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AN INTRODUCTION TO ECO-TRANSLATOLOGY: A CHINESE APPROACH TO TRANSLATION

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Abstract

The article introduces Eco-translatology and discusses its background. It is noted that the school is not well-known outside the Chinese sphere and the reasons are discussed.

Being inspired by e.g. Confucianism and traditional Chinese thinking of the harmony between potentially conflicting opposites, Eco-translatology has also been inspired by Charles Darwin's "the survival of the fittest" and the present-day awareness of the importance of our natural environs.

The founder of the school is HU Gengshen and the presentation is largely based on his early writings.

The argument is that all translation takes place in one (or several) eco-environments and that, as the only sentient being involved in the process, the Translator selects and adapts source and target texts in the 'sending eco-translatological environments' and in the 'receiving eco-translatological environment.

This is exemplified with situations from consecutive interpreting.

Key-words: Eco-translatology; China; Chinese thinking and tradition; respect for the environment; Confucianism; Professor Hu Gengshen; consecutive interpreting; Chinese-English.

This article is a brief introduction to the Chinese Translation Studies school that is aptly termed Eco-translatology for a Western audience interested in the global scene. Founded in the early years of this century, Eco-translatology now has a following of several hundred scholars.¹

In the West there have been no such things as a unified 'Skopos theory' school, a well-defined 'Equivalence Forum' and a real 'Descriptive Translation Studies Theory'. Yet all of these trends would nevertheless be known to most people in Translation Studies in the Western World and in many cases all over the world.

There is little corresponding information about the Chinese school.

The reasons are, in my view, that there is a problem with presentation. In the first place

(1) there are linguistic and cultural barriers that must be overcome by representatives of the school,

(2) many of the problems discussed are outside the traditional focuses of Western theories, and

(3) that Chinese people and scholars are sticklers for accuracy and are not accustomed to audiences who are implicitly familiar with whole 'curtain rolls' of implied information.

I'll provide you with an example from what I have termed 'chains of translational communication'. This one concerns a book that, because it is a success in the language of origin becomes an international bestseller. It moves through the following stages:

- i. many readers of the book in the original language
- ii. large sales of the book
- iii. international advertising by the author, the publisher with a summary
- iv. presentations of the book at international book fairs with summary + possible draft translation into English
- v. international sales of book rights
- vi. publishing houses that have acquired the copyright for their country
- vii. the selection a translator
- viii. the translator's reading of the book,

- ix. the translation (is finished, printed, distributed and sold)
- x. to (hopefully) become a success in the target language and culture.

The problem with the Chinese is that we are presented with the curtains and given little else in terms of exemplification – while we can count on a certain familiarity among Westerners. I see this meticulousness as a Chinese virtue in many contexts but not in scholarly discourse.

When one compares translations of Chinese classics into the same Western language, for instance the two translations of Cao Xueqin's *The Story of the Stone* by the Yangs and by David Hawkes (both in the 1970s)) one can easily see that interpretations of a Chinese text in a Western language take on different garbs. In the same way any presentation of Eco-translatology for a Western audience will be different.

In this introduction, I start out with a **summary** of Eco-translatological thinking. It goes as follows:

Eco-translatology takes it that source- and target texts respect, are embedded and exist in harmony with the source culture. In the stage that is termed 'translation', the source text is subjected to the selection and adaptation of the linguistic mediator who is equally familiar with the source and target cultures.

Thanks to his knowledge, the mediator selects the components of the source text that can be best adapted to the target culture, and to the specific language of the audience. This is basically a model in which we find the "survival of the fittest" as termed by Charles Darwin in his theory of evolution.

It is the fittest that survive, and in a translation it is the components that can be adapted most easily to the target culture that make the transfer best. The mediator will see to it that the target text is finally brought in harmony with the eco-environment of the target culture, its language, and the audience that the translated text is intended for.

And then for a **more extensive presentation**:

Eco-translatology is deep-rooted in Chinese culture.

