clark 16). This holistic ideal, however, does not question its anthropocentric focus on human well-being. As Jonathan Bate points out, "The 'Romantic ecology' reverences the green earth because it recognizes that neither physically nor psychologically can we live without green things; it proclaims that there is 'one life' within us and abroad, that the earth is a single vast ecosystem which we destabilize at our peril" (40). The ideal of Romantic ecology is planetary homeostasis, a misconception which modern science has replaced by the idea of "stable imbalances" (Reichholf n.p.). We must, however, distinguish Romantic ecology from Romantic ideology, which Michael Löwy and Robert Sayre define as "*a critique of modernity, i.e., of modern capitalist society, on behalf of values and ideals of the past (precapitalist, premodern)*" (30; italics in original), and which still plays a major part in modern environmentalism.

Modern ecology is indebted to Romantic ecology, using its concept of cosmic interrelatedness as a metaphor of the web of life which constitutes the terrestrial ecosystem. It could be described by the characteristics that compose Lawrence Buell's checklist of environmentally-oriented texts. First, environmentally-oriented texts position the natural environment as more than a mere background to human action, suggesting that human history is influenced by nature. Second, these texts reveal an awareness of and respect for non-human interests. Third, they reveal an ethics of human

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responsibility for the natural environment. Fourth, environmentally-oriented texts understand the environment to be a continuous process and therefore subject to change (Buell 7-9).

Ecological sensibility and the experience of nature

In the following, the literary experience of nature will be presented in 'ecological order', i.e., according to its impact on the natural environment. The analysis will start with the acts of smelling and contemplating, which are the most environmentally-friendly forms of involvement with nature. This will be followed by a discussion of walking, the encounter with non-human animals, and finally, dwelling.

Giono's characters are gifted with a particularly sharp sense of smell that enables them to decipher the olfactory landscape around them. Like animals, they perceive odours which ordinary people cannot and therefore have a deeper relationship with the environment. Distrusting rationalism and sterile objectivity, Giono draws upon his senses as the only way to know and understand the world even if they mislead him. To prove the importance of his olfactory sense, Giono reports that one night he went to his library, where there was no electric light, and perceived a strong smell of wine although there were no bottles there. Nevertheless he insists, "It is not possible to err; my olfaction does not reason" (*Provence* 132). Later on, he realized that it was, in fact, three hyacinths whose scent filled the library. What Giono wants to prove with this anecdote is that sense experiences are superior to those of the intellect, even when they are mistaken. Apart from Giono himself, there are other champions of olfactory sensitivity. Jaume in the first novel *Colline* can smell water, the soldier Regotaz in *Le Grand Troupeau* smells a vixen, Antonio and Matelot are guided through the forest at night by the odour of trees, and Tringlot, the protagonist of the last novel *L'Iris de Suse*, like most of Giono's characters, is gifted with a heightened sense of smell that allows him to orient himself in and adapt to his environment. Olfaction, like the other senses, is a privileged way of experiencing the world, as well as acquiring pleasure from and interacting with the natural world, which is the home of Giono's characters. As Vignes writes, "Giono seems to believe in the possibility of a physical and carnal union with the world" (120).

Besides smelling, contemplating is a privileged way of environmental experience in the works of Giono, Yourcenar, and Gracq, all of whom place special emphasis on the depiction of scenery. Among their favourite landscapes are woodlands, mostly semi-wild places on the edge of society, which are equally cherished by nature lovers and wood choppers. In Giono's fiction, this conflict is often won by the loggers. However, one character compensates for the damage done by the loggers: Elzéard Bouffier, the protagonist of the short story *L'Homme qui plantait des arbres,* published in 1953. He is a simple shepherd who buries acorns in the highlands of Provence and little by little turns the desert into a Garden of Eden. Although the story is fiction, its hero has been praised by environmentalists as an example of good ecological practice , something that has enhanced Giono's image as 'green' writer, even though he never intended this text to

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contain an ecological message.[3] In fact, he meant his story to be a hymn to human achievement thanks to which "from now on this was a place where one wanted to live" (*L'Homme* 766).

Yourcenar's forests are admired and marvelled at by her protagonists, such as Hadrien, Zénon or Nathanaël. There even seems to be a genetic predisposition to love trees because Yourcenar's granduncle Octave Pirmez, a second-rate Belgian writer, considers them to be "green gods" (*Souvenirs pieux* 830) which have to be protected against the loggers. For him, as well as for the author herself, woodlands are sacred and therefore need to be conserved and worshipped. They are places where the mundane world has access to the transcendental, where the memory of prehistoric ages seems alive. Consequently, Octave calls a forest "temple" (*Souvenirs pieux* 831) and a poacher "profanator" (831). Yourcenar strongly identifies with all nature and therefore uses the personification of trees to highlight a bond with non-human nature, which reminisces on a heritage of Romantic organicism. Nathanaël, the most ecologically-minded of Yourcenar's characters, defends the cause of "these vigorous young brothers" (*Un homme obscur* 1040) because they are "incapable of escaping or of defending themselves" (958).[4] These anthropomorphic creatures are synonymous with Mother Nature and therefore in danger of those humans for whom they are just a resource to be exploited. In the face of perpetual ecological apocalypse, Yourcenar does not remain objective but polemicizes against cruelty against trees. This explains why the bombing of her grandparents' home, Mont-Noir, during World War I is considered a "disaster for humans and plants alike" (*Quoi? L'éternité* 1388). What Yourcenar wants to say is that not only humans were killed or suffered damage but, the green giants in the park of the manor house were victims as well. Summing up, one can say that in Yourcenar's works, trees are entities where spiritual and ecological discourses meet.

Unlike Yourcenar, Gracq tried not be associated with environmentalism. However, he confessed to having been influenced by German Romanticism and its philosophy of nature. Thus whenever woods appear in Gracq's prose, they evoke an atmosphere of magic and fairy tale. Castles and ruins, dark valleys and moonlit nights are Romantic motives that dominate his novels *Au château d'Argol*, *Un beau ténébreux* and *Un balcon en forêt,* as well as his play *Le Roi pêcheur* in which he pays homage to Wagner's *Parsifal.* Gracq was not interested in the aesthetic experiments in which the Romantics were involved, but felt strongly attracted to their search for a new mythology where nature would once again come into its own. In his literary manifesto "Pourquoi la

[3] Despite Giono's ecological sensibility, there is no evidence of his commitment to environmentalism. Even his fierce opposition to the construction of the nuclear power plant of Cadarache in 1961 was not caused by ecological preoccupations. In reality, he did not wish to see the beautiful landscape spoiled by this emblem of technological progress, which he hated more than anything else, and worried about the health consequences arising from the use of nuclear power. Although some critics underline Giono's environmentalism, his antimodernism contrasts with mainstream political ecology in France: "The French Greens arguably stood out among the world's environmentalists for their particularly enthusiastic embrace of modernity" (Bess 138).

[4] Yourcenar's veneration of forests and trees perpetuates elements of ancient pagan tree cults. See her letter to Jean Chalon dated 15th January, 1980, in which she writes, "Yes, trees are the worthiest of creatures and among those which deserve most to be loved" (*Lettres* 625).

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littérature respire mal," issued in 1960, Gracq declares that the modern age has caused a nostalgia for the Golden Age of mankind's union with nature, which is why "it is time to think again about this broken marriage" (*Préférences* 879). This quotation contains Gracq's literary programme, which is nothing less than the endeavour to overcome the culture-nature divide of the modern world by drawing upon Romantic ecology. In Gracq's literature, the woods provide a mythical space where the individual experiences the joy of rediscovering his or her roots by reconnecting with nature. Officer Grange, having spent several months with his platoon in the Ardennes, is a model of naturalization and even succeeds in crossing the line that separates man from nature. What he thinks is a subtle subversion of the ideals of humanism which in the works of Giono, Yourcenar and Gracq tends to include non-human nature: "Maybe I am already on the other side" (*Un balcon en forêt* 114). Once more the enthusiasm for nature is linked to the idea of Romantic organicism. In this respect, Gracq cannot deny his intellectual affinity with Giono and Yourcenar.

Under the premise that environmental destruction is mainly anthropogenic, it seems only too logical to dream of a biosphere devoid of human beings. This radical consequence contradicts the essence of humanism and is not seriously considered by the three authors. However, they meditate upon the possibility of a "world without us" that is reconquered by plants (Weisman n.p.). Giono's version of a human environment invaded by vegetation is conjured up in his paradigmatic essay "Destruction of Paris". He invokes the inhabitants of the city he hates, promising a greener and happier future:

> Come, come all of you! There will only be happiness for you when the tall trees break open the streets, when the weight of the lianas causes the Obelisk to break down and the Eiffel Tower to bend, when before the counters of the Louvre you hear nothing but the slight noise of the ripe jackets of chestnuts opening and of the wild seeds falling; the day when dazzled wild boars with trembling tails come out of the caves of the underground. (*Solitude de la pitié* 526)

Fascinated by the idea of a world that has once again become pure, i.e., showing no traces of civilization, Yourcenar, in turn, draws a positive image of the prehistoric woodlands that once covered Europe, thereby reviving the Romantic myth of the origin through this *regressio ad fontes*. Instead of referring to the forests teeming with wild animals, she highlights the peace and silence that dominate in the unspoiled environment:

> Let us rather contemplate this world which is not yet full of humans, these few miles of forest severed by heaths which stretch out almost without interruption from Portugal to Norway, from the dunes to the future Russian steppes. Let us recreate within us this green ocean, which is not immobile like three quarters of our representations of the past but moving, changing as the hours, the days and the seasons pass and flow on without having been computed by our calendars and our clocks. (*Archives du Nord* 955-56)

However chaotic and unliveable this vast primeval environment may be, there is no space for man, who remains the odd one out wherever he appears.[5]

[5] The most visible expression of Yourcenar's misanthropy is a passage in *Archives du Nord* where she calls *Homo sapiens* "the king of predators, the woodcutter of animals and the killer of trees" and also "wolfman, foxman, beaverman" to highlight man's extraordinary hunting skills (*Archives du Nord* 957).

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Believing that one day plants will reconquer the space inhabited by man and erase the traces of civilization, Gracq wonders what Paris would be like if grass covered the flight of steps of the Opera, if "the bell of a *real* cow" could be heard and if the whole urban sprawl were suddenly transformed into "a *prairie green* ocean more perfect than nature" (*Liberté grande* 268; italics in original). In contrast to Giono's dislike of cities, a paradigm of modern French pastoral, Gracq enjoys strolling around urban areas, preferably on the outskirts, where he is constantly on the lookout for overgrown gardens, wastelands, and ruined houses, i.e., wilderness reconquering civilization.[6] Like Yourcenar, Gracq welcomes the idea that our monuments will disappear behind rampant plants, devoured by the "green leprosy" that will triumph over the stones to produce hybrid ecosystems where the dichotomy of culture and nature is undone (*Liberté grande* 316). This explains why Gracq regrets being unable to visit the ancient city of Rome that Goethe, Byron or Stendhal knew, but also why Aldo, the hero of his novel *Le Rivage des Syrtes* is fascinated by the ruins of the sunken city of Sagra. For Gracq, a true disciple of Oswald Spengler, the decline of empires and nations and the return to an era when "beasts talked to humans" (*La Route*) are good things because they will allow the earth to rejuvenate, a theory that is exemplified in *La route* and *Le Rivage des Syrtes*: "This [= the end of civilization] is called dying the good death" (*Rivage des Syrtes* 835). Gracq's Golden Age, like that of the Romantics, is in the distant past when humans and non-humans were still close enough to communicate with one another.

Dreams of green wilderness are one way of coping with "toxic anthropocentrism" (Curry 67); returning to the desert is another. Giono counts as one of the few authors of French modernism who deals with the confrontation of the individual with an environment hostile to man. As W.D. Redfern points out, "In the country of notoriously *indoor* fiction and mainly psychological landscapes, Giono's private world includes the great outdoors" (*The Private World of Jean Giono* 191). Giono's heroes are confronted with wild nature mainly in the mountains and highlands of Haute-Provence which the writer visited for the first time when he was child—first impressions which exerted strong and lasting effects. He writes, "I gained experience in a Provence which was hardly known, poor, far away from roads, a land luckily without tourists, still drenched from the waters of the deluge" (*L'Eau vive* 104-5).

This fictional portrait of an antediluvian pristine landscape certainly differs from the territory the writer knew in his lifetime and has little in common with the vibrant lavender fields appearing in Van Gogh's paintings or in glossy brochures made for mass tourism. Giono's depictions of landscapes of the past, as well as the revival of the old ways, reveal his nostalgia for origins, so typical of Romantic *Weltanschauung.* Yet his

[6] Gracq's liking for buildings and cities reconquered by nature is probably inspired by Oswald Spengler's biological vision of history. In *Der Untergang des Abendlande,* he claims that civilizations, just like organisms, go through a life cycle and will disappear one day: "The huge city of Tenochtitlan fell to pieces, in the jungles of Yucatan the big cities of the Mayan empires are close to one another and quickly fall victim to vegetation" (*Der Untergang des Abendlandes* 607). In an interview with Jean-Louis Tissier, Gracq calls this book "extremely exciting" (*Entretiens* 1195). Gracq prefigures Gilles Clément's concept of the "third landscape," which designates interstitial landscapes, such as wastelands and abandoned areas. No longer used by humans, these spaces form a new kind of wilderness (*Manifeste du Tiers Paysage n.p.*).

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depictions are not ecological statements in a modern sense, all the more so as the Provence of his novels and essays has remained mostly untouched by the ecological crisis.

Giono's enthusiasm for the barren Provençal plateaus gives rise to fictional counter-models of a pre-war France conquered by capitalism and to fictional environments where only the physically toughest can survive. Yourcenar's going back to the beginning of human time reflects her "liking of extreme frontiers", as she confesses in an interview with Jean Montalbetti, and provides an escape for her cultural pessimism (*Portrait d'une voix* 195). That is why she notes, "Among the most stirring landscapes I know are those of certain fjords of Alaska and of Norway in spring" (*Le Temps, ce grand sculpteur* 406).[7] Thanks to her exile in North America, the Belgian-born writer gets in touch with the sublime as it is incarnated by wild landscapes, an experience that is so new and powerful that it shatters her conception of nature. Yourcenar suddenly realizes that there are environments that have never been interfered with. It is in the far north of the American continent that she becomes aware of the true dimension of the individual in contrast with the awe-inspiring majesty of mountains and glaciers.[8] In a letter to Jeanne Carayon dated July 6, 1977, the author formulates her impressions of a journey to Alaska but then admits the difficulties in finding appropriate expression: "How shall I speak about the beauty of these immense landscapes still almost unviolated (for how long?)" (*Lettres* 552). She continues to draw upon examples taken from Rimbaud, Vigny, Baudelaire, and Hugo to express what is "actually *indescribable*" (552). The aesthetic doubts suggested in this quotation are completed by the allusion to anthropogenic environmental change in brackets. By asking how long this fragile Arctic ecosystem will continue to exist, she raises the question of human responsibility and thus manifests an authentic ecological awareness that goes beyond Romantic musings on the entanglement of humanity in cosmic relationships.

