

## **Introduction:**

*Resisters* by Jeanne Burgart Goutal is an ecofeminist, somewhat dystopian *Bande Dessinée* (BD) that offers readers an insight into what our future might look like if we fail to mitigate the impacts of the climate crisis. Set in Paris in the year 2030, we follow the lives of 5 different characters and their struggles in a world of constant pandemics and food shortages. Furthermore, they are each introduced to an ecofeminist group, the “Resisters”, and how their ideology can contribute to both environmental preservation and comprehensive equality for all. Published in 2021, this *Bande Dessinée* is unique in its genre, as there are very few BDs or graphic novels in both the French and English languages that discuss ecology and how humans are negatively impacting the environment. In fact, ecofeminism itself is almost exclusively talked about in academic circles, meaning it is a term that many people are not familiar with.

First introduced in 1974 by Françoise D’Eaubonne in *Le féminisme ou la mort*, ecofeminism is a theory and movement which combines both ecological and feminist concerns, and argues that the destruction of nature is a result of male dominated societies. Moreover, D’Eaubonne argues that it is minority groups who are disproportionately affected by climate change. Since this publication, there have been many authors and activists who have written articles and books that discuss ecofeminism\*, however not usually in other forms of media. *Resisters* as a *Bande Dessinée* opens up the conversation to a new group of people, and bridging the gap between academic literature and the general public. It is for this reason that I decided to translate this BD, as by translating it into English makes ecofeminism more accessible to the English-speaking public. As well as this, I also wanted to draw attention to the author Goutal herself. Whilst she has also written a number of books and articles about this topic, her decision to convey ecofeminist concepts through this visual narrative offers a fresh perspective. This can inspire others to channel their passions and expertise by embracing unconventional and creative formats such as graphic storytelling, that transcends traditional boundaries.

This excerpt of my dissertation will consist of a translation of chapters 9, 11 and 12 in *Resisters*, followed by a commentary on the translation process. I decided to translate these chapters as they highlight major issues that are happening in real life in regard to inequality, postcolonialism, and the climate crisis, as well as explaining how ecofeminism can improve these situations. Whilst it will be entirely comprehensible by all English speakers across the world, the target audience for my translated text (TT) is the British public, who have an interest in graphic novels and ecology. For this reason, the translation incorporates British English terms and cultural references.

Following this, I discuss the Theoretical Framework, examining the key themes of ecofeminism and the *Bande Dessinée*. Furthermore, I conclude the section by analysing how the text evokes themes of postcolonialism, and what Goutal does to challenge these notions within the BD. Moving onto the Methodology, I explain the software I used to help me reinsert my translation into the original BD, and its limitations. As well as this, I also detail my translation approach, from highlighting the nuances that come with translating graphic novels and *Bande Dessinée*, to preserving the meaning of the author. Finally, I discuss the importance of ensuring that the text remains accessible to the general public, and the approach that is needed in order for the translation to be successful. To conclude the section, I explain how the *Bande Dessinée* highlights casual sexism via the corporate businessman character Pierre, and how I translated this trope into English.