One of the fundamentals in Chinese thinking is that opposites, potentially conflicting entities, can live in harmony with one another. We find this in the Yin-Yang symbol. It consists of a rotated pattern inside a circle.

It is the universal symbol of the religion known as Taoism and is used by non-Taoists to represent *the concept of opposites existing in harmony*.

The harmony is illustrated by the circle, a symbol of perfection as well as the natural cycles, such as birth, adolescence, maturity, old age and death.

In Daoist philosophy Yin and yang are bound together as parts of a *mutual whole* (for example, there cannot be a bottom without a top).

Confucius who lived in a tumultuous age (551-471 b. C.) propagated traditional Chinese values such as respect for ancestors and the family. He insisted on hierarchies and strong rule as fundamentals in the universal order that ensures peace and harmony; Confucianism has also influenced Eco-translatological discourse.

Present-day Chinese "Eco-translatology" also owes a debt to Charles Darwin's idea that only those who adapt best to the given circumstances will continue to live, the concept generally known as the "survival of the fittest."

The final cornerstone in Eco-translatology has been provided by the traditional Chinese respect for nature and for natural resources the way it has been strengthened by the modern awareness of our environment that has been growing with us. In the West it began in around 1960 with e.g. Rachel Carson's *The Silent Spring* (1962). Worldwide it has widened to include decision-makers at the political level.

Eco-translatology was initiated in the early years of the present century by Professor HU Gengshen, Tsinghua University, Beijing. He has more than thirty years of experience as a consecutive interpreter at a high level in China and this background is evident in some early Eco-translatological thinking. He remains the most influential figure in the field that now comprises several hundred scholars with annual conferences.

In this presentation I shall confine myself to Hu's ideas as expressed in his early writings.

My presentation moves at an abstract level but so does the Chinese. Therefore the terms used here are abstractions: the term 'the translator' does not refer to somebody who translates a specific text but to all people who are actively involved on the linguistic side of intercultural communication. The term "translation" is not a concrete text or book but an abstraction applicable to the activity of transferring intercultural messages that are expressed in speech, permanent writing (printed books, e-books) or on any transient media that allows for a rendition in speech or writing.

Like other schools in Translation Studies and in the Humanities in general, Eco-translatology is based on theories and on exemplification from translation of cultural texts notably in 'privileged' situations, that is in situations that are particularly good

for illustrating the validity of the theories. Behind the use of ‘privileged’ texts and examples is, of course, a hope that the principles apply to all types of translation.

In the view of Eco-translatology all translational situations are **‘translational eco-environments’**. These environments refer to the worlds of the source and target languages and comprise the linguistic, communicative, cultural aspects of translating as well as the author, client and readers.

These ‘worlds’ become transparent – at least partially - when they are viewed from the Darwinian principles of “adaptation and selection”.

The Darwinian concepts are confined to organic beings, that is, to plants and animals including humans. In a translational eco-environment, the translator is the only sentient being who can adapt to the environment. The translator’s instincts comprise adaptation and selection both of which come into play in the process of translation.

Being able to adapt to the source culture in its eco-environment, the translator is responsible for the natural selection from the source text that can be adapted to the target eco-environment. Or to put it in other terms: the translators’ adaptation to the source text eco-environment also comprises his decision-making (adaptive selection) concerning the form of the final target text in terms of natural selection.

In order to make this presentation less abstract, I have decided to add some down-to-earth exemplifications of my own from studies that I know. Let me add that Hu has accepted these examples.

Translators are selected as the “fittest” – by, for instance, editors, publishers, critics or their audiences. They are also selected for the particular type of translation made for specific eco-environments, such as revisors of machine translations vs. translators of poetry, fiction and art vs. dubbers vs. interpreters for political meetings. And the translators are, of course, also selected for the specific ‘translational eco-environments’ that are constituted by the (potential) audience e.g. of children, literary people, and of readers of crime novels.

The points to note are

(1) that in order to “survive” the translator has also had to “adapt” to ensure the “elimination” of rivals and his or her “survival as the fittest”.