Landscapes that have not been reached yet by the upheavals of history are given special attention in Gracq's writings too. Similar to Giono, he feels strongly attracted to vast grasslands which can be encompassed from an elevated standpoint.[9] According to Edward O. Wilson, the liking for panoramas developed at the time when Homo sapiens roamed the savannah:

> They [= people] like a long depth of view across a relatively smooth, grassy ground surface dotted with trees and copses. They want to be near a body of water, whether ocean, lake, river, or stream. They try to place their habitations on a prominence, from which they can safely scan the savannah and watery environment. (*The Future of Life* 134)

For Albrecht Koschorke, "the paradigm of the panoramic view" characterizes the perception of nature from around 1800 through the 19th century and is typical of Romantic landscapes (*Die Geschichte des Horizonts* 178). Among the various landscapes

[7] See also *Sources II* 231.

[8] For details on Yourcenar's American years see Deprez 2009.

[9] Gracq distinguishes between myopic and hypermetropic writers, that is, those who have a passion for tiny natural objects and those who prefer to depict landscapes: "I am personally rather interested in panoramas, vast landscapes, and if I have to take a walk and if I have the choice, I am sure to take a path on a ridge in order to have views" (*Entretiens* 1205).

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that fulfil Gracq's aesthetic expectations are the limestone plateaus of the French Massif Central, the Spanish Meseta, and the fictitious highlands of the Sertalejo in the Andes. However, it is while exploring steppe-like landscapes that "a euphoric relationship between man and the world" is generated (Monballin 146). Gracq's visual pleasure turns into physical joy amidst impressive scenery, triggering a "violent desire to run with the air on the barren plateaus" (*Carnets du grand chemin* 957). This is a case where aesthetic hedonism turns into what Gernot Böhme calls "an ecological aesthetics of nature" which translates the "bodily and sensual experience that a human makes in relation to a specific place in nature where he works, lives and moves around" (Böhme 12). When Gracq gives up writing fiction in favour of non-fiction, the characters who lack psychological depth and are subordinated to the landscape disappear, and the author himself now turns into the upright figure contemplating nature scenes that are often located at the edge of civilization, where the observer is invited to mingle with the universe.

The rambler's encounters with the earth are narcissistic, excluding the presence of a companion with whom to share the joy of deciphering the topography of a specific area. "Silence" and "solitude", probably Gracq's favourite themes, are the prerequisites of profound outdoor experience, which can only take place beyond the limits of human society. I therefore agree with Alain-Michel Boyer, who posits that Gracq's characters "dream of an earth capable of freeing itself, of cleansing itself of its human weight so that it can find again a mythical original innocence" (14-15). Gracq's characters' yearnings are deeply Romantic.

The perception of the environment via the senses normally excludes direct contact with material nature and is therefore the most ecological way of relating to a place. In addition to smelling and contemplating, walking allows humans to immediately experience nature without harming it. Giono and most of his characters are hardy hikers and prove that this type of movement can be more satisfying than travelling on the motorway. The landscape reveals its beauty only to those willing to discover it by walking. This archaic method of exploring nature is the antithesis to the alienating world of technology, which has turned man into a stranger in his natural environment. Giono resorts to irony, his favourite rhetorical weapon against modern society, to praise the advantages of using one's feet: "Walking or rather the process of walking means transforming oneself into a magnifying glass or a telescope" (*L'Eau vive* 206). Giono literally walks in the footsteps of the Romantics who, like himself, appreciated being in close contact with nature while travelling the roads of Europe.

Gracq and his characters are likewise addicted to a peripatetic lifestyle. In his novels, the protagonists walk around while searching the horizon—usually a border—for signs of things to come. In other words, it is not the psyche that determines the characters' fate but the landscape. The situation is different in Gracq's notebooks and travel journals. After giving up writing fiction, Gracq mainly dedicates himself to translating landscape into literature. Hence, there is no doubt as to the importance of rambling which precedes the act of creation: "Every great landscape is an invitation to possess it through walking" (*En lisant en écrivant* 616). This kind of peaceful invasion of the environment in search of aesthetic pleasure has almost no ecological impact

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compared to other forms of human activity. Gracq sticks to walking till he buys his first car and continues to leisurely travel around the beloved French countryside. Later on, the once indefatigable hiker metamorphoses into a gentleman stroller who takes pleasure in visiting parks and the outskirts where rural areas touch the urban sprawl. As Gracq prefers contemplation to action, walking remains the most immediate form of encountering nature throughout his works. From an environmental perspective, Gracq's literature could be interpreted as a plea for non-intervention into and respect for the natural word, which is best illustrated by the sentence: "So many hands to transform this world, and so few glances to contemplate it" (*Lettrines* 210). What he aims at is to contemplate the face of the earth which the trained geographer tries to decipher like a coded text. Instead of going on field trips, Gracq makes excursions to explore "the habitable world" (*Liberté grande* 306), i.e. a planet that has managed to preserve its beauty and ecological stability despite all the harm that has been done to it. In this respect, Gracq's writings contrast with Yourcenar's, which teem with apocalyptic rhetoric, warning readers against the imminent collapse of the planetary ecosystem.

Smelling, contemplating and walking are not the only modes of connecting with nature and overcoming the anthropocentric isolation modern humankind lives in. In his works, Giono constantly undermines the culture-nature dichotomy by naturalizing his characters. Giono's characters hunt, kill and devour animals and rarely defend their right to live. Through the use of metaphors, similes and personification, Giono makes certain characters look and behave like animals and underscores the fact that they do not hold a privileged position within the great chain of being. By anthropomorphizing animals and zoomorphizing humans, Giono blurs the human-animal boundary, counteracts speciesism and highlights the friendship between man and beast. The difference between these two ontological realms is summarized by the metaphor of "the great barrier", which the author tries in vain to cross (*Solitude de la pitié* 521-23). In an essay entitled "La grande barrière", Giono saves an injured rabbit and realizes that the animal is terrorized by the human being who is trying to help it. Unable to understand Giono's intention, the rabbit finally dies in his hands and Giono has to accept that "a great barrier separated us" (*Solitude de la pitié* 523). Giono is unable to overcome the human-animal divide which in his fiction, however, becomes unstable. So when the shepherds gather to celebrate Mother Earth, the most experienced shepherd, who is called Sarde, speaks on behalf of his companions, declaring triumphantly, "They are there, those who have jumped over the barrier! [...] Can you hear us, Earth? We are there, we, the shepherds!" (*Le Serpent d'étoiles* 135). These characters, who live in a fictional preindustrial society, fulfil the Romantic ideal of continuity between humans and non-humans, which the writer himself did not manage to live up to.

In general, people who live in close connection with their environment and are highly sensitive to its secret life manage to cross the dividing line between nature and culture. Sometimes these exceptional individuals speak the language of the beasts, which is the case of Maudru in *Le Chant du monde* (334) or Bobi in *Que ma joie demeure* (535), and occasionally animals communicate with each other like the ram and the stag in the latter novel (495). These examples again illustrate the influence of Greco-Roman mythology and Romanticism on Giono's writings. It is not until Bobi persuades the

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highland farmers to plant hedgerows along their fields and scatters grains to feed the birds that Romantic ecology is transcended in order to consider the interests of non-human animals. By defending animal rights, Bobi not only differs from the rural population but also proves to be Giono's most eminent supporter of environmental ethics.

In Yourcenar's works, all beings, including animals, can be the object of human sympathy. Embedded in the cycle of life and death, man is prone to identify with the suffering of his fellow creatures which have an equal right to life. Among the characters created by Yourcenar, Nathanaël, the humble protagonist of the short novel *Un homme obscur*, set in seventeenth-century Holland, most convincingly embodies this biocentric credo. Sent as a gamekeeper to an almost deserted Frisian island by his Dutch master, he has plenty of leisure to muse upon the order of nature, realizing that "child or old man, man or woman, animal or biped who talk and work with their hands, they all shared the experience of misfortune and the sweetness of existence" (*Un homme obscur* 1036). In the course of his stay on the island, Nathanaël lapses into some kind of ecological mysticism, which makes him sympathize even with trees, "these vigorous young brothers" (1040), as he sees them lying around, uprooted by a storm the night before.

Yourcenar, who repeatedly complained about the various forms of torture inflicted on animals, is particularly fond of them. She wrote several essays denouncing human cruelty against these creatures which, just like Emperor Hadrian, the hero of one of her novels, she "sometimes secretly preferred to humans" (*Mémoires d'Hadrien* 289). Apart from dogs, wild animals such as stags and moose are given special attention in her works and are compared to gods (*Quoi? L'éternité* 1328; *Lettres* 552), just like dolphins (*Quoi? L'éternité* 1375).

Whether they be wildlife or pets, animals are morally equal or superior to human beings according to Yourcenar, who, as Lucile Desblache puts it, evolves "towards an increasingly 'osmotic' conception of the species where none dominates" (151). Such a comparison relativizes the role of humans in the universe and seems to make sense for Nathanaël who searches for "resemblances between animals and man" (*Un homme obscur* 1023). Convinced of the kinship of all living beings, Yourcenar proves to be anti-speciesist when she poses the rhetorical question, "And why not equality of all beings regardless of species?" (*Lettres* 581). Claiming our proximity to other forms of life, she suggests the possibility of communicating with other animate beings: "There is nothing I have loved more than these encounters over the wall of species; the bird which talks to you or sits down on your hand, the squirrel which is not too scared, the friendly dog" (*Sources II* 249). These remarks sound like an echo of Giono's shepherd climbing over the "grande barrier", which again reminds us of the Romantics' endeavour to re-establish the original union of man and nature.

Only against the backdrop of such an attitude to the non-human world can we understand Yourcenar's bold thought experiments that are meant to bring about a new understanding of the endless web of relations in which we are involved: "By the way, you can, if you want, be friends with animals, plants or stones [...]" (*Les yeux ouverts* 307). By extending the human self to non-human nature and the whole cosmos, Yourcenar transcends her biocentrism to attain a more encompassing ecocentric

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position, which allows her to overcome the modern alienation of humans and nature. According to Konrad Ott, this branch of environmental ethics "attaches intrinsic value to all individual living beings *and* all ecosystems" (140). Furthermore, ecocentrism stresses the relatedness of animate and inanimate nature, which means that "humankind is an element within rather than the reason to be of natural systems" (Oelschlaeger 294). Thus, the subject is no longer an isolated entity surrounded by a hostile environment but merges with the biosphere, which is his real home. Yourcenar asks in this respect by referring to Novalis, "I do not know why mankind is always said to be set apart from the rest of Creation. Animals, plants, and stones, stars and the air, do they not equally form part of humanity?" (*Sources II* 331).[10] However, Yourcenar goes beyond Romantic ecology because, unlike Nathanaël, who simply identifies with Earth others, she defends biocentric equality, a major topic of modern environmental discourse.

The wish to mingle with nature or the whole universe is also true of some of Gracq's landscape meditations and once more shows the strong impact of Romanticism on modern ecological sensibility. As an admirer of Novalis,[11] Gracq cannot deny nostalgia for the time when man was involved in an ongoing dialogue with the cosmos whose forces permeated the whole world. Remains of this all-pervading magical reality appear in Gracq's fragmentary travel sketches. For instance, roaming the Dutch part of Flanders, he immerses himself in prairies stretching out to the horizon. Scattered cows, deserted villages and deep silence fill the grass-grown space of this landscape, where man's presence is hardly perceivable. It is there that he introduces the concept of the "human plant" (*Liberté grande* 319). By resorting to this metaphor, Gracq designates our rootedness in the world despite modern nomadism, suggesting that our bond with the natural world has never been severed. In reality we have always belonged to the earth and remained "a drop among the drops, pressed out for a moment from the soft sponge of the earth before being absorbed again" (320). This type of nature meditation reveals the writer's Romantic consciousness of the interrelatedness of all things without leading to the formulation of an environmental ethics.

Dwelling constitutes the least environmentally-friendly way of relating to nature and is a leitmotif of Giono, Yourcenar, and Gracq. Giono's fiction is predominantly set in a mythical Provence which is inhabited by "these men who carry the magnetism of the earth" (*Solitude de la pitié* 528). Far from urban culture and degenerated urbanites, these rural folks distinguish themselves by their pre-modern way of life which is dominated by intuition, common sense, self-sufficiency, and the constant interaction with nature. Giono is full of praise for these countrymen, who are so perfectly integrated with their environment that he declares: "You belong to everything" (*Les Vraies Richesses* 250). Their archaic lifestyle is full of hardships and material deprivation, and yet it offers "the true riches" of personal fulfilment to those who are willing to collaborate with nature.[12] Giono's rural cosmos is not devoid of conflicts and human

[10] I could not find the source of Yourcenar's quotation from Novalis. However, a passage from his *Heinrich von Ofterdingen* is an analogous example of Novalis' organicism: "Humans, animals, plants, stones and stars, elements, sounds, colours come together like one family, act and talk like one race" (217).

[11] See his essay "Novalis et 'Henri d'Ofterdingen'" (*Préférences* 983-1000).

[12] In general, Giono's characters know how to collaborate with nature and succeed in surviving in surroundings which are very inhospitable for humans. However, two exceptions can be noted. In *Colline*,

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tragedies because he knows that "whoever searches for Eden will not find it anywhere" (*Le Poids du ciel* 482).

Like Giono, Yourcenar believes that the countryside is the ideal place to live. Her memoirs give a vivid insight in what country life was like for the members of her aristocratic family. As she explains in *Quoi? L'éternité*, she grew up in a manor house near the Franco-Belgian border, an area which is described as an Arcadian idyll. After immigrating to the United States in 1939, she settled down in Mount Desert Island in Maine where she bought a wooden house surrounded by trees and meadows. Especially in her correspondence, she is enthusiastic about the beauty of her garden and the seasonal changes in vegetation. Like Giono, she is "at odds with all big cities" and only leaves the country to travel abroad (*Lettres* 126).

Gracq, who describes his life as "a long hesitation, never really overcome, between the city and the country", worked as a teacher in Paris and used to spend his holidays in his birthplace Saint-Florent-le-Vieil (*La Forme d'une ville* 792-93). His writings are almost exclusively set in the French countryside, where he grew up and got to know the pre-modern way of life of people who, to quote Boyer, "still lived in total harmony with the plant and the beast" (47). The memory of the landscape of his childhood and the stability of rural culture, which had remained the same for centuries, also shaped his imagination: "My books are in general non-urban–without necessarily being, at least I hope so, rural or regionalist"—another parallel with Giono (*Entretiens* 1263).

Ecological sensibility and the good life

After investigating ecological awareness as a condition of the experience of nature, it will be explored as a manifestation of search for the good life. The latter aims at the implementation of "strategies based on green cultural change," as Derek Wall put it, and will be identified *ex negativo* through the critique of anthropocentrism, technology, progress, capitalism, and consumerism (120).[13]

A distinctive feature of the writers dealt with here is their criticism of modern civilization. Giono, Yourcenar, and to a lesser degree, Gracq denounce the destructive impact of anthropocentrism on the environment. They all prove to be very sensitive to the despoliation of the French landscape after World War II due to the common effort of rebuilding Europe and consider this a loss of the quality of life. The development of the stricken economy once peace had been brought to the continent led to the construction of highways, extensive urbanization and the transition from traditional farming methods to the industrialization of agriculture with its multiple impacts on the environment. At the same time, factories were built or extended to meet the growing demand of goods

the peasant community is punished by nature for their exploitation of the land; in *Batailles dans la montagne*, Giono depicts villagers fighting against the blind forces of nature, i.e.,. a flood caused by a melting glacier.