### **Translated Text (Chapters 9,11 and 12):**

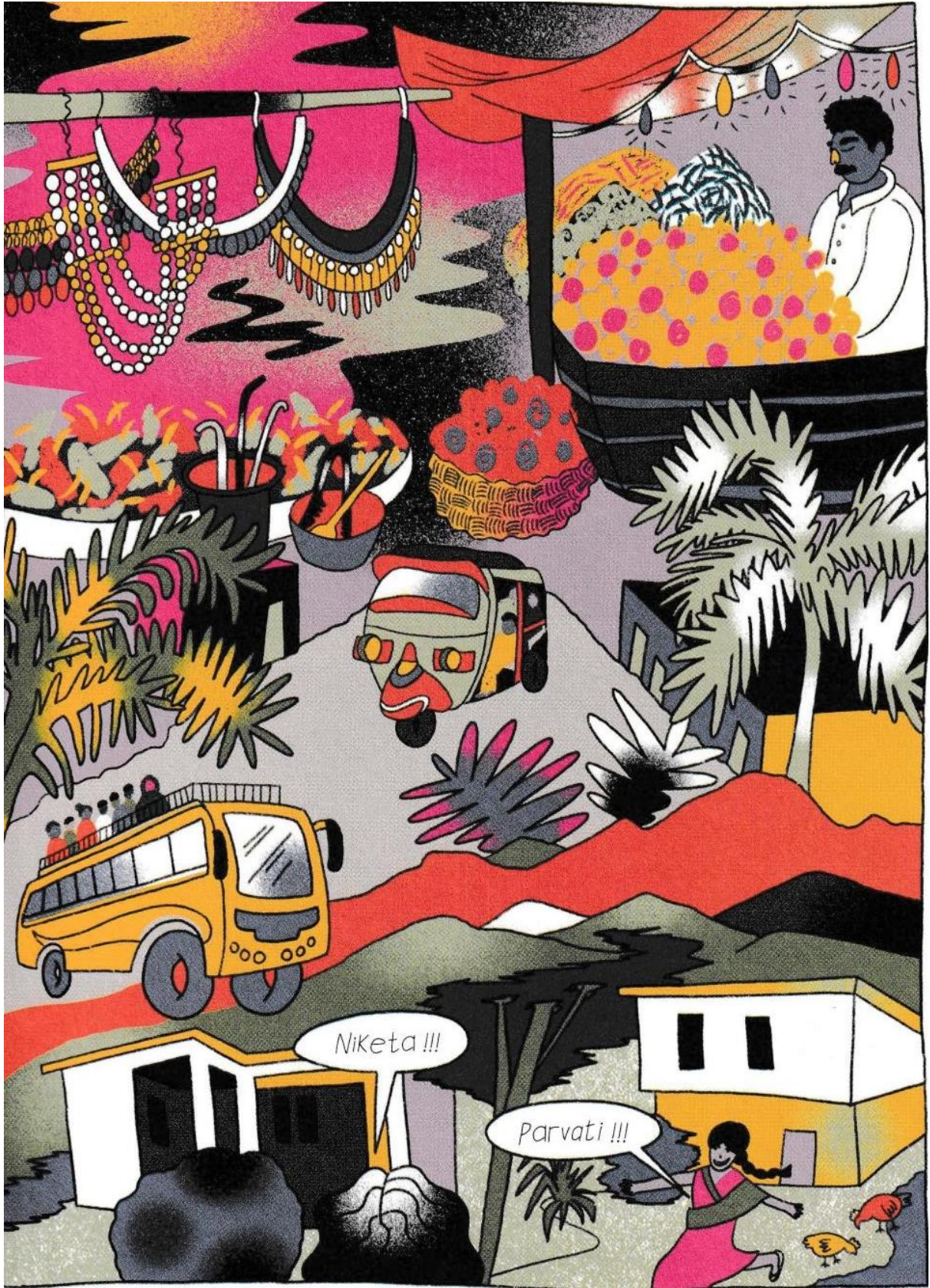


CHAPTER

9  
IN

WELCOME  
INDIA





Niketa !!!

Parvati !!!



Pierre, this is my family.

Namasté! Ap kaise hai?\*

Thik hai, thik hai!

Atcha! Mera nam Pierre hai. Mai fransisi hu. Aur ap, apka nam kya hai?

Pramod...

Niketa  
Manisha

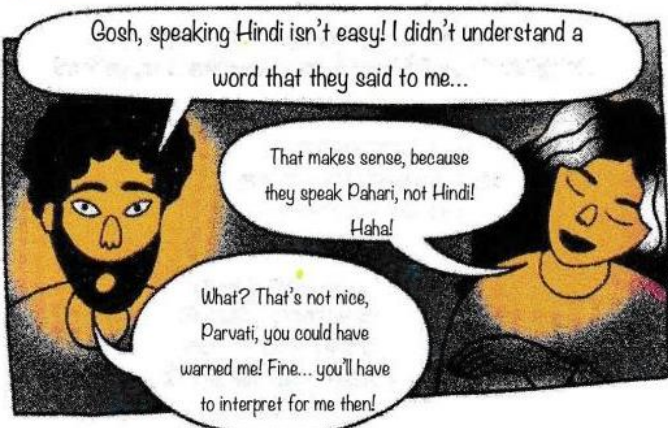
Atal

Amit

Kamlesh

Radhika

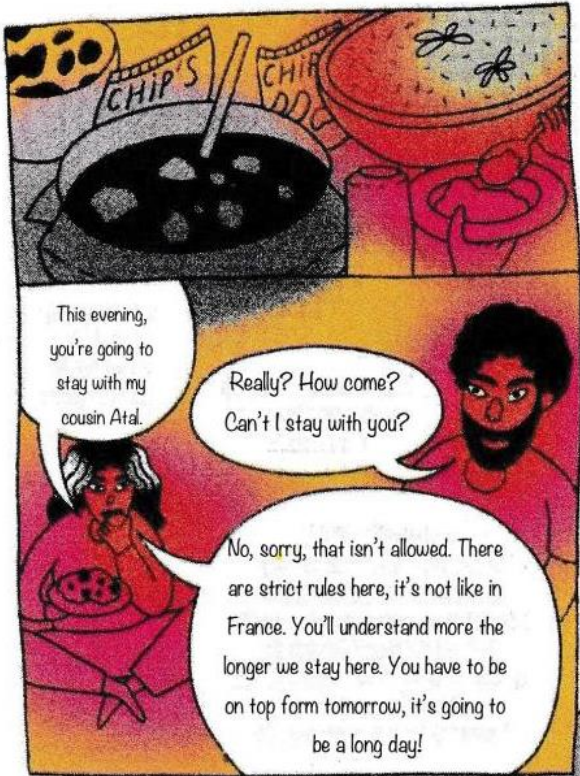
Ridhima



Gosh, speaking Hindi isn't easy! I didn't understand a word that they said to me...