(2) that it is the eco-translational environment that has “selected” the translator, and

(3) that he or she actively decides, that is “selects (and adapts)”, from the source text and “(selects and) adapts” in the process that leads to the creation of the final target text in the new “eco-environment”.

In the course of this process the role of the translator changes. At first he or she is ‘selected’ by the ‘eco-environment’. Then he becomes active as a decision-maker in the selection of the source text as well as selecting and adapting for and in the production of the new text.

The source text is the initial first phenomenon in the ‘translational eco-environment’ we are discussing. The target text is at the other extreme of what I have termed the “chain of translational communication”. It is the outcome of the translator’s decision-making that has been operative at different levels throughout the entire process of translating.

The translator’s **initial decisions** are at a high macro-level. They include the general strategy of translation, e.g. literal vs free rendition; complete integration in the target culture or partial integration, also sometimes naively termed ‘domestication’ and ‘foreignisation’ by scholars who have never tried to do real translation work. The point is that the choice depends not only on the translator but also the source text, the clients, the audiences and their ‘translational eco-environments’.

There are also decisions at a lower level that the translator takes concerning e.g. the style, the linguistic and social registers in which the target text is to be produced.

Hu’s argument is that the whole process of translation can be expressed in a kind of formula that looks as follows:

The process of translation = the translator’s adaptation (to the translational eco-environment) + the translator’s selection (to select the degree of adaptation to the translational eco-environment + to select the linguistic form of the final target text).

He abbreviates this and ends with the formula:

Translation = Adaptation + Selection

Given that translation is a human activity the principles in the natural world are also pertinent to studies in the humanities, including translation. This allows us to set up the following chains.

translation → language → culture → human activity → natural world

This chain can be reversed:

natural world → human activity → culture → language → translation

The mutual relevance and interconnection between the links is also obvious:

translation ↔ language ↔ culture ↔ human activity ↔ natural world

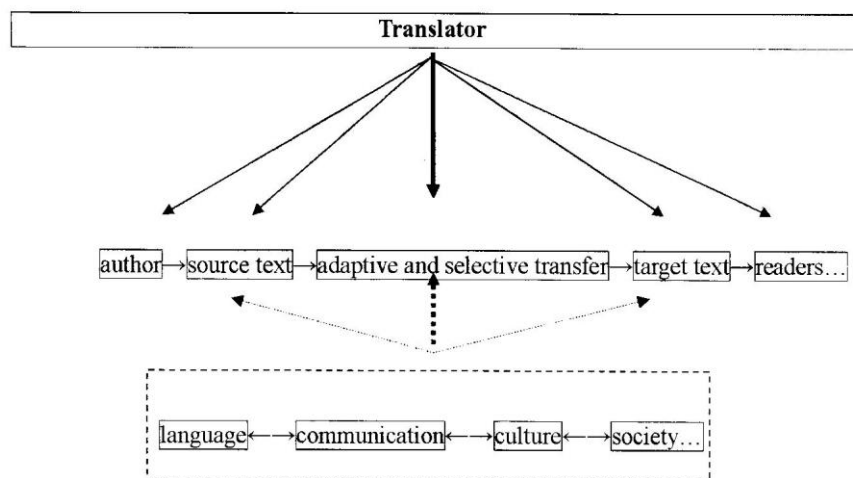
Hu argues that in order to cover all facets in the translation process, theories should be “translator-centred” rather than source- and target-oriented, since the process basically concerns the translator’s adaptation and selection in relation to the source and target texts.

He argues that an approach to Translation Studies in which translators are made the central figures is in place and he – rightly but in my view somewhat unrealistically – calls for empirical studies of the role of individual translators in real-life translation activities notably in terms of the translators’ imprints on the final products.

This leads to the following sketch:

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Figure 1
An illustration of the translator’s role in translating



This figure positions the translator in a definition of translation. Having himself been subjected to adaptation and selection, the competent Translator has a complete overview of the translational eco-environment and can therefore adapt and select.