[13] Robert and Edward Skidelsky propose the term "good-life environmentalism" to designate the effort to "promote 'green' ways of life not for nature's sake or for future generations' sake but for *our* sake" (*How Much is Enough?* 141). However, its anthropocentric focus contrasts with the non-anthropocentric attitude inherent in the works of Giono, Yourcenar and Gracq.

and thus changed the face of *la douce France*, the country where life used to be sweet. The wish to return to the status quo ante of a landscape, often expressed by Giono and Gracq, is typical of their Romantic *Weltanschauung*. However, trying to preserve the beauty of landscapes is also a case of aesthetic preservationism[14] and insofar ecologically significant. In other words, as soon as landscape perception is not just an aesthetic activity but a mode of expressing "affective participation in the perceived object," this must be considered an ecological aesthetics of nature according to Böhme (10). Giono's and Gracq's nostalgia for the pre-war French countryside is an emotional and therefore ecological response to environmental aesthetics.

What all three authors have in common sounds like an elegy for the lost beauty of the environment they used to enjoy in the past. Giono critiques, above all, architects and building contractors, both speculators, who destroy ancient monuments and picturesque sites in order to make profit. For this reason he remarks in one of his chronicles, "I sighed when I thought that the country would be entirely disfigured" (*Les terrasses de l'île d'Elbe* 22). He complains because the traces of human intervention are particularly visible along the important waterways of Provence. Its longest river, the Rhône, has been regulated and so has the Durance because of the construction of power plants by the state company Électricité de France. "Before Serre-Ponçon and all the manipulations by the EDF, it used to be a proud alpine torrent: its waters resembled a herd of horses. It is now a river full of dust and insects" (*Provence* 215). The balance that Giono strikes at the end of his life reveals his disillusion concerning progress: "Things are changing with extraordinary speed before our eyes. And one cannot always pretend that this change is progress. Our 'beautiful' creations can be counted on one hand, our 'destructions' are countless" (280). Giono repudiates progress because it threatens the human values of rural society and the 'beauty' of country life. The destructions he points out are not only cultural but also environmental, as the example of the Rhône proves. However, he does not mention pollution or the necessity of protecting precious ecosystems and biodiversity because he is not yet influenced by the environmental discourse that reached France after his death in 1970.

Yourcenar, who spent most of her childhood in the countryside of Northern France, immigrated to the United States in 1939 and settled down on Mount Desert Island in Maine, which looked very much like the rural Eden where she had grown up. Although living comfortably in her pastoral retreat, she travelled widely, visiting all continents except Australia and Antarctica. In the diary she kept at the end of her life, she makes it clear how much she suffered from the uglification of the places to which she felt very strong emotional ties. The entries are extremely concise and fragmentary, as if the impressions were too painful to be described in detail. "The hideous entrance to the cities. Yokohama worse than Paris. The ugliness and beauty of Tokyo / Ugliness of Bangkok. Ugliness of Athens / The rest of the threatened beauty" (*Les trente-trois noms de Dieu* 36). Throughout her works—and most notably in her non-fiction—the tone becomes mournful whenever the author revisits places that meant a lot to her in her youth and that have changed beyond recognition or vanished since. Therefore, she

[14] For a detailed discussion of the concept of aesthetic preservationism see John Andrew Fisher's article "Aesthetics" (Fisher 264-276).

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legitimately laments that "our century is that of building contractors" (*Le Tour de la prison* 627). Yourcenar resorts to apocalyptic rhetoric to denounce the damage done to nature and to call upon her fellow human beings to change their way of life.

Gracq, a keen observer of the morphology of the earth, normally withholds emotions when he translates visual perceptions into literature. Yet he allows himself to deliver harsh aesthetic judgments if the pleasure of contemplation is disturbed by an eyesore. In his essay "La Forme d'une ville," he gives a detailed account of the metamorphoses of Nantes, where he attended boarding school before World War II. Visiting the seaport and its surroundings some forty years later, he is struck by the changes the cityscape has undergone and appalled by "the taluses, the tumuli, the trenches, the brutal disembowelments of the bulldozer which form an integral part of the aspect of today's countryside" ("La Forme d'une ville" 865). Oscillating between the outskirts of Nantes, which were the pastoral landscape in his youth, and the city centre, Gracq once again realizes how much the French countryside has changed due to human intervention. Again, his sticking to the ideal of the historic landscape is motivated by aesthetic and sentimental reasons and not environmental concerns such as the loss of biodiversity or ecosystemic disequilibrium.

An arduous and passionate rambler in his youth, Gracq retained countless images of sceneries he discovered on his trips—mostly across France—and published them from 1967 on, that is, in the middle of *Les Trente Glorieuses* (translated as, "The Glorious Thirties"), a period of unprecedented economic prosperity, which lasted from 1945 to 1975. It is little wonder that some of the cherished places were no longer there when Gracq returned to them in his old age. "Around me not only the shape of the cities but even the face of the earth has changed: soon nothing will be left of what I feasted my eyes on—with such friendship, such great affection. Let us stop these jeremiads"[15] (*Lettrines 2* 281).[16] In contrast to Giono and Yourcenar, Gracq tries to display stoic calm in the face of the degradation of the French countryside, where he has travelled intensively so that one can share the opinion of Bernhild Boie, who declares, "The earth, even what has become of it, has remained habitable for him [= Gracq]" (1345). Gracq complains about the aesthetic degradation of the world but does not seem to be worried about environmental problems which haunt Yourcenar, who lives in a perpetual ecological apocalypse. In other words, landscape destruction as one side-effect of the ecological crisis mainly affects Gracq's aesthetic sensibility whereas it poses an existential threat to Yourcenar, whose world has come out of balance.

Another side-effect of anthropocentrism is pollution, which in Giono's opinion is caused by industry. Those most affected by toxic emissions are the workers, who suffer from so-called "factory lungs" ("Préface" 155), a term coined by the writer obviously associating their fate with the gassed soldiers in the trenches of World War I. Giono, who was committed to communism and pacifism, not only implicitly criticizes the capitalist

[15] See also his refusal of environmental rhetoric in the same context: "But let's leave aside these ecological ruminations" (*La Forme d'une ville* 834).

[16] Gracq, who is only incidentally interested in cities, is aware of the fact that they have changed, too, since his childhood and youth. Mourning the bygone beauty of the world is another manifestation of what Durands calls "the Romanticism of loss" (*Les métamorphoses de l'artiste* 419).

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mode of production but also expresses genuine sensitivity to environmental justice in the case of the factory workers.

Feeling solidarity with the average man on the street, Giono uses his eloquence to protest against the construction of the nuclear energy research centre in Cadarache (near Marseille) in 1961. Giono's opposition to the plant is motivated by his concern about environmental risks but also his technophobia. He is opposed to technology because it tends to enslave humans and also because it is a symbol of modernity, which, as a true Romantic, he is bound to reject. Although the engineers guarantee that there will not be any health risks once the plant is operating, Giono ironically asks them why they are not building it on the Champs-Elysées since it is "harmless like all nuclear power stations" (*Provence* 287). Despite his worries, Cadarache is finally built and nuclear energy has played a major role in France to this day. It is interesting to note that ten years before "a group of activists based in Alsace organized France's first antinuclear demonstration", Giono fought against what was to become the most important nuclear power research centre of France (Bess 89).

For Yourcenar, purity and virginity are qualities she associates with the sacredness of nature.[17] This explains why her eco-discourse does not allow for irony, which belongs to the realm of the profane. Her attitude towards various forms of pollution demonstrates her sensibility to the ecological crisis which affects her *joie de vivre*. From acid rain to radioactive fallout and the thinning of the ozone layer, she does not omit any of the dangers in the atmosphere to which humans are permanently exposed and from which they cannot hide. Although the idea of globalization did not exist yet, Yourcenar considered the omnipresence of pollution to be a global issue. Once again she denunciates "those who have built this world where the air, the water, the earth, the foodstuffs, even the silence are polluted" (*Les yeux ouverts* 285). What seems to be irrational environmental alarmism becomes tangible when Yourcenar—a true heiress of pastoralism—enumerates the most polluted places, which are mega-cities such as "Pittsburgh, Sydney or Tokyo" (*Souvenirs pieux* 764). Searching for the origin of humankind's dysfunctional relation to nature, she finds out that even our ancestors spoiled the land: "They, too, had out of ignorance soiled the earth and abused it, but lacking a perfected technique, they had been prevented from going very far down this road" (764). In the end, for Yourcenar, the problem underlying pollution is not technology but human nature and its incapacity for moderation.

If the death of the environment forms part of Yourcenar's private eschatology, Gracq, as we have seen, does not despair in the face of the ecological crisis. On the contrary, his works constitute a highly lyrical praise of the beauties of the Earth. It is especially to his home country that he dedicated most of his non-fiction and probably the best of his prose. In the essay *Les Eaux étroites* the author recalls memories of boat trips on the River Èvre, an affluent of the Loire. Conjuring up the atmosphere of Poe's short story *The Domain of Arnheim*, Gracq compares the waterway to a green tunnel separated from the anthropogenic world. Thus the Èvre epitomizes a fairy-tale-like enclave in the countryside around the town of Saint-Florent in central France, where

[17] See Mircea Eliade: "For religious man, Nature is never exclusively 'natural'. It always holds a religious value" (101).

Gracq grew up. Despite the pastoral feel, the riverside landscape is still steeped in the time when the author portrays it, in the seventies. Gracq resists the temptation to idealize it: "Today pollution is likely to have depopulated the river like all the others but in my childhood going angling on the Èvre meant attacking big game: these waters which were the colour of liquorice were said to feed centenarian animals" (*Les Eaux étroites* 531).

Like the Èvre, the Rhône in Southern France is now "dead and dirty," confirming "the loss of noblesse which year after year man imposes on the world, that he soils" (*Lettrines 2* 259, 353-54). Obviously Gracq remains faithful to a poetics of realism and does not conceal the adverse effects of human activities on the environment. However, the painstaking documentation of the ecological transformations that have been brought about does not turn into an obsession like in Giono's or Yourcenar's case. Gracq is deeply rooted in the immanent and rarely falls prey to transcendental moods because even as an artist he is and remains a dweller in the physical world.

To sum up the critique of anthropocentrism, which implies a preference for the countryside and wild spaces, one can say that, while humanism posits the ethical perfectionism of human nature, Giono believes that humanity has made little moral progress and Yourcenar regards humans as a failure and consequently unable to progress morally and live in harmony with nature. Gracq, on the other hand, abstains from emitting moral verdicts but insists, like the other two authors, on the negative effects of human activity on the environment. Without insinuating that the only way of saving nature would be to ban man from the realm of nature or worse, to annihilate him, Giono, Yourcenar, and Gracq represent environments from which man has disappeared or into which he has never entered. No doubt the abolition of mankind would cure ecological problems, but it would also entail the end of art, literature, religion, and in short, civilization as a whole, the expressions to which these authors are precisely indebted. Therefore, the only remedy to ecological imbalance seems to be the non-anthropocentric ethic that the three authors share.

Giono, as a prophet of the good life, condemns the so-called achievements of technology because they stop people from having a direct experience of nature. In his literature, he turns out to be technophobic because "the machine will kill humans, joy, the balance and the civilization where it originates" (*Les Vraies Richesses* 202). Giono's communities of self-sufficient farmers use no machinery, no technology whatsoever, have no means of transportation other than horse-drawn carriages or donkeys, and live outside the capitalist economy. They do not only leave the slightest ecological footprint possible but are also examples of modern bioregional consciousness. This is in spite of the fact that the author had never heard of bioregionalist consciousness, though the return to the Earth movement in the thirties in France was prominent. This movement was, however, meant to promote local patriotism rather than ecological thought.

In Giono's opinion, the good life is not only threatened by technology but by progress, which is its cause. For him, "progress is just a shop full of prostheses", unable to promote human happiness, which consists of living in close union with nature and seeking the sensual experience of the natural world (*Les Héraclides* 125). In order to do

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this, one does not need sophisticated appliances but simply has to go for a walk in the countryside.

Giono's criticism of modern civilization is also aimed at capitalism. "The society based on money destroys the harvests, destroys the animals, destroys humans, destroys joy, destroys the real world, destroys peace, destroys the true riches" (*Les Vraies Richesses* 155). Giono knows that farmers burn their harvest to create artificial scarcity and keep prices high. He is revolted by the waste of crops and the destruction of food while people go hungry. In addition, he protests against the tendency of capitalism to turn everything into a commodity and to exploit the natural environment and humans. Giono is also aware of the correlation between capitalism and environmental justice when he remarks, "The worker is the only one who totally lives on the planet of misery and the suffering of the body" (*Les Vraies Richesses* 154). That is why he declares, "Capital does not have a fiercer enemy than I. I consider it an illness and I am sorry for those who have been infected by it" (*Le Poids du ciel* 504). By and large, Giono's attitude to society is downright technophobic, anti-progressive and anti-capitalist, characteristics that overlap with the ideology of the Greens who "generally advocate anti-corporate, anti-capitalist and left-wing policies" (Wall 57).

As for Yourcenar, she was a professed environmentalist, having written about and evoked ecological topics from the fifties on.[18] Far from occurring by chance, the awakening of this kind of sensibility can be attributed to her living in the United States, a country with a culture she rejected because she felt it did not have much to offer apart from business and consumerism. Profoundly materialistic, the New World produced mainly pollution, traffic, noise, and waste and therefore deserved to be criticized. Nevertheless, in her letter to Jean Lambert, dated September 23, 1956, the author tries to adopt a balanced stance. Talking about the United States, she mentions, "the urge to progress is grotesque when it expresses itself in terms of publicity, but it has remained sincere and efficient with certain people; despite the scandalous waste of resources, there is an extraordinarily beautiful natural environment once you manage to discover its secrets, which are not ours" (*Lettres* 125). On January 11, 1970, she mentions the protests against the war in Vietnam, condemning "governmental rhetoric, the abundance of cars, the television running continuously and easy money" (342). In the light of the enormous destruction caused by human beings and the general climate of the Cold War, she concludes fatalistically, "We live in a permanent catastrophe" (382). Struggling to adapt to the realities of the United States, she takes comfort in nature and is, at least in this respect, not disappointed.

Permeated with Greek culture, Yourcenar sticks to the ideal of a happy medium that modern civilization does not respect and that is responsible for massive environmental degradation. In the United States, Yourcenar is struck by how immoderately people live, something she manages to counteract by opting for a more self-sufficient lifestyle. She hates buying things she does not need and dreams of "a world where every living object, tree, animal, would be sacred and never destroyed, except with regret and because it is absolutely necessary" (*Source II* 240). In this same

[18] Yourcenar was an untiring defender of animal rights and a member of several environmental organizations.

notebook, she includes a list entitled, "Wishes," that reads in part like a manifesto of deep ecology destined to lay the foundations of a new society (see 239-41). Ideally, its members would be vegetarians, live to a large extent on subsistence farming, prefer cooperation to competition, and search for personal rather than economic growth. All these endeavours are meant to fight ecocide and result in one guiding principle. She explained to Pierrette Pompon-Bailhache in *Portrait d'une voix*, "Do not be a burden to the Earth. That's the main thing" (207). Yourcenar's art of living consists in a deontology that benefits both the individual and the environment while promoting the good life.