That makes sense, because they speak Pahari, not Hindi!  
Haha!

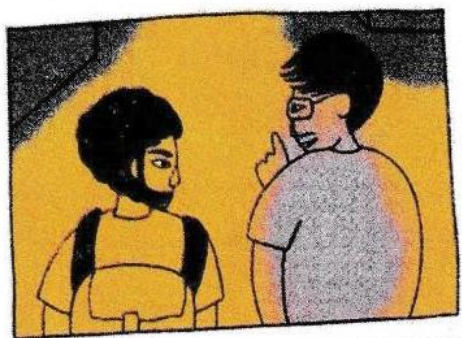
What? That's not nice, Parvati, you could have warned me! Fine... you'll have to interpret for me then!



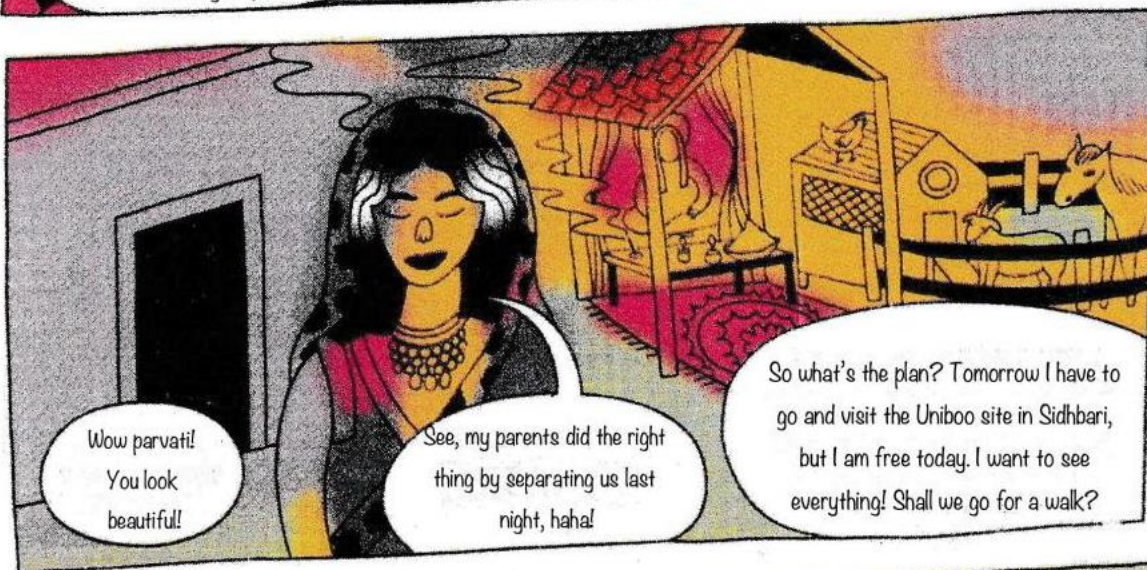
This evening, you're going to stay with my cousin Atal.

Really? How come?  
Can't I stay with you?

No, sorry, that isn't allowed. There are strict rules here, it's not like in France. You'll understand more the longer we stay here. You have to be on top form tomorrow, it's going to be a long day!



\*Hello! How are you? Very good! Super! My name is Pierre. I am French. What are your names?



-Here, its mainly the women who work in the fields. Except for when it is ploughed, once a year. Then, everyone gets involved.

-Oh really? I thought that traditionally the women stayed at home and weren't allowed to work?

-Not at all! That's really a western idea. Here in the countryside, women have always worked a lot, in the fields, the gardens, the forest, at home as well of course... In fact, women have only lost their economic position since India has been "modernised".

-Well, that's contradictory!

-Why? Do you think that development has led to better conditions for women? Well... it's more complicated than that. More and more people are living in cities, and the traditional skills women have don't serve much purpose there. So they find themselves without any recognised qualifications, often stuck at home or, if their families are poor, they go to work in a factory. Still, there are more and more women who go into further education, however they tend not to find jobs once married.

-But, in the past, were they paid for all their agricultural work?

-Of course not! Salaries are a recent thing. Traditionally, everything happened within the family: what we produce is communal, we divide the work, we share everything. Family is the basic unit, not the individual. It has good sides...and its bad ones. For example, if you end up marrying someone who is lazy, spends a lot of money, or is even violent. Overall, it isn't always fair but there is solidarity.