The process of translation is thus a cyclic alteration of the translator’s selective adaptation and adaptive selection - as it were a Yin Yang of translation - and in Hu’s cycle that I referred to above

I mentioned that Hu Gengshen has been a practising consecutive interpreter. In the article *Adaptation in Consecutive Interpreting*, Hu exemplifies Eco-translatology from English-Chinese interpreting, both ways. Since I have no Chinese, I shall discuss his examples by comparing literal translations with the real-life renditions. In order to make the points clear, I may add components of the theory that are from Eco-translatology but which were not originally made in that context by Hu himself. Let me stress that I leave my personal and scholarly comments until the end of the article.

Hu points out that interpreting, i.e. the oral transfer of linguistic messages, is a basic tool for communicating between people who do not share the same language and culture. Accurate interpreting is a prerequisite for adequate intercultural oral communication. Therefore it demands that the interpreter is in full command of both the source text and culture and the target text and culture.

In his **exemplification** Hu makes a distinction between

- 1) adaptive replication,
- 2) adaptive reduction, and
- 3) adaptive addition

In **Adaptive replication** the interpreter copies the linguistic form largely including syntax of the source text and transfers it.

The first example is from a business negotiation

Source utterance: 他们采取了一种门户开放的政策。

[*Literal translation:* They adopted a kind of open-door policy.]

Real-life rendition: They adopted a kind of open-door policy.

Hu comments that in order to adapt to the specific eco-environment, the interpreter had adaptively used a replication strategy, selectively copied the original sentence pattern and produced a target discourse more or less like the source discourse.

Another example is from a 1998 press conference with the Chinese Prime Minister Zhu Rongji. a French reporter asks a question:

Source utterance: I am from the French Daily *Le Monde*, Chatevion. Prime Minister, I would like to ask you a question about the state-owned enterprise reform. Um, China started to elaborate this reform at a time when the South Korean model of big conglomerate was deemed quite successful. Since things have changed, as you know, so I would like to know if the collapse of this model will have any effect on the way you are thinking about this reform, and this question arises another one. That is, the pace of this reform. Given the new context, the new original context of the financial crisis, will China slow down the pace of this reform, or, on the contrary, will you be more

cautious? Thank you.

Real-life rendition:

我是法国《世界报》记者。总理先生，我的问题涉及到中国的国有企业改革。当中国在考虑进行国有企业改革的时候，当时韩国的大财团是非常成功的时期。但是最近的情况发现，这些大财团纷纷出现问题，有的已垮台。那么它们失败的经历是不是会对中国要进行国有企业改革的这种方式，这种模式产生什么样的影响？下面一个问题就是说，中国在进行国有企业改革方面，它的步伐会是怎样的，它将是采取一种什么样的速度，特别考虑到现在出现了金融危机这样的新情况。在这种情况下，中国是会放慢中国国有企业改革的速度吗？还是说中国会在这方面变得更加谨慎？[from *Premier Zhu in Press Conference* (Interpreter: Zhu Tong) 1999: 15]

[*Back translation of the Chinese rendition:* I am Chatevon, reporter from the French Daily *Le Monde*. Prime Minister, my question concerns China's state-owned enterprise reform. When China was considering the reform of state enterprises, at that time the South Korean model of big conglomerate was quite successful. However, the present situation shows that these big consortiums have run into trouble, and some of them have collapsed. Will the fact that they have experienced failure have any effect on the way you are thinking about this reform? The next question is what about the pace of this reform. Facing the new situation, especially considering the new situation with the financial crisis, will China slow down the pace of the state-owned enterprise reform? Or, will China be more cautious in doing that?]

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Hu comments that the source text is not complicated in terms of the individual sentences, sentence order and meaning. This simplicity enables the interpreter to adopt an adaptive replication strategy.

The adaptive replication is fairly rare in Chinese-English renditions, since lexical meanings, syntactical structures and the word order in the source discourse are seldom identical with those of the target discourse.