Conclusion

After a critical examination of various examples of environmental experience in the works of Giono, Yourcenar and Gracq, we can say that the three authors are, at least to some extent, ecologically oriented. Imbued with Romantic ecology, they have adopted the idea of cosmic organicism and kinship between humans and nature. In their works, they defend more or less implicitly the Romantic belief that there is a balance in nature that must not be upset by humans. As followers of the Romantic ideology, they praise pre-industrial civilization and cherish wild places. Moreover, they are critical of urban lifestyles and believe that the good life can only be found in the countryside. They also share a non-anthropocentric axiology insofar as they relativize the hegemony of the human species and castigate the harm that anthropogenic intervention has caused to the environment.

Giono stands out among these authors due to his affinity with pre-modern lifestyles. He condemns technology, technical progress and capitalism, which are typical of those with an affinity for Romantic ideology. While Giono's environmental sensibility[19] can be explained by this affiliation with Romantic ecology, he proves to be receptive to issues of environmental justice, especially in his critique of technology and capitalism. He thereby joins the heterogeneous field of French environmentalism, which has a common denominator in what Kerry H. Whiteside, "Only one of these categories—ecosocialism—fits the French case neatly" (12).

Faithful to the spirit of Romantic ecology, Yourcenar strongly identifies with non-human nature. However, she goes beyond Romantic ecological thinking by unconsciously following the teachings of deep ecology,[20] thus defending the environment, often polemically, in both theory and practice,[21] as well as expressing her preoccupation with the global ecological crisis. Moreover, Yourcenar's species egalitarianism and commitment to animal rights can be attributed to her biocentric awareness. In short, Yourcenar's writing exemplifies modern environmental ethics

[19] The relevance of the topic of nature for Giono has been noted by several critics. Vincent Borel published an article entitled "Giono, our first great environmental writer?" (33). Teresa Minhot, in turns, calls him emphatically "Jean Giono, environmental prophet" (95).
[20] For convergences with deep ecology, see Wagner 89-100.
[21] Here is just one example of Yourcenar's commitment: In 1983, she was awarded the Erasmus Prize, half of which she donated to the WWF, as she told Susha Guppy (*Portrait d'une voix* 391).

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because it makes us question our responsibility for the environment and the Earth, though it is not scientifically informed, similarly to H. D. Thoreau's literature.

Unlike Giono and Yourcenar, Gracq's ecological sensibility seems limited to environmental aesthetics. Gracq, an admirer of German Romanticism, manages to reinsert humans into the environment and to tune them into the universe. However, this attitude is not ecological in a modern sense because it does not relate the subject to other humans or to non-humans. In fact, Gracq's experience of nature is reflected in his writings by an oscillation between a purely aesthetic perception of scenery and an emotional involvement with the land and the landscape. Given this is more than an aesthetic relationship with the natural environment, we can agree with Alain-Michel Boyer, who claims, "By the way, is Gracq's relationship with the territory not a kind of loving relation with its attraction and antipathy?" (30). Due to this "emotional participation", we can say that Gracq's works manifest an ecological aesthetics of nature that is still Romantic insofar as the author does not develop a fully ethical relation to the land that aims at the preservation of "the integrity, stability, and beauty of the biotic community" (Böhme 10; Leopold 224-225). If we take into account Buell's typology of environmental texts, there is one criterion that corresponds to Gracq's literature: "*Some sense of the environment as a process rather than as a constant or a given is at least implicit in the text*" (Buell 8). In fact, Gracq regrets the urbanization of the French countryside and the transformation of its formerly rural pattern, an irritation that he finds difficult to conceal: "But let's stop this ecological rumination" (*La Forme d'une ville* 834). It is only on this point that he deserves to be called an ecologically-oriented writer, a fact that is confirmed by Suberchicot, who pretends that his literature "belongs to the specialized ecological writings" because of its emphasis on landscapes (46).

To summarize, we can conclude that in twentieth-century French literature, the experience of nature is not just an aesthetic or sentimental affair but also a matter of ecological sensibility. This discovery is all the more important as "it is not obvious to defend nature in France" (Jacob 12) and that the above mentioned authors, by encouraging their readers to cherish and protect the natural environment, contradict the common notion that "the French are basically not people who have a passion for nature", as Yourcenar claimed in a TV interview with Denise Bombardier (*Portrait d'une voix* 332).

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Editorial: Creative Writing and Arts

Isabel Hoving
University of Leiden

Is it an accident that there is so much water and sea in the visual art and creative writing in this issue on translation? Perhaps not; perhaps it is most acutely the sea coast and the rivers that make us aware of the presence of people at the other side, people who may speak different tongues. Water is also associated with fluidity, flexibility, and transformations. Françoise Lucas' wonderfully evocative photographs convey the materiality of transformation and exchange in a poetic way. The cover photograph is called "Residue under Division," and while the picture represents decaying paint textures on a ship, its title allows us to interpret it as a narrative of exchange, lost and lingering meanings. It gives a sense of the alienation and the beauty produced by translations. Photographer Françoise Lucas explicitly encourages a narrative reading, as she explains about these photographs, that were all taken from a larger series entitled *Sea Abstractions.* As she explains: "The photographs presented here were all taken in Brittany, France, were I come from. They are all framed to tell stories: the story of sea and sand, of sea and human beings, of sea and light, of sea and boats. In focussing on details, on texture, and on the work of nature and of human beings living by the sea, I try to express a poetic vision of the environment as I experience it. The titles that accompany the photographs also add a narrative signification to my visual work." Françoise Lucas (PhD University of Amsterdam, 1998) is Lecturer of French Literature and Culture and Teacher Trainer at the HAN University of Applied Sciences, Nijmegen, the Netherlands, and a photographer. http://francoiselucas.blogspot.nl/

A very different mood is expressed by the four intense water colors by Mª Luz González Rodríguez, that capture the sheer richness of the colours of water and sea. Her paintings explore the exuberant movement and danger, or the serene stillness of sea and waterscapes. Mª Luz González Rodríguez is associate professor in Literatures in English at the Universidad de la Laguna (Tenerife, Canary Islands).

In her last poem out of the four she allowed us to publish here, Izabel Brandão (poet and literary theorist at the Federal University of Alagaos) plays a subversive game with the traditional understanding of the sea as a site of loss, and as a beautiful and dangerous elsewhere. The poem refuses the division between sea and city, by claiming both: "This sea is mine/The city too." The other poems also play with the notion of fluidity and translation (the exchange between twins, the translation of the work of writing into the practice of cooking), but never collapse two worlds or meanings; it celebrates the plurality and interchange of views, as the source of creativity. These poems were translated by poet and critic Terry Gifford.

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The story "El mar de todos los mares"/"The Sea of All Seas" (José Manuel Marrero Henríquez, Universidad de Las Palmas de Gran Canaria) makes us witness the polyphonic variety of the widely differing experiences of the Gran Canaria seaside (the nature-loving tourist, the loud English football fan, the many young and old local inhabitants). But while the story highlights the deep gaps between conflicting worlds, the fact that it is presented in two languages invites its readers to adopt different lenses to savour these linguistic and cultural differences, and perhaps even bridge the gaps. The translation is by Ellen Skowronski.

An even more radical experiment with translation follows in the poetry by Julia Barella (Universidad de Alcalá). Her "Mujer Azul" is presented in four different languages. In four languages, the blue woman shares her celebration of life, and the rich sounds of her four different articulations add to the sense of vitality, multiplicity, and creativity. The final words are for Juan Ignacio Oliva (Universidad de La Laguna). His poem shows that transcendence and transformation can be most exquisitely expressed in poetry.

Variations, transformations, translations: the stuff of poetry, nature, life.

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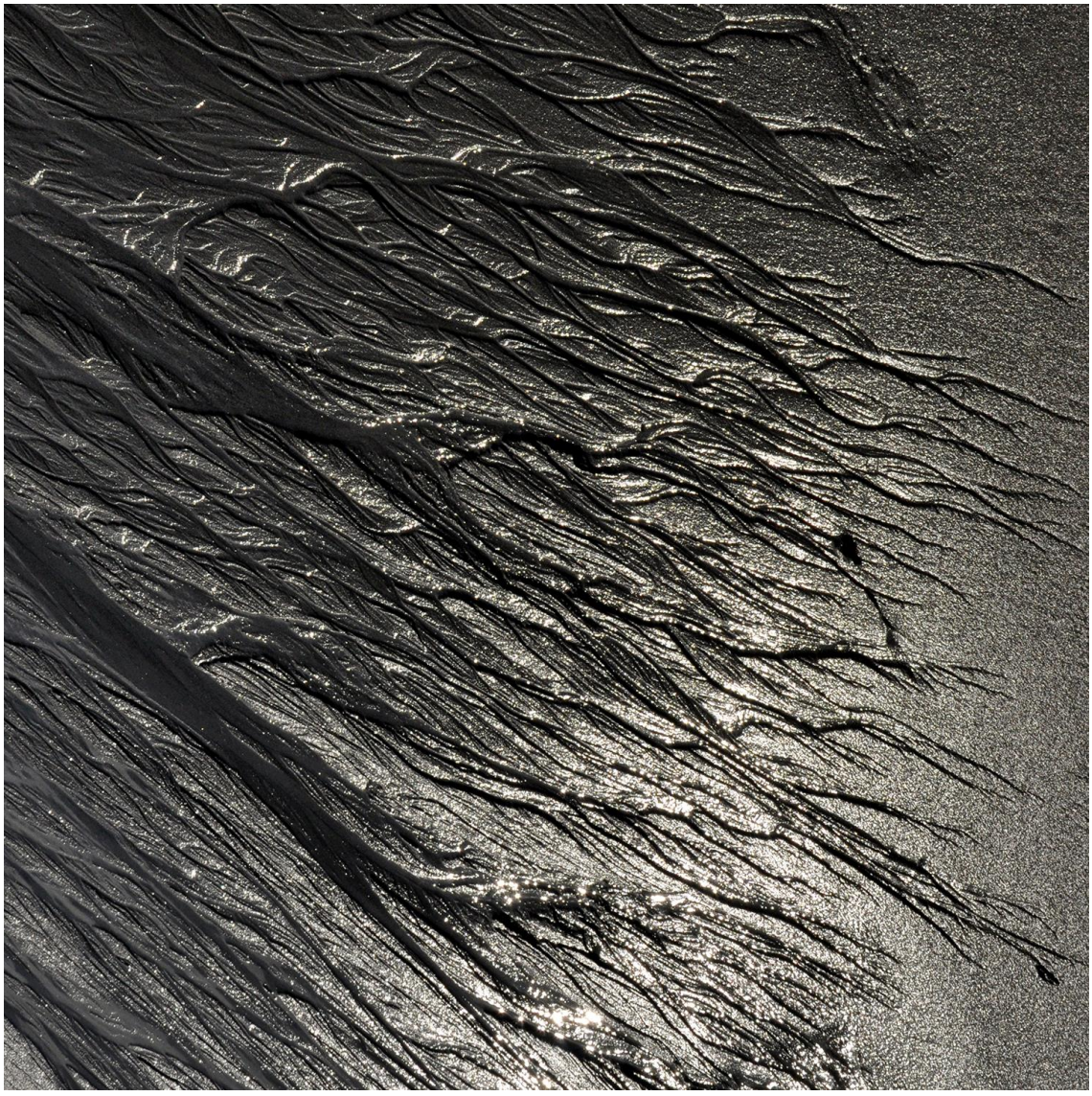
Sea of Abstractions

Françoise Lucas



The Collective Work of Artifice

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Autobiography

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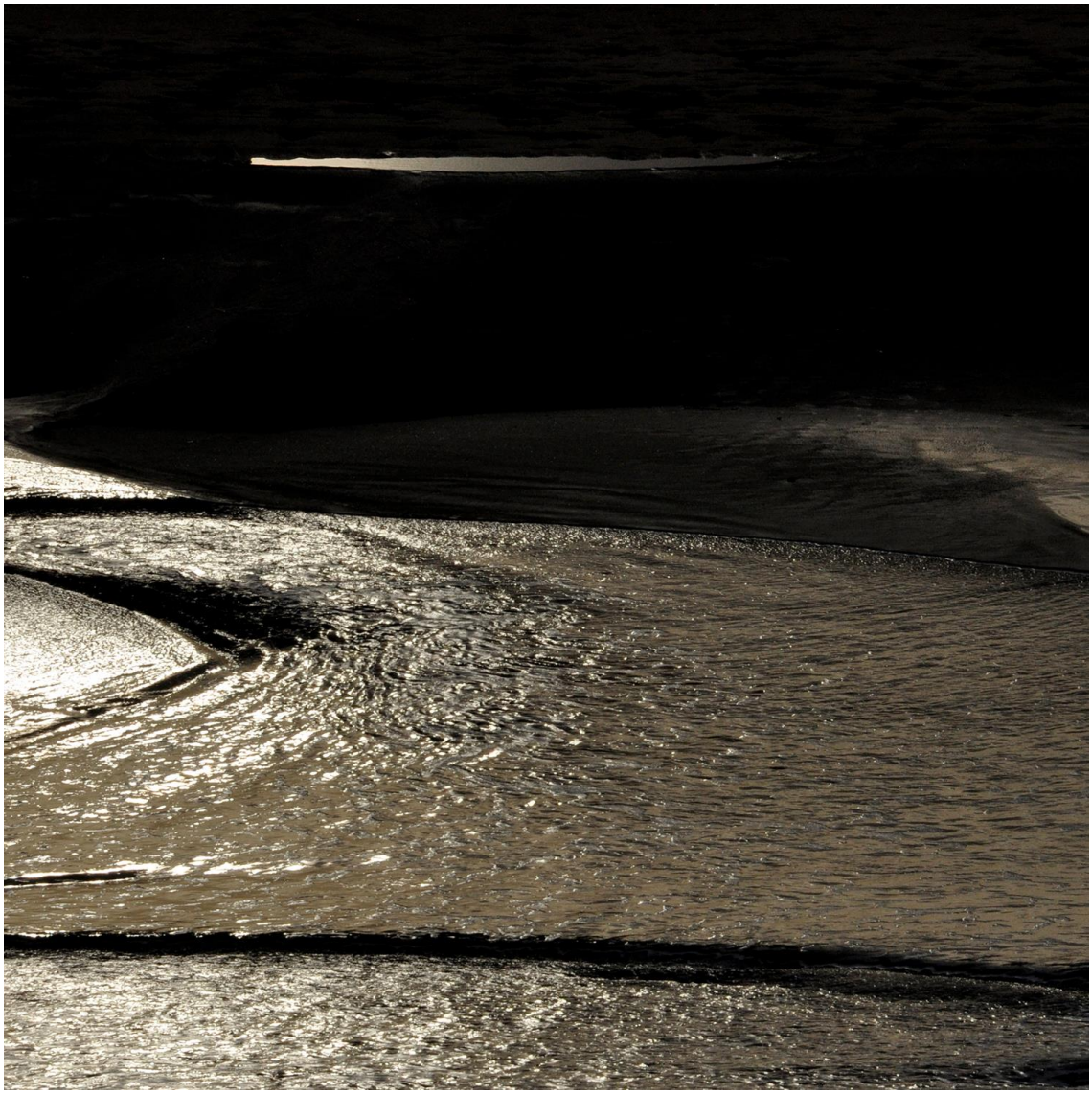