-And how come there are hardly any men in the village? Where are they?

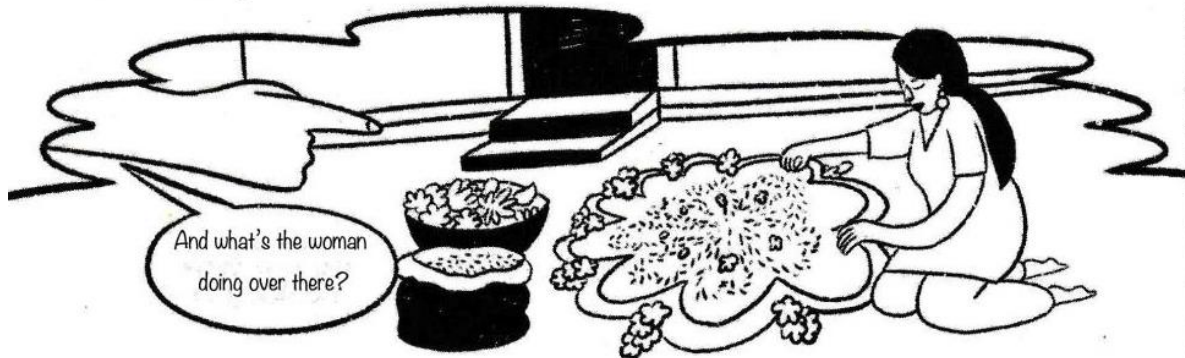
-Now, most of the men go to work in cities, even those from rural areas. They are usually blue-collar workers, manual labourers, drivers, etc. The women stay here to look after the children. Sometimes, they make a bit of money by making pickles or doing embroidery, the type of products you can make whilst looking after kids... but it's rare that they would have a salaried job.

-And you, Atal, how come you are here? Do you want to take over the farm from your parents?

-NO!

-There aren't many people who want to keep working as farmers. It's a job that is extremely hard, and too uncertain. Atal wanted a "government job", but he doesn't have the right qualifications, so he took a job in construction. There, he got into an accident, so he has come back home to his parents to recover.

-Oh dear! Sorry, Atal...



-That? It's like an offering to protect the family and call for prosperity to the household.

-Umm, sorry but... does she really think that god, or nature, or whoever, is going to be appeased by this kind of present?

-Oh come on, Pierre, sometimes you are really narrow-minded! It's symbolic! Explain it to him, Niketa.

-It's a ritual, a cultural practice to restore cosmic balance. Nature gives us everything, like a mother. With every break, we take her air, with every meal, we take her plants, water, earth and light. Every time that we make something, we take her space and materials... so we are in debt to her in some regard, an endless debt linked to our very lives.

In exchange for her gifts, we should thank her daily, and make offerings to her. In the past, it could involve big sacrifices. Now, it is more modest: we offer candles, songs, sounds of bells, flowers and little cakes... amongst the yogis, it's even more internalised, they offer her their breath, their bodies and their thoughts...in short, that's the vedic perspective\*

-Apparently, it's a connection that you French people have lost.

-Okay, don't get your knickers in a twist!, I was only asking, that's all!... Anyway, I'm a little hungry, what about you? I guess I'll add to my debt, but oh well, never mind!