In **adaptive reduction**, the interpreter extracts the principal idea, picks up major points and leaves out minor ones. Since this calls for a translator assessment independent of the original sender, **adaptive reduction** can only be applied in eco-translational environments that allow for it, e.g. by having redundant information and signs.

The first example is that of an English-speaking engineer who introduces a technical control system to an audience of Chinese colleagues referring to a diagram shown on a screen beside him.

Source utterance: Well now, let's take a look at this schematic diagram of the remote control system. Here you see, we, first of all, collect the parameters from the power system, well, by means of remote terminal units, and then we can monitor the power system on the basis of the collected information. All right, as to the communication, please look at this square here (pointing at the diagram), it can be performed with the operators in the control center via multi-colored CRT's and typewriters. The operators here in the control center will check and issue control commands to the terminals. Again look here, in this area, the operator can monitor the function of the control system with previous automatic and manual changes in the control system configuration. You can see here, this system also has functions of software handling for maintaining and expanding the control system. They include the data base program development, test routines for the units which are covered in the control system, and so on.

[Literal translation:

那么，好吧，让我们看一下这张远动系统的简图。此处，你们可以看到，我们可能先用远方终端机收集电力系统的数据，那么，然后就根据收集到的数据来监视全系统的运行。好吧，关于通讯联系问题，请看这个方框

(指框图)，可以通过几台彩色屏幕显示器和打字机与控制中心操作人员联系。在这个位置，操作人员在控制中心进行检查。再看这里，他们便向终端发出控制命令。你们可以看到，在图的这一区域，操作人员能在自动和人工改变控制系统的配置时监视系统的运行。在图的下面这个位置，我们看到该远动系统还具有维护和扩充控制系统的软件处理，具体包括数据库、程序开发、控制系统中各种装置的试验程序等等。]

Real-life rendition:

这里是一张远动系统的功能示意图，按照图中标示的顺序，其功能具体包括有数据库、系统监视、终端与中调的通讯，以及维护和扩充系统的有关软件等。

[Back translation of the Chinese rendition: This is a schematic diagram of the functions in this remote control system. According to the sequence indicated in this diagram [At this point, the interpreter points at the diagram], the system functions include the data base, program development, test routines for the controlling units, etc.]

Since the speaker, the audience and the interpreter have co-operated for years, the translator can here adapt to the translational eco-environment and select pertinent features both from the source text and from the 'translational eco-environment', e.g. the projected diagram, for the creation of the target text.

In another example the interpreter is working at an English speech contest which is meant to encourage children to learn to speak English fluently.

The sponsor's spokesman addresses the audience:

Source utterance:

首先，我要感谢老师们。他们全身心地投入到教学工作中去，付出了辛勤劳动。没有他们的努力，我们的同学不会取得如此大的成绩。学生的成绩与老师的辛苦是分不开的。教师

的工作很累，**每天**都很辛苦，他们为同学们付出了许多。因此，我们首先应该向老师们致谢。
[*Literal translation*: First of all, I want to thank the teachers. They have whole-heartedly devoted themselves to their teaching. They have worked hard. Without their effort, our students cannot achieve so much. The students' achievement can not be separated from our teachers' arduous work. Our teachers are hard working, they work tirelessly every day, and they have done much for our students. So, we should first of all express our thanks to the teachers.]

Real-life rendition: First of all, we'd like to thank the teachers who have devoted themselves to the teaching profession. Their effort is indispensable to the achievement of their students. In other words, without their help, our students could not have achieved such a big success.

It is noted that idea 'I want to thank the teachers for their hard work' gets through.

The third category in Hu's discussion, **adaptive addition**, is the opposite of *adaptive reduction*. Hu says that "the interpreter must convey crucial information in the target discourse in order to facilitate communication."

He cites the example of the opening words given by a Chinese speaker after a coffee break during business negotiations.

Source utterance: 好吧，我想再重申一下我们就合资企业中利润分红问题的基本意见。

[*Literal translation*: "Well, I want to reaffirm our basic idea concerning the profit dividend in the joint venture."]