Sea

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Elements

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Discourses

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Fargo

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The Sea

Mª Luz González Rodríguez
Universidad de La Laguna

Swell
Watercolor on Arches paper (31cm x 41cm)

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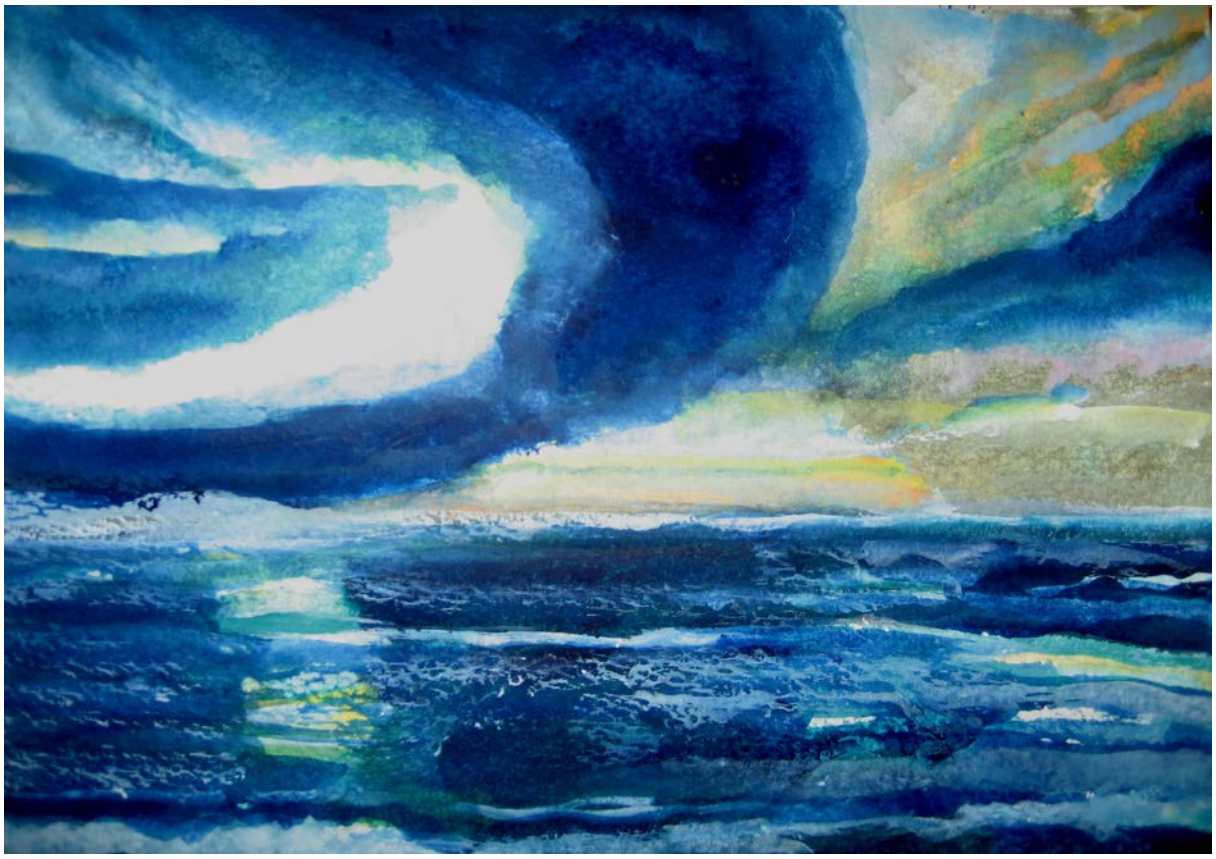

Danger
Watercolor on Arches paper (31cm x 41cm)

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North Sea
Watercolor on Arches paper (31cm x 41cm)

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Solitude
Watercolor on Arches paper (31cm x 41cm)

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Four Poems

Izabel Brandão
Translated by Terry Gifford

Earth Twins

I'm not like you,
my twin.
Our breathing blood
was spilt in the wind
that split your soul from mine.

Open your mouth, my twin,
give me the kiss of life
that feeds with warmth
the frail breath
of my soul without yours.

Despite our differences,
my twin,
we can intertwine our fingers
and our hope in the dream
that finally unites us.

The earth that cradles my sleep
will become clay tomorrow
and you blended with me
will become the warm water
that shapes our joined souls.

The sun and wind will slowly
soothe our sorrows
and, more than twins,
we will become seeds
ready for sowing.

Izabel Brandão, *Espiral de fogo* (Maceió: Edufal, 1998)

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What Men Seek

It is hard to think of men
seeking their mothers
for something more
than the comfort of their laps.

Men seek
always their fathers
for the strong knife
that empowers labour

like Heaney in Ireland
seeking from his father and grandfather
the spade that digs
for the food and the poem.

Now women seek
but do not always find
roots that strengthen their lives
more than their mothers'

to become mothers of ideas,
or of musical seeds, singing
as though sifting gold
in the sun.

Izabel Brandão, *Ilha de olhos e espelhos* (Maceió: Edufal, 2003)

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Autobiography

for Dona Bela
ready-made seasoning is for lazy women …
I am one of them

My cooker is the computer
my books the cooking pots
my pens are spoons
and my plates the papers where I've cooked

poems
essays
and the daily recipes
that I forgot to write

Izabel Brandão, *As horas da minha alegria*
(Ilha de Santa Catarina: Editora Mulheres: 2013)

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The Last Harbour

From the window the sea is green and beautiful.
It rains and the sun shines on the foundered ship.

Going away is simply useless
for the other side of the looking glass is here.

The pomegranates are still green
And the seeds have no flavour yet.

I've found that I have to stay.
The sentence has not yet expired.

But now I see the sea without a shipwreck.
I've got your iridescent shell
and take possession of the window.

This sea is mine.
The city too.

Izabel Brandão, *As horas da minha alegria*
(Ilha de Santa Catarina: Editora Mulheres: 2013)

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El mar de todos los mares

José Manuel Marrero Henríquez

En la Playa de las Canteras tiene lugar una bella puesta de sol. No hay maresía, no hay calima, no hay bochorno, no sopla el viento. Hace fresco y no hay polvo sahariano ni humedad que asciendan en el aire para difuminar el contorno límpido de las cosas. Las rocas se hacen patentes contra el azul oscuro del mar, la espuma rompe aquí y allí para acariciar de blanco cada grano rubio de la arena, y el sol, que se pone tras la isla de enfrente, resalta de sombra el duro volumen volcánico del Teide y se refleja con enérgico brillo en las nubes de tonos que se gradúan del blanco al rojo, del rojo al rosa, del rosa al anaranjado, del anaranjado al amarillo. Como tantas veces, el crepúsculo ha venido con sosiego a Gran Canaria para regalar a los que pasean por la avenida de la Playa de Las Canteras.

Rafael y Fernando, que son unos linces de la política territorial y del medio ambiente, caminan con sigilo por la avenida de la playa y, al pasar junto a un solar, se lo imaginan repleto de billetes de quinientos euros. Al otro lado, el sol se desviste gratis de sus mejores galas.

A Pilar del día sólo le interesa la noche, porque de noche puede pasear tranquilamente a su bulldog francés, llevarlo a una oscura esquina a defecar, recoger con disimulo su regalito intestinal y sin que nadie la vea recoger con disimulo su regalito intestinal y sin

The Sea of All Seas

Translation by
José Manuel Marrero Henríquez
Ellen Skowronski

A beautiful sunset unfolds over Las Canteras Beach. There is nothing to disturb it –no mist, no stench of seaweed, no muggy heat, and not a breath of wind. It is a cool evening, with no Saharan sand and no humidity to blur the crisp outline of every object. Rocks stand out against the deep blue of the sea, foamy crests break over the golden sand in long caresses, and the sun, setting behind the island in the horizon, highlights the harsh volcanic mass of Mount Teide and is reflected in the excited glow of clouds that vary from white to red, from red to pink, from pink to orange, from orange to yellow. Sunset has come, once again, slowly and surely, to Gran Canaria, and is a joy for all those who walk down the promenade of the Playa de Las Canteras.

Rafael and Fernando, who are keenly attuned to local and environmental politics, walk calmly down the avenue and, on passing an empty lot, picture it filled with five hundred euro bills. Opposite them, the sun strips off its finest garments free of charge.

The only part of the day Pilar cares for is the night, when she can leisurely walk her French bulldog, lead it to a dark corner to defecate, crouch to gather its little intestinal gift, wrap it in a plastic bag and toss it into a bin. Her dog has not seen the sun on the beach since the days of Diogenes.

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que nadie la vea depositarlo en una bolsa de plástico dentro de una papelera. Su perro no ve el sol de la playa desde los tiempos de Diógenes.

Con sus atuendos de agresivo reguetón puertorro o chicano neoyorquino Jessica María, Kevin Betancor, Jonathan Doramas y Demi Guacimara de la Encarnación entretienen sus vidas de serial estadounidense por los barrios de la ciudad alta sin que nadie les haya enseñado a mirar una puesta de sol tras el mar. En la Playa de Las Canteras acaece una todos los días, es hermosa, no cuesta nada y tiene música, una música suave y armónica muy distinta del ruido que escuchan sin cesar desde que fueron concebidos.

Pedro añora sin remedio los bancales cultivados de papa y millo, el penetrante olor del alpende de las vacas, el croar de las ranas en el estanque. Le gustaría hacer como antes, ordeñar las cabras, cuajar la leche, preparar la prensa, hacer el queso y ponerlo en el cañizo para dejarlo curar, le gustaría otra vez desgranar el millo, tostar el grano y llevarlo al molino a que le hagan el gofio, le gustaría recolectar las naranjas, los papayos, los guayabos y ver cómo todo sale de la tierra con trabajosa vitalidad. En la ciudad busca cada tarde la hora del crepúsculo, porque el crepúsculo de la Playa de Las Canteras y el cumbrero de su memoria son iguales, puros, lejanos pero evidentes, porque nada en medio, nada que se interponga entre su mirada y el cielo. Y sabe que para qué volver, para no ver, para no encontrar, porque el paisaje de sus recuerdos se lo han cambiado. Entontecido, Pedro vuelve la mirada del

With their aggressive Puerto Rican reggaeton or Nyorican Chicano clothes, Jessica María, Kevin Betancor, Jonathan Doramas and Demi Guicimara de la Encarnación fill the hours of their American soap-opera lives in the neighbourhoods of the *ciudad alta*, and no one has taught them to watch the sun setting over the sea. It happens on a daily basis at Las Canteras Beach, it is beautiful, it is free, and it enjoys a music all of its own, a soft and harmonious music quite different from the noise they have been tuned into since the day they were conceived.

Pedro is full of helpless longing for terraces of potato and maize, the acrid smell of the stables, and frogs croaking in a pond. He would love to go back to his past: milk the cows, curdle the milk, prepare the press, make the cheese and store it on straw mats for curing; he would love to go back to shucking the maize, roasting the grain and taking it to the mill to have his *gofio* made; he would love to pick the oranges, the papayas and the guava, and see how everything comes out of the soil with laboured vitality. Every evening in the city, he heads for the sunset, because the sunset at Las Canteras Beach is the same as in the mountainside of his memories, pure, distant and clear-edged, because there is nothing in between, nothing to stand between his gaze and the sky. And he knows there is no use in going back, there would be nothing to see, nothing to find, for they have altered the landscape of his memories. In a daze, Pedro tears his eyes from the horizon, at the midpoint between the beach and the green fields of his childhood.

Susanne has brought her routine

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horizonte, a medio camino entre la playa y su infancia de campo verde.

Susanne se ha traído sus rutinas de Alemania y cada día baja a la arena a la hora del crepúsculo para caminar largo rato. No ve flores ni árboles pero el espléndido sol que se pone y la mar salada que esconde abundante vida la satisfacen. Allí debajo hay mucho pescado, salemas, viejas, incluso pulpos, una suerte de fértil bosque marino en un entorno de apariencia desértica que ha aprendido a apreciar. Y lo ha aprendido sin remedio. Días atrás se adentró por la isla para disfrutar de una caminata por los senderos rurales, pero a cada instante una carretera le salía al paso, o se encontraba con una pista de tierra, cuando no con una asfaltada que se cruzaba, hostil, en su camino. En los rincones más inusitados se dio de bruces con cubiculares casas garajeras y en los barrancos más remotos se encontró colillas, tetrabricks, lavadoras, colchones y hasta un coche podrido de herrumbre. Por eso cada noche sale a la avenida y camina y camina para observar el horizonte que a veces torna de naranja las gaviotas que graznan sobre el arrecife.

María sale del agua después de nadar un rato, se seca ligeramente con la toalla, la extiende sobre la arena y mira hacia el horizonte. Mira con detenimiento los colores del aire, una barquilla lejana y, más acá, las gaviotas que sobrevuelan el arrecife y se posan sobre una de sus rocas para también observar el horizonte. María y el mar y la arena y las gaviotas y el aire borran sus diferencias y conforman por un instante un solo paisaje de experiencia extática. El momento ha sido eterno, luego un leve escalofrío la vuelve en sí y

with her from Germany, and everyday she goes down to the sand at sunset to take a long walk. There are no flowers or trees, but the splendid view of the setting sun and the salt sea with its secret abundance of life make everything feel fine. Under the surface are the fish: salp, sea bream, an octopus, a marine forest of great fertility in this seemingly arid environment that she has come to appreciate. She has learned her lesson by now. A few days ago, she went deep into the island on a long walk along country footpaths, but wherever she turned she found roads, hostile mud or asphalt tracks blocking her way. She ran into garage-like square houses in the most unexpected places, and on the remotest cliffs there were cigarette butts, empty containers, washing machines, mattresses and even the rusty remains of a car. So every night she goes down to the avenue and walks and walks watching the horizon, which at times turns the seagulls that caw over the reef to deep orange.

María comes out of the water after a quick swim, dries herself off with the towel, spreads it on the sand, and gazes at the horizon. She leisurely watches the colours in the air, a small boat far ahead, and the nearby gulls that fly over the reef and land on one of its rocks so that they too can observe the horizon. The separateness of María and the sea and the gulls blurs together and for an instant they merge into a single landscape of ecstatic experience. It is a timeless moment; then a chill breeze brings her back to her senses, aware again of herself the observer, the landscape observed, the fact that subject and object are two distinct realities.

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la hace consciente de que es ella la que observa, de que es el paisaje el observado, de que sujeto y objeto son dos realidades bien diferenciadas. Aunque sólo sea por ese efímero instante de comunión infinito, ha valido la pena bajar con el crepúsculo a la playa. María se viste para regresar a casa y se adentra en el otro lado de la avenida, en el asfalto, en el ruido, en el humo de las destartaladas calles aledañas. Ella no se da cuenta porque ya está en mañana, en el trabajo que dejó pendiente, en el colegio de los niños, en las cosas de la casa, pero el crepúsculo y algunas gaviotas avispadas se han vuelto para saludarla al partir.