**\*Vedic: derived from Veda, the oldest sacred texts in India.**

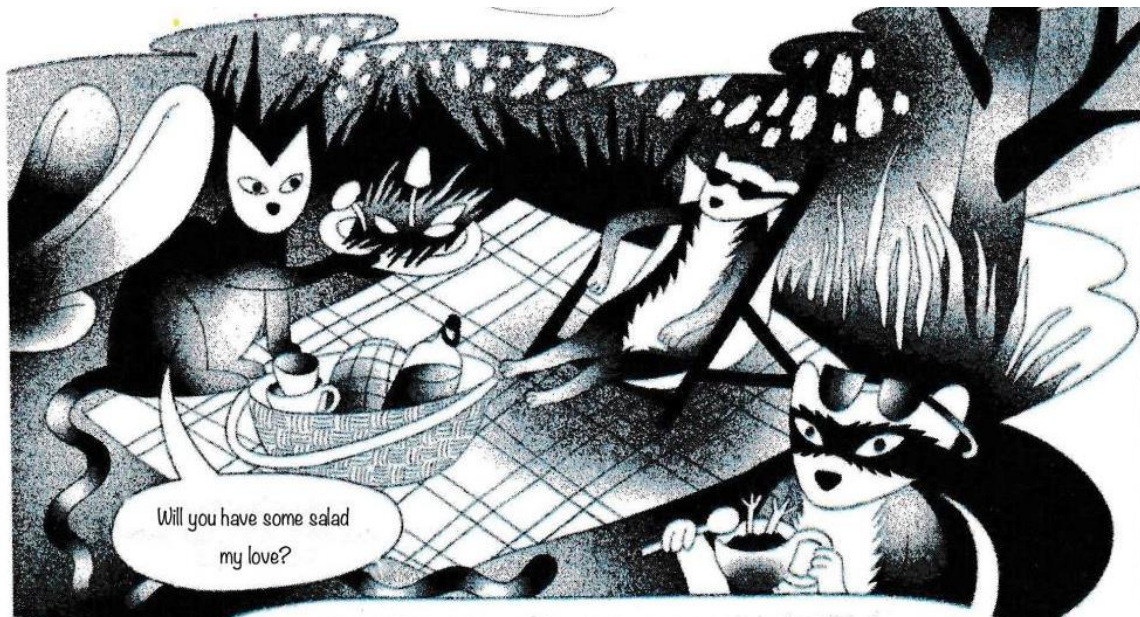


-Did your mother make all of this?  
 -Of course!  
 -But when?  
 -She never stops! Everyday, she gets up at 5am and keeps going until the evening. I don't know where she gets the energy from! But yeah, in sanskrit\*, energy is referred to as "shakti", and it can also mean woman, goddess and power...  
 -She never gets tired of it? My mother would bitch every time she had cook or clean! Fortunately, she had good equipment to help her. You see, at least in this aspect, modernisation has emancipated women.  
 -Maybe... but that, it is a pretty western feminist perspective. Women don't all see life the same way. We need to decolonise our thinking! At any rate, my mother never complains. Personally, it would bore me to death, and I am super happy studying law instead of cooking, but I also admire her ability of transforming the everyday. She puts so much creativity into it that it becomes art! And, by the way, it's not only washing machines that can "emancipate women" like you said: unless there has been evidence proving otherwise, domestic chores are not beyond the reach of men!

\*Ancient Indian language  
 \*Followers of Jainism, one of the main religions in India

-Um...okay... Oh wow! This is a change from my ham and Korn sandwiches! You guys don't eat meat, do you?  
 -No, we are vegetarians, like most Hindus. It is the tradition here.  
 -Ah really? Why?  
 -In essence, there are two reasons. The first is ethical: in all Indian religions, one of the central values is "ahimsa", non-violence. This means: do not cause harm to any sentient being, whether human or not. So, we are not allowed to kill animals for food. Some Jains\*\* go as far as refraining from practising animal husbandry and farming so as not to harm earthworms whilst ploughing! Sometimes, we use the reincarnation metaphor: if you believe that you can be reincarnated into a chicken or calf, it quickly takes away your desire to eat them!  
 -You don't say! What's the second reason?  
 -At its core, in the caste system, those who dealt with dead bodies such as butchers, tanners and undertakers were considered "outcasts" and were entirely excluded from the caste system. People higher up in the caste system became vegetarians to stand out from the rest, claiming that the diet was "purer". Consequently, social hierarchy issues became intertwined with ethics.  
 -This isn't easy to understand at all!





Will you have some salad my love?

Oh! Thank you Archi, but you know, I am a strict carnivore! My digestive system is only used to animals. For years, however, I had to endure eating kibble because it disgusted my humans to give me crunchy little mice and juicy fledglings... Kibble, yuck! Meanwhile, they didn't hold back from devouring pieces of cow, sheep, pig and all that!

My humans are the same, but they disguise it by changing the names of them. They say beef, pork, poultry, as if poof, by magic, it is no longer an animal carcass on their plate!

-It seems that some humans have stopped eating other animals completely. There are many of them in India... and within our dear Resisters, have you noticed? Without boasting, I believe that it was my fellow UK citizens who first made the link between meat consumption and the patriarchy. We have ecofeminist ancestors that go as far back as the 19th century: truly revolutionary vegetarian feminists who wanted to replace the law of the strongest with universal solidarity among all beings, without hierarchy of gender, class, origin or even species...

-That's amazing! But don't vegetarians get sick? Don't they need meat?

-Well, they don't exactly "need" it. They are omnivores, which means that their bodies can digest many different types of food. Some have even stopped eating any products that come from an animal, such as eggs and dairy, in order to fight against all forms of animal exploitation. They call themselves "vegans" in English. But yes, they still have to take vitamin B12 supplements.

-Oh no! It sounded too good to be true.