Real-life rendition: "Well, ladies and gentlemen, may I have your attention please? I would now like to put forward again our basic idea concerning the profit dividend in the joint venture."

Taking into account the "eco-environment" where there was noise in the room, the delegates had not settled down yet, and they were not focussed on the topic, the interpreter fulfills the speaker's intention of getting the listeners' attention which is, of course, also part of the eco-environment.

In another example of **adaptive addition**, a British tourist is describing her impressions of a trip on the Yangtze River to Chinese passengers:

"... the trip downstream ... was really pleasant. We particularly enjoyed the Bazhentu Gorge, the Qutang Gorge, and Wu Gorge, and the gigantic Genzhouba Dam, which are ... the most attractive ... **five spots** along the river.

[*Literal translation*:

啊，是的。我们这次的确玩得很痛快。由重庆乘船顺水而下到武汉的旅游实在是令人愉快的。我们特别欣赏沿江的八阵图、瞿唐峡、巫峡和那座巨大的葛洲坝，听人说，这些是沿长江——嗯（稍有迟疑地）五个最吸引人的地方。]

Real-life rendition:

是的，我们这次的确玩得很痛快，由重庆顺水而下到武汉的旅游实在是令人愉快。我们特别欣赏沿江的八阵图、瞿唐峡、巫峡、**西陵峡**和那座巨大的葛洲坝，听人说这些是沿江五

大最吸引人的旅游名胜。

In the real-life rendition, the interpreter was fully aware that there are *five* sights along the river of which the British tourist mentions only four by name. All five are well-known to the Chinese audience. The interpreter therefore adapts the source text to the target audience and adds "the Xiling Gorge". He thus fulfills the intention of the source-language speaker of being a person who speaks knowingly of China, he sees to it that she does not 'lose face', and also sees to it that the description with the selected detail fits in with the Chinese audience expectation.

Hu himself admits that only parts of the approach that he can use within consecutive interpreting may apply in other translational contexts.

But in China, Hu has a following and there are others whose lines are – if somewhat more theoretical - also arguing that 'eco-' is part of what they are studying, such as Xu Jainzhong in Tianjin.

DISCUSSION

At first glance it must seem to Westerners that 'Eco-translatology' is a Chinese version of Hans Vermeer's 'Skopos Theory'.

There is an obvious link. Hans Vermeer was originally a sinologist, a student of Chinese. He told me that he had later found his true calling in Translation Studies.

But even though Hu Gengshen is not clear about this in his English-language publications, I believe that we are dealing with thinking that reaches far, far beyond Westerners' horizons.

Hu insists on the cyclical chain. But aren't we here faced with both Yin and Yang and traditional Chinese thinking?

Notice that in all the examples I have cited from Hu there is an adaptation to, a harmony with the eco-systems of what I have termed 'the sending side' and 'the receiving side', a subordination in Confucius' sense of order.

There is also, in all of Hu's examples, a selection of what is appropriate in the given 'translational eco-environment'. It should be noted that in all these environments most of the audience is aware that the message is translated, and adaptation to what is appropriate, understandable etc. to the target audience, is an accepted part of the chain of translational communication.

There is a "survival of the fittest" in the Darwinian sense of a factor in his theory of evolution. It is the fittest that survive, and in a translation it is the components that can be adapted most easily to the target culture that make the transfer best. The

mediator will see to it that the target text is finally brought in harmony with, or adapted to, the eco-environment of the target culture, its language, and the audience of the translated text.

PERSONAL COMMENTS

I cannot give you the exact sightlines on Eco-translatology nor on current European schools of Translation Studies.

However, with my own familiarity with Eugene Nida's (US, the American Bible Society) equivalence school and several others, I do have some comments.

Nida basically argued that texts nearly 2,000 years apart could be equivalent, although he never really took into account how languages and audiences and, even if more imperceptibly to the insensitive scholar, the source text would never be understood 'the same (or equivalent) way' even by readers of same time and age, let alone eras far apart in human history. It is interesting that, apart from the usual Chinese reference to translations of Buddha-scriptures, Eco-translatology seems only to take into account the 'sender's' intention when we are dealing with senders close to the linguistic mediator in space and time.