Johnny es hincha del Manchester United y está borracho como una cuba. Su equipo ha ganado y nada mejor que celebrarlo con unas copas en el paraíso que ha comprado a módico precio en una agencia de viajes. Se ha sentado en una de las terrazas de la avenida de Las Canteras que su guía turístico le había recomendado y allí canta en un inglés ininteligible mientras levanta su cerveza brindando hacia el sol rojizo que él ve blanquinegro como una pelota de fútbol. Sobre la arena replantea las últimas jugadas del gol definitivo. Regateo doble, penetración por la esquina, centro, cabezaso a la escuadra, gol. En los chillidos de las gaviotas que revolotean sobre el arrecife revive los gritos brutales del graderío. Nada hay mejor que celebrar la victoria de su idolatrado equipo con unos buenos litros de cerveza, descamisado y con pantalones cortos en pleno diciembre, ¡qué lujo!, frente a un crepúsculo de postal. Johnny está dispuesto a aprovechar el paraíso hasta el final. No lleva la cuenta de las botellas que ha vaciado en su

Only for a brief instant of perfect communion, it was worth coming down to the beach at sunset. María gets dressed to go home and crosses over to the other side of the avenue, the asphalt, the noise, the smoke of the crumbling side streets. She does not notice because she has moved on to tomorrow already, to the work that she has left undone, to her children´s school and the house chores, but the sunset and a few alert gulls have turned round to bid her farewell.

Johnny is a fanatic of Manchester United and is as drunk as a fish. His team has won and what better way to celebrate than having a few drinks in the affordable paradise he has rented out at a travel agency back home? He has sat down at the terrace of one of the bars on the avenue of Las Canteras Beach recommended by his guide, and he sings in unintelligible English as he raises his beer to toast with the red sun, which he sees in black-and-white as if it were a soccer ball. On the sand he goes over the series of passes that led to the decisive goal. A double sidestep, the break from the corner to the centre, the header to the top right, and the goal. The cawing of the gulls flying over the reef re-enacts the wild roaring in the bleachers. There is nothing better than celebrating the victory of his idolised team with a few jolly litres of beer, shirtless and in shorts in the middle of December (what a luxury!) facing a postcard sunset. Johnny intends to enjoy his paradise to the last. He has not kept count of the bottles he has been emptying into his stomach, and does not care if his behaviour bothers María, or the German tourists that are having dinner this early, or the old folks that head out for a walk at this hour.

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prominente estómago y le da igual si su conducta importuna a María, a los turistas alemanes que ya están cenando, a los abuelos que salen a esta hora a pasear. Le da igual, todo le da igual, menos el Manchester, menos la arena que le resulta verde campo de fútbol, menos el balón exagonal que todo lo alumbra desde el cielo, y nada le importa si tiene que bajar a vomitar a la orilla del Atlántico, pues lo ha comprado, por módico precio, en una agencia de viajes de su ciudad natal.

Juana y Gabriel, Arminda y Pablo están entretenidos hablando del último viaje que hicieron con el INSERSO a Asturias, el memorable viaje en el que todos los santos días les cayó un aguacero. Al principio la lluvia fue algo más bien exótico, luego los empezó a fastidiar, aunque, al cabo, lo pasaron bien, que por cuatro perras no estuvieron nada mal ni los alegres bailes verbeneros, ni las excursiones matemáticamente programadas, ni las comidas y las bebidas de sobrada abundancia y calidad. Sobre el viaje hablan sentados en un banco de la avenida de Las Canteras mientras saborean un helado. De gofio, claro está, que de vainilla y turrón tuvieron suficiente en Asturias. El cucurucho que paladean Juana y Gabriel, Arminda y Pablo es su único horizonte y las bolas de los helados su único espectáculo crepuscular, porque las bolas a cada glotón lengüetazo se empequeñecen y empequeñecen hasta que desaparecen a la vez que el sol se pone tras el horizonte. Juana tira el envoltorio de su helado en la papelera y Gabriel carraspea su cigarro, escupe y pisa la colilla en el suelo. Mira, en mangas de

He cares about nothing except Manchester United, except for the sand that to him is green as a football pitch, except for the hexagonal ball that lights everything up from the sky, and he does not mind one bit if he has to go down to the shore of the Atlantic and puke, because he has bought this bit of coast, for a small fee, in a travel agency in his hometown.

Juana and Gabriel, Arminda and Pablo are engrossed in a conversation about the last trip they went on with the National Institute of Social Services, a memorable trip to Asturias, where every day it poured. They had thought it exotic at first, then it started to annoy them, though eventually they had fun; after all, for hardly any money they enjoyed lively fair dances, meticulously planned outings, and plenty of quality food and drink. They speak of the trip while they sit on a bench on the promenade of Las Canteras and savour their ice cream. Roasted maize ice cream, they had enough of the vanilla and nougat flavours in Asturias. For Juana and Gabriel, Arminda and Pablo, the cone they are eating is their only horizon, the scoops of ice cream their only sunset, because with each greedy lick it gets smaller and smaller and then disappears altogether, like the sun dropping behind the horizon. Juana throws the ice cream wrapper into the bin, and Gabriel hacks and throws his cigarette to the ground, spitting and stepping on the butt. Look at us, in short-sleeved shirts, while there in the north they have all rain. There is no place to live like the Canary Islands.

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camisa, mucha lluvia en el norte, mejor que en Canarias no hay sitio donde vivir.

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Eco-Poem

Juan Ignacio Oliva Cruz
Universidad de La Laguna

Soy
Juan Ignacio Oliva

Soy la simiente recién segada;
la mano de la tierra que mece
y nutre de sonido la mañana.

Soy el espacio de la luz clara
donde tu recuerdo se desvela
y cambia de sentido, y vuela

por los aires puros; por la lava
negra y dura que acogió tu sombra;
tu firme sonrisa, ahora helada.

Soy tu mortaja, y te acojo limpia.
Mi seno es un linde despoblado,
un blando lecho junto a una aulaga.

Y abierta te ofrezco mi dolor
sincero, mi alma milenaria,
mi mar de nubes entre las ramas

de los pinos verdes. Y te arrullo
sola, con una dulce nana que
repite el viento de la montaña.

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I am
Juan Ignacio Oliva

I am the seed freshly mown;
the rocking hand of the earth
nurturing the morning with sound.

I am a space of clear light
Where your memory unveils,
changes direction, and flies

on the fresh air over the hard
black lava where your shadow lies;
and your steady smile, frozen now.

I am a clean, welcoming shroud,
my womb, a deserted boundary,
a soft deathbed next to a furze.

And open to you, I offer a sincere
ache, a millenary soul,
a sea of clouds across the branches

of the dark green pines. And lonely I lull you
with a sweet cradle song that is echoed
softly by the mountain winds.

[Traducción: Juan Ignacio Oliva]

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Mujer azul

Julia Barella

Mujer azul

Estoy esperando el amanecer,
la mujer azul que hay dentro de mí,
su energía;
estoy esperando sin actuar.
Cuando eres joven
no sabes,
cuando envejeces
no puedes;
la fatiga domina la vida
de las que caminan sin rumbo.
No quiero competir con vosotros
ni ser esclava de mis impulsos.
Puedes quedarte con todo,
nada,

más allá de mí misma.
Este cuerpo atlético se curva
y la mente sigue repartiendo semillas
de vida.

(*Praderas de posidonia*, Madrid, Huerga y Fierro, 2013)

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Azurfrau
Ubërsetzung: Christina Johanna Bischoff

Ich warte auf den Morgen,
die Azurfrau in mir,
ihre Energie;
warte regungslos.

Ist man jung,
so fehlt es an Wissen,
wird man alt,
so fehlt es an Können;
Erschöpfung beherrscht das Leben
derer, die ziellos treiben.
Ich möchte euch nicht folgen,
nicht Sklavin meiner Impulse sein.
Behalte alles,
nichts
außer mir.
Der athletische Körper beugt sich,
doch der Geist sät weiter Samen
des Lebens aus.

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Blue Woman
Translated by Juan Ignacio Oliva

I'm waiting for the dawning,
the blue woman inside me,
her energy;
I'm waiting without acting.

When you are young
you are uncertain,
after growing old
you are unable;
fatigue rules the life
of those who wander.
Neither do I want to rival you
nor become slave of my urges.
You can take it all,
nothing,
beyond myself.
This athletic body bending
and the mind still sharing seeds
of life.

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Mulher azul
Tradutora: Alessandra Cantero

Estou esperando o amanhecer,
a mulher azul que existe dentro de mim,
sua energia;
estou esperando sem ação.

Quando és jovem
não sabes,
quando envelheces
não podes;
a cansaço domina a vida
daquelas que caminham sem rumo.
Não quero competir com ninguém
nem ser escrava de meus impulsos.
Podes ficar com tudo,
nada,
mais além de mim mesma.
Este corpo atlético encurva-se
e a mente segue semeando sementes
de vida.

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Ryan Palmer
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Joni Adamson and Kimberly Ruffin (eds.), *American Studies, Ecocriticism, and Citizenship. Thinking and Acting in the Local and Global Commons* (New York, NY: Routledge, 2013), xx +269 pp.

As one of the more divisive political mechanisms in U.S. history, the question of citizenship is often prominent in historically oriented American Studies projects, as well as in contemporary discourse on the global problematics of poverty, equality, and, as this volume emphasises, environment. A little more than a century ago, Frederick Douglass made note of the impossibility of social and economic improvement for freed slaves from whom citizenship was withheld. Today, issues of citizenship continue to affect most powerfully other oppressed groups, particularly immigrants without papers and indigenous peoples, as well as women and the poor. Yet as the authors in this volume show, citizenship, which typically describes a political relationship between state and individual that endows citizens with certain rights, has undergone significant transformation, especially with regard to the social and moral expectations and prerogatives that it implies. The convergence of ecocritical questions with those of citizenship reframes the discussion and stresses the urgency of both (16). The politics of exclusion inherent in the dominant model of citizenship are here critiqued in various discussions regarding the divergence of national boundaries from those of ecosystems and the people who are often integral to them.

The authors in this volume review and analyse some of the myriad ways in which those most adversely affected by the indifference of border protocols to ecology have been the poor, often indigenous, communities whose commons have been taken away from under their feet. For instance, Tracey Brynn Voyles shows how this process of environmental racism worked during the construction of the Boulder Dam in the U.S. During the planning stages of the Dam, state bodies laid blame on the Navajo peoples living in the area for the perceived environmental problems which (perhaps ironically) were already the result of clumsily drawn borders. Voyles draws on archival research that reveals not only the government's culpability for water pollution in the area and the racist campaign to displace blame onto the Diné people, but also how the Dam's construction exacerbated ecological problems in the area. Many of the contributions take up problems similarly located at the intersection of citizenship, ecology, colonialism, and environmental racism.

Karen Salt looks at the historical development of Haiti, now one of the poorest countries in its region, using the discursive treatment of the 2010 earthquake as a springboard for examining the connections between environment and citizenship, and how these have functioned in Haiti's colonial and postcolonial history. The devastation

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of the earthquake exposed the precarity of life in the region, and Salt's historical contextualisation draws on Rob Nixon's concept of "slow violence" to illuminate Haiti's silenced history which is in part responsible for the havoc wreaked by a seemingly natural disaster (37). Salt shows how the Haitian soil and landscape were employed as a means of manufacturing an image of nation, and as the primary selling-point for Haitian citizenship through their advertisement to freeborn and emancipated African-American labourers in the early nineteenth century. The notion of belonging was an ideological lynchpin in President Jean-Pierre Boyer's campaign to enlist new Haitian citizens who, according to Boyer, would be politically empowered as well as economically prosperous.

The previous essay by Susan Scott Parrish provides a point of comparison by describing the precarious position occupied by African American labourers in the south of the U.S. a century later. Parrish identifies the unstable biotic communities depicted in Zora Neale Hurston's work, which were subject to rapid change and fraught with risk and chance. Neale's fictionalised account of life in the South contrasts vividly with Boyer's place-branding of the Haitian landscape. In both cases, historical and fictional, the rhetoric and promise of belonging was deployed together with that of citizenship in a way that allowed political belonging to "operate as a commodity…" (47). What both Parrish and Salt reveal is the way that national citizenship has been undergirded by an ecological citizenship that links the settled and the transient to the land through their work. The implication here, developed in various ways in other sections, is that citizenship facilitates the unequal distribution of socio-economic pressures that affect most powerfully those who work on the land - namely the poor, the diasporic, and the indigenous. Yet many of the authors also reveal the extent to which the land itself and the work done on it constructs local and even transcontinental notions of ecological citizenship which allow a more full account of belonging which would encompass enforceable rights relating to place and ecology.

Sarah D. Wald contributes to this discussion of the ways in which land and work are connected to race, belonging, and citizenship in her analysis of two novels that explore the disconnect between racial and national identity. Wald argues that the underdeveloped area of ecocritical Asian American literature studies requires an expansion of what is considered nature and environment in literary texts to include "ecological belonging rooted in relationship to place," highlighting how David Mas Masumoto has identified a rural-agricultural continuum between the US and Japan (88). This analysis is part of the reflection on how relations between nations and across borders are better understood ecologically than in the dominant, discrete and exclusionary, politics of nationalism that are designed to regulate mobility and access. These discussions each point in their own way to the failure of the traditional, nationalised structure of citizenship to mature into an equitable system, and highlight how in the lives of the most vulnerable groups in society, ecological deprivation and political disenfranchisement compound one another.

Several of the essays also describe and analyse resistance to the extant structure of citizenship. Hsinya Huang traces the connections between indigenous women of different nations traversing the Pacific through their commitments to climate justice.

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Huang notes the global concern often displayed in the writing of trans-Pacific tribal groups; writers who are often also activists working on behalf of underprivileged peoples and for environmental justice. These writers are acutely aware of the ways in which widespread industrial practices impact on the lives of individuals, for example in Margo Tamez' "toxin-related illnesses and multiple miscarriages" (162). Claudia Sadowski-Smith writes on the way ecosystems can be affected by border controls, especially when these controls are intensified as they have been over the past decade or so. Her contribution draws attention to the misalignment of political borders with the ecosystems and communities they so often intersect and disrupt, a discussion that gels with Julia Sze's analysis of the multi-faceted metaphor of water in literature and its border-crossing flows.

Sze explores the connections between race, gender, and water, in the context of borderlines and citizenship. Sze refers not only to the concrete problems of pollution and environmental justice across borders that water presents, but also the epistemological shifts that determine how water is distributed. In Sze's analysis, water becomes the medium of a complex and veiled violence that is perpetrated on the poor through water arriving contaminated and causing skin ulcers, respiratory illness, birth defects, and so on. This forms part of the discussion on the often difficult to perceive interconnectedness of ecological systems (which includes other global systems like climate), tracing the effects borders and citizenship have at the level of communities and local politics. This ecological interconnectedness is shown by Sze and others to be at odds with the (ecologically) clumsily drawn national boundaries aimed at economic, cultural, and political demarcation and underlines notions of ecological citizenship which address ethical concerns, as well as being sensitive to and sensible for the actual physical environments they delimit and the communities they affect.