-Perhaps, but it is the right ecological choice, you know, because the meat industry is responsible for 14.5% of greenhouse gas emissions: did you know that's more than the transport industry? Another example: the food production to feed what is called "livestock" is one of the main causes of deforestation in the Amazon rainforest. As well as this, they are depleting the oceans and causing hundreds of species to go extinct by searching further and further for fish to catch. It's really serious, because the earth needs these ecosystems to be at their best to help regulate the climate and fight against global warming... But they are dying, and humans continue to overindulge themselves without a care in the world.

-Ah great, how fantastic...

-If you had the choice, would you stop?



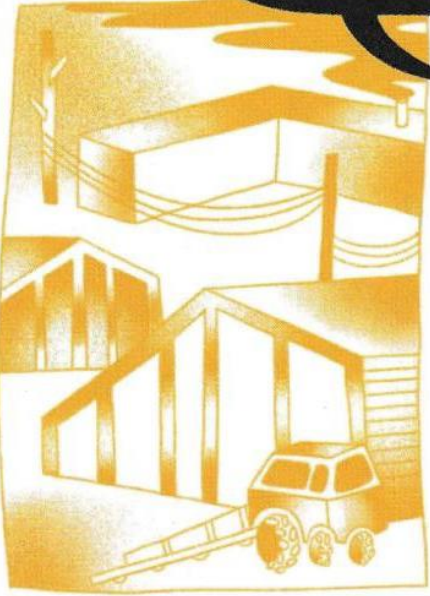
THE NEXT DAY, AT THE UNIBOO SITE...



Well, this was not what I was expecting!

Pierre Manelli, assistant director of Uniboo France. Nice to meet You.

Vinod Chander Bhatt, production manager. Nice to meet You too. Suivez-moi ! \*



Parvati Gupta, Mr Manelli's euh assistant.

\* Follow me!



Mr Manelli, look at how modern your plantations are! In the past, farmers used inefficient techniques, fertilisers made from cow manure, they practised mixed farming, combining different crops... can you imagine? But thank god, since the green revolution, we have rationalised production! We use scientific methods: monoculture, patented seeds, quality chemical products compatible with the new organic labels. Now, everything is nice and clean, productivity has increased significantly. Now, that's what I call development!



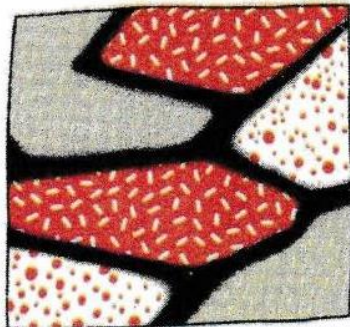
We don't mix crops together: here is some ECOtton...



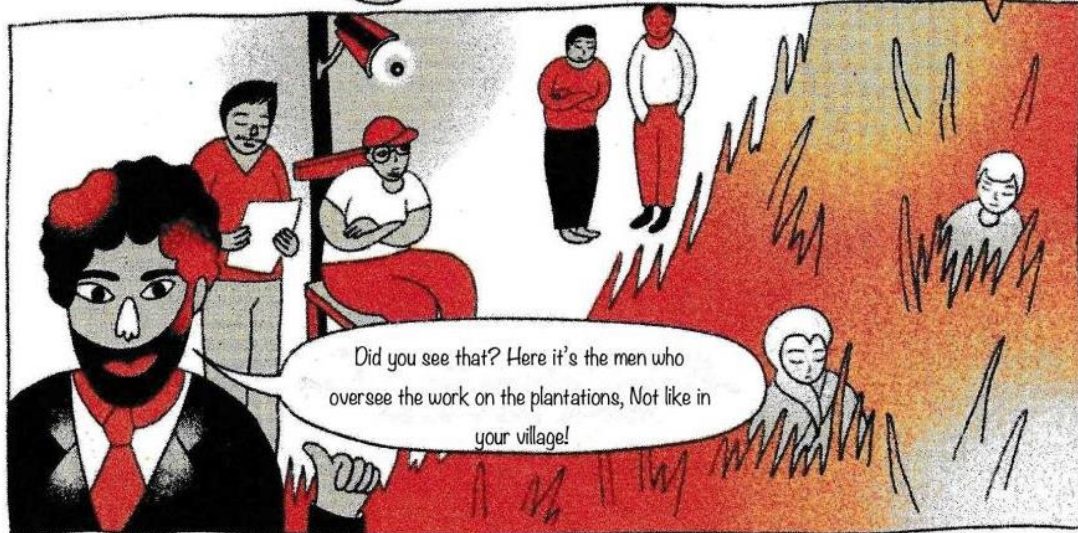
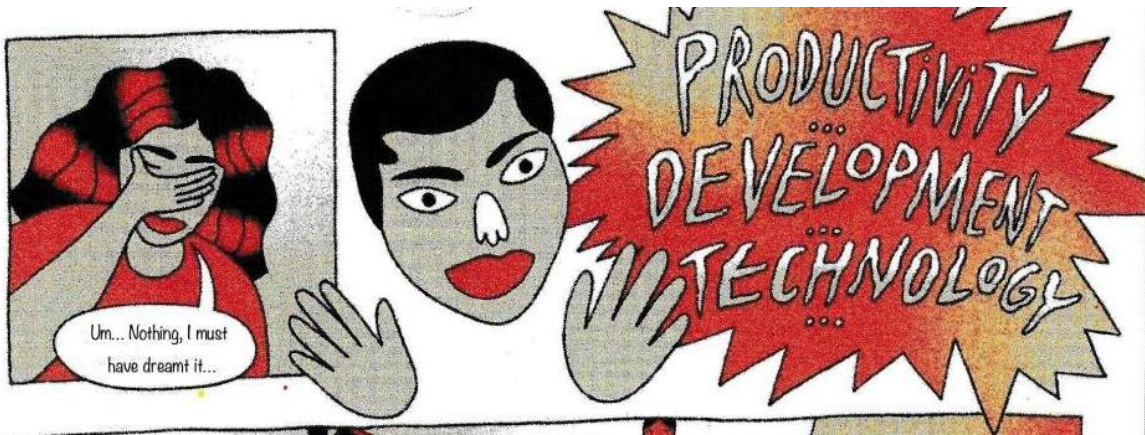
FibRice...