Peter Newmark (UK), a personally likeable person represented brutal oppression of all but the three dominant 'world languages' of Europe, namely English, French and German. He mercilessly heaped lots of scorn upon those who dared translate into English without paying any heed to the fact that translators in 'cultures and languages of small diffusion' would often have to translate into one of their foreign languages. He embodied the superiority of the English language by making it his centre. He was a true representative of his "translational eco-environment".

Albrecht Neubert (East Germany) was different in the sense that he was subject to the external domination of a Communist regime and could create his own (and his students') 'eco-environments' for scrutiny of linguistic points.

Eco-translatology accepts that linguistic points are important in some 'translational eco-environments'.

As far as my own area, "Descriptive Translation Studies" is concerned, I believe that e.g. James S. Holmes and Gideon Toury's *Descriptive Translation Studies* have defined the school well. I believe that my *Tales in Translation* has proved the points that translators influence societies, that translations have an impact and also that we can indeed see individual imprints in translations.

ECO-TRANSLATOLOGY IN THE MAJOR PERSPECTIVE

It is pertinent to stress that Hu Gengshen has worked as a consecutive interpreter and that in his early writings his privileged situations are all from the world of interpreting.

In consecutive interpretation, it is indeed the 'Translator' who knows both the source and the target culture and texts and therefore is in absolute command.

In the past, foreign-language mastery was not a priority with politicians. This went for the first twenty-five years of the European Union (founded 1951 as the The European Coal and Steel Community). I had the unique privilege of being an expert called in by the Interpreting Service of the Commission and I gained useful insights into the receding world of consecutive interpreting as well as the rapid advances of simultaneous interpreting. Hu's positioning of the Translator at the centre of the translation process is something I recognise from ardent adherents of consecutive interpreting.

However, in the wider perspective Eco-translatology should not be written off as just the musings of consecutive interpreters. It is first and foremost a Chinese school adapted to Chinese traditional thinking.

Consecutive interpreting is undoubtedly the oldest type of 'Translation' and therefore holds truths that are made explicit by Eco-translatological thinking.

I believe we should pay attention to the questions of adaptation (and selection) When, in translation work, we turn originals we speak of them as texts worthy of being selected for translation. It concerns the selection of translators both as professionals and their selection for given assignment by e.g. editors. It also involves the selection of what we can translate: subsumed to these are cultural selection.

Translators are selected in other ways as well, e.g. their education, by attending specialised schools, and by being selected by e.g. firms and organisations (usually by means of competitions), publishing houses (usually by reference or recommendations); by reference to experience (e.g. subtitlers, etc.)

The idea of subordination in a hierarchy is evident the world of translation. The translator is in harmony with the translational chain and sees to it that the translation is brought in harmony within the target culture.

The factors that are highlighted by Eco-translatology permeate translation work.

There is one hitch in the eyes of Westerners: We cannot really for a second believe that one individual translator can truly prise loose a source text in all its ramifications

from the source language and culture and then fit it into the target culture in all fissures. But we are Westerners and we take into account only our personal efforts.

This is not the Chinese view. In the Chinese view each man is part of the collective effort and subsumed to the collective. The penetration and the mastery of Hu's 'translational eco-worlds' is constituted by numerous translators who work patiently in their roles and in harmony with their surroundings.

Endnotes

The presentation of Eco-translatology is based on Hu's early articles, Translation as Adaptation and Selection, *Perspectives: Studies in Translatology*, 2003, 11 (4): 284-291; Translator-centredness. *Perspectives*, 2004, 12 (2), 106-117; Adaptation in Consecutive Interpreting, *Perspectives*, 2006, 14 (1): 3-12.

I use the expression the 'chain in translational communication' in *Basics of Translation Studies* (2006: 153) and 'the sending and the receiving sides' on e.g. p. 142. See also www.cay-dollerup.dk.