Several contributions also take up questions relating to political greenwashing and the institutions that consolidate power in the hands of the few through supposedly environmentalist concerns over issues like conservation and land-stewardship (Ivan Grabovac, Lisa Sun-Hee Park and David Naguib Pellow). Such techniques and ideological justifications have been employed both to disenfranchise indigenous peoples during colonial history, and to restrict immigration after European dominance had been achieved. Lisa Sun-Hee Park and David Naguib Pellow are especially incisive in their study of how the mainstream environmental conservation movement can be inflected with nativist political views. The authors of the study connect Aspen city's environmental initiatives to anti-immigration action. To this end, they also take note of the ignominious role played in this context by a key icon of the environmentalist left, Edward Abbey, who at the 1987 Round River Rendezvous called for a halt to immigration as part of a racist attack on Latin American and Caribbean peoples (although it is unclear why the Earth First! activist Dave Foreman is also mentioned here by the authors: the cited article by Panagioti Evangelos Tsolkas, "Down with Borders, Up with Spring!", names Abbey but does not include any mention of Foreman in connection to the racist diatribe).

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The authors assert that "[i]t is common knowledge that the planet's ecological systems are in peril and that the U.S. has contributed as much or more than any other nation to that crisis through its economic and military policies and through its consumption and production practices…" (179). Yet despite this, the nativists of Aspen and elsewhere in the U.S. produce dual claims about new immigration (and population) being the greatest threat to the environment, and about the superior nature of Anglo-American culture. Though the authors do a good job of exposing the racism that can be found in mainstream U.S. environmentalist movements, as well as providing an example of the same from the Left, it is a shame that while discussing alternatives they do not include an in-depth discussion of environmental movements from the Left that often do take up issues of racism and justice alongside or as integrated with environmentalist concerns. Likewise, the appeal to activists with socialist leanings like Jane Addams, Florence Kelley, and Alice Hamilton could have been strengthened by an appeal to the different politico-economic outlook and milieu of these activists, rather than left simply as a lamentably untaken path by the mainstream contemporary U.S. environmental movement. This would also have provided a useful point of comparison with the "green capitalism" espoused by the primary subjects of the essay, Aspen City Council member Terry Paulson and the widely known anti-immigration activist Mike McGarry, who both express a strong interest in the economic development of their locality.

Taken as a whole, the collection is a successful interdisciplinary project that signals from the outset its intention to take seriously the implications of ecological thought. The result is a significant development of the concept of ecological citizenship which relies on a dynamic between global and bioregional perspectives, and acknowledges the fundamental connection between community and place that was often neglected when borders were drawn. Through this lens, it takes up pressing questions about the ways in which structures of modernity have resulted in various forms of environmental racism, and makes these processes visible. To reframe citizenship in ecological terms is to rethink mobility to include the nonhuman elements of our planetary ecology, such as water and climate. It is to think transnationally about problems of discrimination as expressed in poverty, health, access (for example to clean water), and pollution. Perhaps a direction for future work in the field would be to take a step further in questioning the value of differentiated citizenship in a world that is increasingly interconnected, and more and more visibly so.

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Tom Lynch, and Susan N. Maher, *Artifacts and Illuminations: Critical Essays on Loren Eiseley* (Lincoln: University of Nebraska Press, 2012), 351 pp.

For a writer who delved so deeply into the mysteries of science and nature, only a scholarly work that explores the Eiseley canon with similar profundity could do justice to his legacy. *Artifacts and Illuminations: Critical Essays on Loren Eiseley* is precisely that. Comprised of fourteen chapters which cover a range of different topics, *Artifacts and Illuminations* accomplishes much in the field of Eiseley studies.

The collection is prefaced with a useful introduction by the editors, Tom Lynch and Susan N. Maher, which chronicles the scholarly territory covered by the different contributors. It begins with a brief summation of Eiseley's legacy, namely that he was one of the foremost practitioners of the nature essay, and that he had a particularly keen ability to expertly blend scientific knowledge with humanistic values, a rare and treasured quality. But that same ability to combine scientific and humanistic knowledge, Lynch and Maher point out, has proven a hindrance to the literary study of the Eiseley canon, since scholars are sometimes tightly confined to their own specialties and not able to engage deeply with both the scientific and literary depths of Eiseley's work.

This deficiency is in large part what makes this collection so important, as many of the chapters are oriented toward its correction. As Lynch and Maher make clear in their introduction, the existing body of Eiseley scholarship is largely comprised of book-length works that have been almost entirely biographical. *Artifacts and Illuminations* helps fill the gap. The introduction concludes with Lynch and Maher providing helpful commentary regarding the future of Eiseley studies, for example suggesting a gendered reading of Eiseley as a topic in need of scholarship.

The scholarly pieces open with two analyses of the effects of Eiseley's youth on his writing. Susan Hanson examines the many forms of loss in Eiseley's upbringing and how they influenced his work in "'The Bay of Broken Things': The Experience of Loss in the Word of Loren Eiseley." She goes on to explore how the losses of Eiseley's childhood informed his spirituality, a pervasive element in his writing.

M. Catherine Downs then contributes a contextual understanding for Eiseley's habit of alluding to youthful wanderings in "'Never Going to Cease My Wandering': Loren Eiseley and the American Hobo." In the time when Eiseley grew up, Downs explains, there existed a culture of "hoboing," often involving cheap or illicit train travel, which Eiseley partook in. Downs examines how these experiences and encounters with the

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"hobos" of the era contributed greatly to Eiseley's fascination with the discarded and disposable elements of American society.

Of perhaps greatest interest to EASLCE members and *Ecozon@* readers are the many ecocritical pieces in the collection. In "'The Places Below': Mapping the Invisible Universe in Loren Eiseley's Plains Essays," Susan N. Maher analyzes how place affected the nature of Eiseley's work, particularly the flat landscape of the Nebraska Plains where he grew up, arguing that "Eiseley was drawn to space and objects that elicited his sense of multiple dimensions" such as underground places like sewers. The Plains and their vast flatness, Maher maintains, are what led to Eiseley's interest in "the vertical dimension over the horizontal."

The next essay, Michael A. Bryson's "Unearthing Urban Nature: Loren Eiseley's Explorations of City and Suburb," investigates another prominent landscape in Eiseley's writing, and one that has become increasingly in vogue: urban places. Bryson argues that the urban landscape gives Eiseley an ideal platform from which to comment on contrasting views of nature in cities: that they are both "the antithesis of nature" and also "all part of a complex urban ecosystem, a dynamic mosaic in which imperiled nature interacts with humans and their built environment." Writing about urban nature enabled Eiseley to expose these tensions and "help persuade us that urbanized areas are important sites of human contact with nature." What's more, considering that urban nature writing has only proliferated since Eiseley's time, it marks him as an important precursor.

One of the hallmarks of Eiseley's style is his usage of anthropomorphism, a topic which Kathleen Boardman expertly explores in her chapter "Anthropomorphizing the Essay: Loren Eiseley's Representations of Animals." Boardman's piece contains a variety of revealing criticism Eiseley received from his contemporaries, along with evidence that Eiseley was personally hurt by these attacks. This does a lot to give context for the chance Eiseley took in using anthropomorphism in his work, and the damage this did to his reputation at a time during which anthropomorphism was seriously looked down upon, even loathed. Boardman's work illustrates how ahead of his time, and even courageous, Eiseley was in using anthropomorphism to maintain an "openness to the possibility of shared characteristics" between people and animals.

Out of the many ways in which this collection expands the field of Eiseley scholarship, one of the most groundbreaking is almost certainly the attention paid by two contributors to Eiseley's poetry, which had been heretofore almost totally overlooked by critics. In "'The Borders between Us': Loren Eiseley's Ecopoetics," Tom Lynch makes a convincing argument that Eiseley was one of the first practitioners of what is now referred to as ecopoetics. Lynch first chronicles Eiseley's career as a poet and then identifies and analyzes a key element of Eiseley's poetry that should make him a foundational figure in the development of ecopoetry: "an appreciation for the evolutionary matrix of all living things" (128).

Mary Ellen Pitts argues in her essay "Artifact and Idea: Loren Eiseley's Poetic Undermining of C.P. Snow" that through his poetry, Eiseley was able to disprove C.P. Snow's famous assertion that scientists and literary intellectuals are separated by a wide

gulf. Not only did Eiseley directly confront the issue in his essay "The Illusion of the Two Cultures," but he continued to do so throughout his poetic output. Pitts examines in particular four poems from *Notes of an Alchemist*.

Another focus of the collection is the series of chapters devoted to comparing Eiseley's essays with other prominent writers, which include Dante Alighieri, Ralph Waldo Emerson, John Burroughs, and Carl Jung. Jonathan Weidenbaum's analysis of the connection between Eiseley and Emerson in "Emerson and Eiseley: Two Religious Visions" focuses on the way Emerson's transcendentalism both overlapped with and differed from Eiseley's spirituality. Weidenbaum goes on to argue that Eiseley's spirituality, expressed in his writing, was a major contribution to the endemic American spirituality that found its first expression in the work of the New England transcendentalists.

In "Epic Narratives of Evolution: John Burroughs and Loren Eiseley," Stephen Mercier compares Eiseley to his important American nature writing predecessor, John Burroughs, with special emphasis on their mutual interest in evolution. Mercier points out that Burroughs "was one of the first American nature writers to fold Darwinian ideas into his essays," which allowed Eiseley to build on the tradition and popularize evolution as a theme in nature writing.

For European scholars, the connections explored between the Eiseley oeuvre and Dante Alighieri and Carl Jung establish an interesting transatlantic exchange. In "In a Dark Wood: Dante, Eiseley, and the Ecology of Redemption," Eiseley scholar Anthony Lioi argues that one of Eiseley's most well-known essays, "The Star Thrower," emulates Dante's *Comedy* with what Lioi labels "the ecology of redemption." The penultimate chapter of the book, written by John Nizalowski and entitled "Eiseley and Jung: Structuralism's Invisible Pyramid," explores Eiseley's interest in the writings of Carl Jung and the influence of Jung's theories on Eiseley, particularly Jung's idea of the "collective unconscious."

Artifacts and Illuminations concludes with Dimitri Breschinsky's reflections on his translations of Eiseley into Russian in "From the American Great Plains to the Steppes of Russia: Loren Eiseley Transplanted." Breschinsky explains his motivations for introducing Russian audiences to Eiseley: his hope to expose Russians to some of the West's greatest literary works. Breschinsky also goes into fascinating detail on his methods for translating the work, and describes the instances when his work was censored. One of the most elucidating elements of the chapter is when Breschinsky provides an explanation for why a nature writing tradition never emerged in Russia as it did in the US. The final chapter of the book ends with Breschinsky's sobering reflections on the lackluster reception of his work, despite its critical acclaim, and the various ways the internet has complicated his mission.

Past and future readings of Eiseley have been illuminated by this profound and expansive collection of essays. Anyone with a fondness for Eiseley or the journey of the American nature writing tradition will find *Artifacts and Illuminations* of immense interest.

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Stephen Rust, Salma Monani and Sean Cubitt, eds. *Ecocinema Theory and Practice* (New York & London, Routledge, 2013), 325 pp.

The last few years have seen a spate of publications in the growing area of ecocinema studies. To name a few, Nadia Bozak's *The Cinematic Footprint*, Robin Murray and Jospeh K. Heumann's *Ecology and Popular Film*, Paul Willoquet-Maricondi's *Framing the World*, and Sheldon Lu and Jiayan Mi's edited collection *Chinese Ecocinema* all reflect an increasing interest and awareness of ecocinema within the field of ecocriticism and, to a lesser extent, of ecocinema within the more general field of cinema and media studies. In this context, Stephen Rust, Salma Monani and Sean Cubitt's *Ecocinema Theory and Practice* demonstrates not only added interest in ecocinema studies, but also the growing maturity of the field. The publication of this volume as part of Routledge's American Film Institute (AFI) Film Readers series also speaks to the increased recognition of ecocinema as an important aspect of film scholarship.

The book is organized into four parts: theory; practice as applied to so-called nature films and documentaries; practice in the context of fiction films; and ecocinema "beyond films." These four sections are preceded by an introductory chapter by Rust and Monani which seeks to "define and situate" ecomedia studies and provides an editorial explanation for how the essays contained in this volume were solicited and selected. Contributors were asked to contemplate current concerns within the field and to write an essay that focused on one of more of those issues. The overall goal of the project is to produce a book that would reveal the range of theoretical and methodological approaches utilized by eco-film critics, and also to demonstrate the diversity of films towards which those approaches can be applied. As a result, the collection is strong in its breadth of exploration, while in places calls out for more depth.

Similarly the editors held the ambitious goal of producing a volume which simultaneously "seeks to highlight the field's foundations even as it recognizes new directions" (3). Several of the essays included in the collection, therefore, are useful extensions and elaborations of earlier works within ecocinema studies. For example, Adrian Ivakhiv's excellent essay elaborates on the model he outlined in his 2011 article published in *Film Philosophy*, and Jennifer Ladino's chapter builds on the theoretical framework she introduced in her 2009 *ISLE* article, in particular her concept of the "speciesist camera." The introductory chapter concludes with a thoughtful attempt to outline future trends and directions in the field.

The editors begin their argument with the intriguing concept of cinema as a habitat, an environment that is "a form of negotiation, a mediation that… consumes the entangled world around it, and in turn, is itself consumed" (1). From this starting point, Rust and Monani provide a brief overview of the current conversation in ecocinema,

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teasing out those areas where eco-film critics tend to agree before presenting a range of essays that also demonstrate areas where critical approaches and interpretations diverge.

Part I, "ecocinema theory" is comprised of four essays which, taken together, provide an illustration of the strength of theoretical analysis within ecocinema and also demonstrate how the binary opposition of theory and practice is dissolved in ecocinema studies by blending substantive theoretical roots with clear case study analysis and application. All films, Rust and Monani observe, are both "culturally and materially embedded" (3), and that belief is exemplified by the essays in this section. In writing about the "ecocinema experience," for example, Scott McDonald explicitly reminds us that the main ingredient of celluloid film is collagen: "Collagen is produced by boiling the bones and tissues of animals… That is, the 'life' we see moving on the screen is a kind of re-animation of the plant and animal life within the mechanical/chemical apparatus of traditional cinema" (18). This is, perhaps, the most direct statement of the inextricable link between the materiality of cinema and its socio-political and cultural dimensions, a profound demonstration of what Stacy Alaimo calls "trans-corporeality," in recognition that the human body is always materially enmeshed with more-than-human nature.

Another theme explored in this section of the book is the viewing experience of the audience. McDonald argues that one of the "jobs" of ecocinema is to "find new kinds of film experience" (20) and recognizes certain films as demanding more of their viewers than conventional films. This argument is picked up and re-shaped by David Ingram who draws on cognitive theory to offer a more holistic approach toward viewing and experiencing a film, one that "involves cognitive, emotional and affective aspects" (44). In his development of this argument, Ingram illustrates one of the strengths of this collection of essays; he both builds on the work of earlier ecocritics, and he challenges it, urging readers to think beyond the traditional cultural studies roots of ecocinema studies to draw on the diversity of theories that inform film theory and history. Likewise, Andrew Hageman reminds readers that even ecocinema is big business and must be considered within the context of the dominant capitalist system. Adrian Ivakhiv's thought-provoking chapter draws on theoretical roots as diverse as the phenomenology of Merleau-Ponty, the critical theory of Heidegger, and the semiotics of Pierce to present his "ecophilosophy of the moving image," in a chapter that epitomizes the strong interdisciplinary aspects of ecocinema.