Korn...



\*Concept by Donna Haraway and Anna Tsing to rename our geological era, more commonly known as the anthropocene: they believe that it's not the "anthros" (humanity in general), that are responsible for the changes in the earths environment, but a system that emerged from the era of slave plantations and continues today within a neocolonial economy.

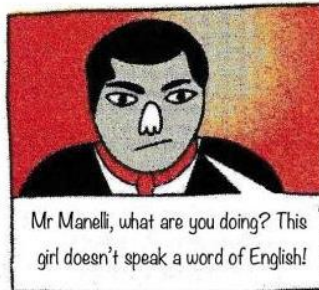


-Yes, Niketa and I told you, it's one of the problems of development... Western businesses have been exporting patriarchal prejudices from the beginning. Even international institutions do the same: the IMF, WTO, UN\*, they're yet to fully acknowledge the role women play in the economy, their expertise in farming, education, healthcare... As a result, they only provide subsidies, jobs, and responsibilities for men!

-But what should we do?

-Well, you just have to think about it, after all, you're the assistant director of Uniboo! It would be a good idea to seek the opinions of the main stakeholders, don't you think? To truly listen to them and try to understand the local realities from the perspective of the people themselves.

-Easier said than done... But maybe you are right. Since we are already here, let's give it a go. Can you translate for me?



\* IMF: International Monetary Fund  
WTO: World Trade Organization  
UN: United Nations



Ask her if she is happy working here. Are the conditions good? What does she think of the new agricultural techniques? Does she think there is an improvement?



So, what did she say?

Umm



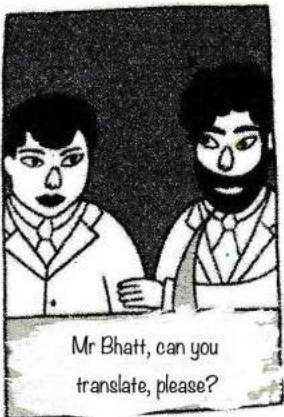
"The earth screams and cries... Monoculture is killing her slowly. She needs diversity in order to live, to be resilient and to feed all her children until the end of time..."



Huh? You're joking! That's really what she said?



I promise! I also thought it strange, but that's what I understood!



Mr Bhatt, can you translate, please?



She says that the modern methods are very effective. It makes the work easier. She is very happy.

What? No, that isn't what she said! Pierre, I promise you that's what I really heard! But, it sounded like it came from further away than her, like an ancestral, hidden voice... Since that strange evening with Lila, it happens to me sometimes, I don't really know what's going on; it's like I hear the earth's voice, the plants, the animals...



Aw bless, I'm worried about you! But now, stay quiet for the rest of the visit, please.



"Stay quiet"? Seriously? Who does he think he is?