Parts II and III consider ecocinematic practice. While there is not space within this review to address each chapter individually, in general I found the essays in Part II to be more effective illustrations of ecocinema practice than those in Part III. Particularly noteworthy are the chapters by Luis Vivanco and Jennifer Ladino, both of which draw on the roots of wildlife film theory and practice while extending them by blending ecocritical approaches with more traditional film theories, such as Ivakhiv's consideration of environmental politics through the lens of documentary modes and aesthetic analysis and Ladino's extension of Donna Haraway's research on companion animals framed through the application of Laura Mulvey's concept of "the gaze." The three essays that comprise Part III look at mainstream Hollywood's efforts to present issues pertaining to climate change, three feature films which are reconsidered as "eco-

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road movies," and the sub-genre of cannibalistic horror movies from the 1970s. Considered individually, each of these essays is well written and provocative, but I found the overall arguments did not build on each other in the same way as those presented in earlier sections, where the arguments seem to develop as a dialogue, integrating, adding to, and challenging each other in a form of stimulating conversation.

Part IV consists of two essays in which the editors look "beyond film" in an explicitly stated effort to push the current boundaries of the field of ecocinema. This is done by exploring avenues where films are grouped together for screening, as in Salma Monani's chapter on environmental film festivals and Sean Cubitt's carefully crafted consideration of the ways in which the visualization of complex scientific data is being presented in the context of cinema. Both essays are effective in their stated goal; to add to the scholarship in these areas and to emphasize the interdisciplinary dimension of ecocinema both in theoretical and practical terms.

Ecocinema Theory and Practice concludes with an extremely useful summary of current resources and publications in the field, organizations and journals of interest and an extensive bibliography. Overall this edited collection provides an interesting snapshot of the current state of ecocinema studies and makes a bold effort to project areas of possible growth and maturation in this emerging area of inquiry.

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Nancy Easterlin, *A Biocultural Approach to Literary Theory and Interpretation* (Baltimore, Maryland: The Johns Hopkins University Press, 2012), 315 pp.

"What is literature *for*?" (ix). From beginning to end, Nancy Easterlin's interdisciplinary study grapples with basic questions that, in her words, "have never been clearly articulated, much less satisfactorily answered" (4), even as she explores the advantages of "combining traditional humanist methods and research with [relevant] aspects of cognitive neuroscience and evolutionary social science" (34). Easterlin demonstrates convincingly that the task of formulating and responding to such questions as "1. What has been the traditional *aim* of literary studies?" and "2. Currently, how do the *aims* of the humanities and the sciences differ?" (5) grows ever more crucial as the humanities continue to lose ground to the sciences, thanks in part to unexamined assumptions that can be traced back to the beginning of the "two-cultures" divide in the academy—back, in other words, to the origins of English as an academic discipline. While Easterlin pointedly refuses to articulate a "Grand Theory" (20) of interpretation of her own in contradistinction to E.O. Wilson's *Consilience: The Unity of Knowledge*, this refusal in fact counts as one of the book's strengths. Ecocritics and other scholars will find plenty of inspiration in her study's reasonableness, refreshing candor, and attendant commitment to critical pluralism and sensitivity to the "unimaginable complexity" of literary texts (20)—coupled, perhaps surprisingly, with enthusiastic support for the idea of literary merit and a virtually encyclopedic command both of primary texts from a variety of periods and places and of literary, philosophical, and scientific studies in a wide range of fields. Not surprisingly, given the contentiousness of the consilience debate and the provocative nature of Easterlin's argument, readers will be prompted to ask many questions of their own about her approach, and about how they might envision modes of biocultural criticism related to, or divergent from, Easterlin's.

The first question ecocritics will likely ask is, "Why should we seek interdisciplinary coherence with the *social* sciences?" In her chapter "Minding Ecocriticism: Human Wayfinders and Natural Places," Easterlin acknowledges that, at first glance, earth-oriented criticism and her own brand of "cognitive-evolutionary biocultural criticism," with its "theoretical and interpretive foundation in the evolution and cognitive processes of the mind," may seem like "polar opposites" (92). Some ecocritics (though not all, as Easterlin seems to think) will probably be startled by the suggestion that "knowledge of human perception, cognition, and conceptual articulation is more crucial to the key issues underlying ecocriticism than it is to perhaps any other area of contemporary literary study" (92). However, there is a good chance that the chapter will induce at least some of us to rethink our very "object of study" (90), moving

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away from a "realist aesthetic [...] founded on the fossilized vestiges of a naïve realist epistemology" (96)—one that privileges celebrations of Earth at the expense of an awareness of the operations of human language and consciousness—and toward a pragmatic epistemology and psychologically informed understanding of environmental literature as an outgrowth of "dynamic and mutually modifying sets of relationships" (93). The relationships about which Easterlin writes most persuasively are those between (a) the evolved mind and body of the self, (b) the minds and bodies of members of one's family and community (particularly the primary caregiver), and (c) the natural world. Easterlin's perceptive readings of poems by Wordsworth and of Jean Rhys's *Wide Sargasso Sea* show the vital role that stable social relationships play in the establishment of a viable sense of self and a "benign communion with nature" (127) and, conversely, how the breakdown of the self and of human ties can destroy a person's place attachments.

The interpretive section of Easterlin's chapter on ecocriticism convincingly demonstrates the importance of factoring in evolutionary approaches to environmental psychology and aesthetics, childhood development, and social dynamics when we are considering authors' and characters' relationships with nature. The chapter implies, though, that ecocritics should not just be in the business of *borrowing* concepts and tools of analysis from the social sciences. Since the "profound resource" of literature dramatizes—and draws on—humans' evolved wayfinding capacities in an especially vivid way, biocultural ecocritics could find themselves in the position of contributing to evolving theories in the social sciences, helping ecocriticism become "perhaps the most far-ranging, theoretically cohesive, sophisticated, creative, and relevant area of literary scholarship" in existence (151).

However, this ringing assertion raises another set of questions. To whom would the new variety of ecocriticism be most relevant? Would it only appeal to social scientists, or would it translate to a greater ecocritical impact on how everyday people view and treat the biosphere? A minor non sequitur in one of Easterlin's sentences exemplifies a larger problem familiar to anyone acquainted with the history of ecocriticism: "Since a primary goal of *ecocriticism* is to raise awareness of the value of the nonhuman natural world and the human treatment of it, *literary works* that explore the mind's positive and troubled relationships with nonhuman nature *importantly illuminate* the conditions that shape human attitudes—enthusiasm, caring, antipathy, indifference, and so on—toward the environment" (93; emphasis added). Easterlin makes a very strong case for studying "literary works that explore the mind's positive and troubled relationships with nonhuman nature," but how does *studying* these texts contribute to the goal of raising awareness? For that matter, how does studying *troubled* relationships with nature—as Easterlin does not just in her interpretation of Wordsworth's Lucy poems and *Wide Sargasso Sea* but in her readings of Coleridge's "Dejection: An Ode" (Chapter 4) and D. H. Lawrence's novella *The Fox* (Chapter 5), among other texts—relate to the task of promoting "benign communion"? How can we reconcile what social scientists have documented as the "fundamental human ambivalence toward the nonhuman" (127) with the idea of "lov[ing] the world" (151)?

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On one level, Easterlin is right to characterize the question "What does it mean for a conscious being to love the insensate world?" as "unanswerable" (127); likewise, it would be asking too much to expect her book to finally resolve dilemmas that have dogged ecocriticism from the beginning. But ecocritics who take a cue from Easterlin's pragmatic bioculturalism will need to address these difficult issues head-on.

By the same token, they will want to apply pressure to her use of words like "insensate" and "amoral" (132) to describe the nonhuman world. This is certainly how nature often *feels* to someone, like the speaker of Wordsworth's Lucy poems, who has endured the death of a beloved fellow human. But, as countless studies in the evolutionary life sciences have been showing in recent years, humans have no monopoly on sentience, cognition, emotion, culture, and perhaps even basic concepts of morality. There is a huge difference between loving a dog and loving a truly insensate nonhuman entity like a stone. Easterlin does studiously avoid the "pernicious anthropocentrism" (93) that has long infected both the humanities and mainstream Western culture, just as she manages to navigate around more subtle forms of anthropocentrism embodied in Freudian theory and various other "pseudoscientific twentieth-century programs" (34). Still, one wonders if, in her efforts to distance herself from E.O. Wilson's model of consilience and the types of Darwinian criticism practiced by such scholars as Joseph Carroll, Easterlin has devoted some pages to "minding" ecocriticism and "bodying" cognitive literary theory (see Chapter 4) that could have been productively used in the pursuit of "worlding" these and other branches of literary studies through new modes of interdisciplinarity that depend not on importing reductive empirical methods from the biological sciences but, rather, on engaging with emerging fields such as biosemiotics and cognitive ethology in ways similar to how Easterlin engages with the evolutionary social sciences. The work of many animal studies scholars, for example, suggests that biocultural criticism may benefit greatly from critical re-articulations, rather than rejection, of the idea of consilience (or at least of a deeper and more productive interdisciplinarity) between the humanities and the biosciences. To paraphrase Easterlin, *worlding* and *minding* ecocriticism from a common Darwinian perspective would be "complementary" endeavors, though perhaps they need not be as "distinct" from each other as she assumes (see 282, n. 50).

These preliminary observations and questions are not at all meant to challenge the validity of biocultural approaches in general or to detract from the considerable strengths of Easterlin's book; rather, they help confirm Easterlin's point that "there are many ways to begin biocultural inquiry," which, she notes with characteristic verve, "is fundamentally a creative enterprise, not a matter of mastering a model and then slapping it down onto unsuspecting texts" (38). Any readers who have found themselves "bored and unenlightened" (34) by a priori approaches to interpretation in the humanities will profit from engaging with Easterlin's spirited defense of the beauty and complexity of literature. And humanities scholars in every field (especially those of us employed by public universities) should pay close attention to how Easterlin builds her scientifically grounded argument for the centrality of literature and literary studies in helping humanity make sense of itself. But it is in the field of ecocriticism that the book

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will probably have the greatest influence, fueling productive debates and serving as a model of rigorous, pragmatic, and nuanced interdisciplinarity and literary interpretation for a long time to come.

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Chang, Chia-ju, 全球生态社区想象: 西方和中国生态批评实践 [The Global Imagination of Ecological Communities: Western and Chinese Ecological Praxis] (Jiangsu: Jiangsu UP, 2013), 283 pp.

Chia-ju Chang's The Global Imagination of Ecological Communities is a very important contribution to Sinophone ecocriticism. It introduces and develops many concepts that have not been previously explored or have received scant attention in China and other Chinese speaking countries. As the eminent Chinese ecocritic Cheng Xiangzhan points out in one of the three introductions to the book (the other two are by Scott Slovic and Greta Gaard), "with her expertise in East and West ecological discourses," Chia-ju Chang is pioneering "areas that many Chinese ecocritics have not paid attention to" (ii).

The book is divided into four parts: 1) ecological literary studies; 2) animal studies; 3) ecofeminism; 4) Zen Buddhist ecocriticism. In the first part, Chang outlines the emergence and development of ecocriticism in the West, especially in the United States. She devotes particular attention to Ursula Heise's influential concept of eco-cosmopolitanism (presented in the landmark study Sense of Place and Sense of Planet), which she also uses as a theoretical underpinning for her own book. She argues that Heise's concepts are extremely important for studying ecocriticism in global contexts, highlighting the linkages to risk theories and the postmodern environmental aesthetics (8), and places her own study within the "third wave" of ecocriticism proclaimed by Scott Slovic and Joni Adamson in a 2009 special issue of MELUS. Accordingly, she explains, the aim of her study is to "replac[e] the post-colonial ecological imagination with one that is focusing on global webs and the global imagination of ecological communities" (9). Yet despite her embrace of Heise's eco-cosmopolitanism, she points out that this concept is informed by peculiarly Western presuppositions and reflects the linguistic and economic inequalities that are inherent in globalization: "[E]conomic and cultural domination and control," she insists, inevitably shape the process of "canon formation" (37). Her call for resistance to the hegemony of English in the production of ecological world literature is timely and couragous.

Perhaps most valuable in Chang's book are the chapters devoted to animal studies and ecofeminism, areas that are her specialties. Her study of ecomedia (in an animal studies context) in these chapters is fantastic and can serve as a very useful supplement to Greg Garrard's chapter on animals in his book Ecocriticism. Among the films she discusses is Lu Chuan's 2004 film Kekexili (可可西里), which dramatizes the plight of the endangered Tibetan antelope and is a very important film for Chinese ecocritics. Chang argues that the poaching of Tibetan antelopes betrays the complicity between Chinese "modernization" and global capitalism (121). Addressing the issue of the relationship

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between local poverty and global consumer wealth, the film poses serious questions for ecocritics based in both the East and the West. It draws attention to the tension that frequently exists between environmental justice and the protection of endangered animal species—which all too often ends up displacing local peoples.

In the chapters devoted to ecofeminism, some of the most original discussion relates to Chang's analysis of the so-called "dog mothers" in Taiwan, women who take care of stray dogs on the streets in the cities. Chang argues that these groups exemplify a form of care-based ecofeminist activism which challenges and subverts patriarchial, industrial and urban, progress in Taiwan (156). At the heart of their practice is a "trans-species" care ethics such as it is expounded by many Western ecofeminists, among them Greta Gaard (163, 171). Chang points out that the modern pet industry is one of the reasons why there continue to be stray dogs in Taiwan. This industry is a part of global consumer culture (165). Following Gaard, Chang characterizes ecofeminism as a form of second generation feminism, and animal studies and vegetarian ecofeminism as third generation feminisms (180). Chang's ability to bring Western ecofeminist theory and Eastern activism into a dialogue is one of her most impressive achievements.

In the last two chapters of the book, Chang discusses Zen Buddhist ecocriticism, an area of ecocriticism that holds out enormous promise for the future development of ecocriticism. Chang argues that the pollution of the environment can be recognized and acted upon in the spiritual context of the pollution of soul and spirit (216). She argues that Buddhist meditation should be considered as a form of social activism, and that Zen Buddhism in particular can inspire us to achieve "nondualism" and "biocentrism" (227). Given the importance of this subject, it would have been desirable for it to be introduced much earlier, and discussed in much greater detail. To my mind, this is the only defect in an otherwise original and ground breaking book.

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Mission Statement

This journal of ecocriticism, founded in 2010, is a joint initiative of GIECO (Ecocritical Research Group in Spain) and EASLCE (European Association for the Study of Literature, Culture and Environment) and is published by the University of Alcalá as of 2014. Its principal aim is to further the study, knowledge and public awareness of the connections and relationship between literature, culture and the environment. As a virtual space, it provides a site for dialogue between researchers, theorists, creative writers and artists concerned with and by the environment and its degradation. Its pages are open to contributions on all literatures and cultures, but its special mission is to reflect the cultural, linguistic and natural richness and diversity of the European continent.

Contributions, which are subject to double-blind peer review,are be accepted in five languages, in order to increase visibility and broaden the participation of scholars who are not part of the English-speaking world. *Ecozon@* publishes original research articles, in addition to creative writing, visual arts and book reviews. Publication is open to scholars interested in ecocriticism from around the world. We recommend membership of EASLCE to our contributors and readers, but it is not a requirement for either.

Ecozon@ is currently indexed in MLA, OAI, DOAJ and Latindex.

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