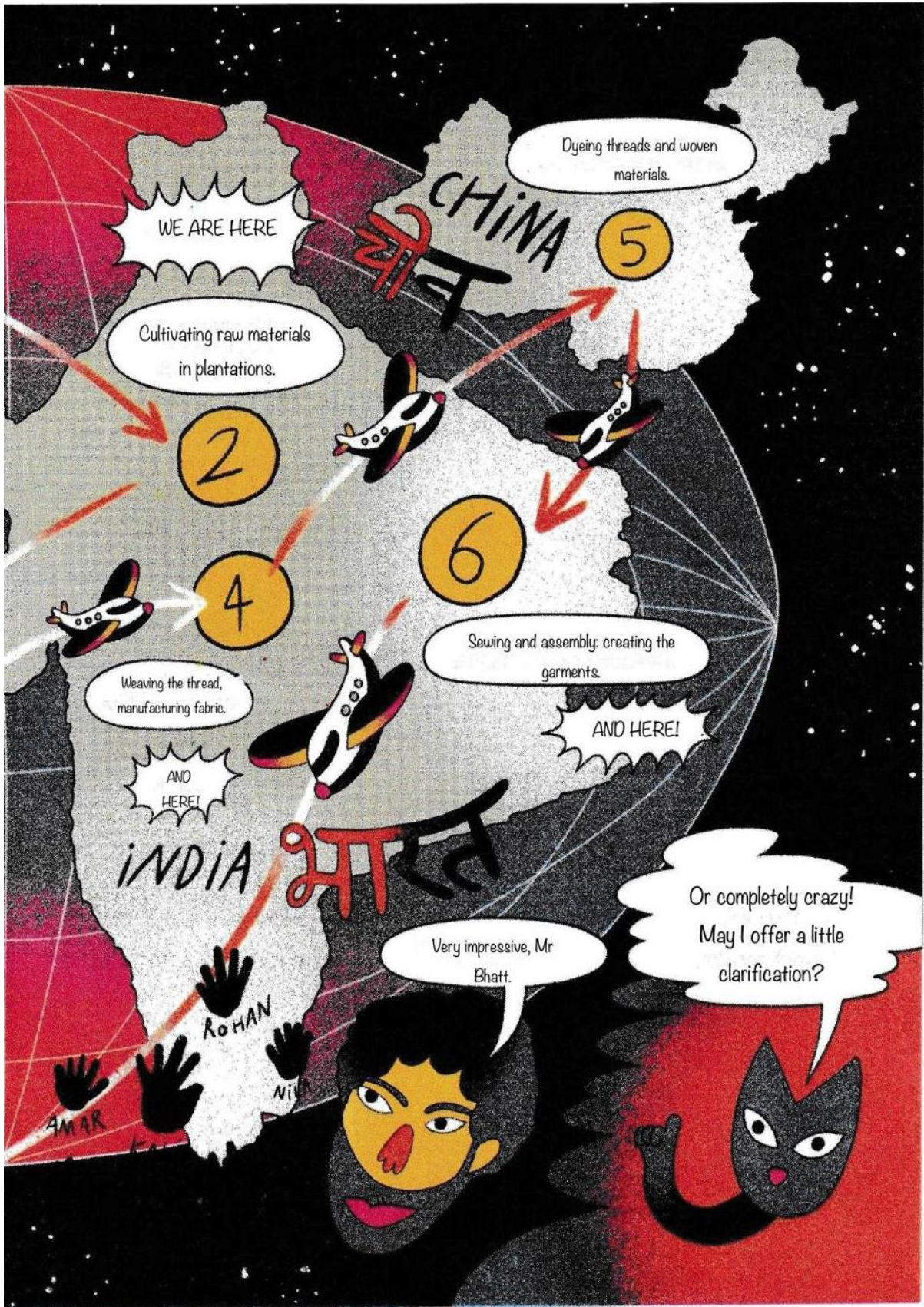


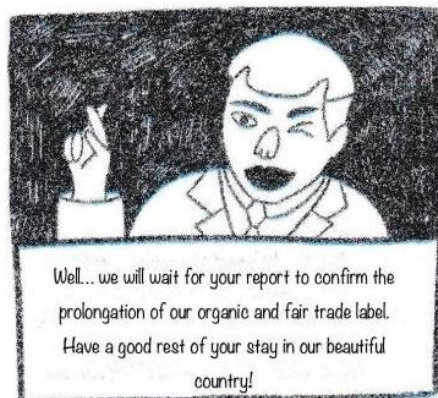
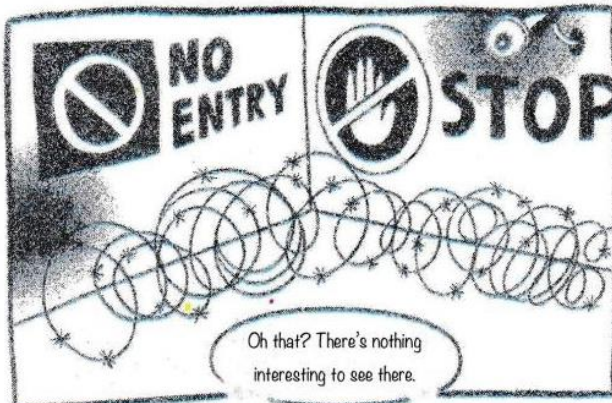
1 Research and development, "optimisation" and patenting seeds.

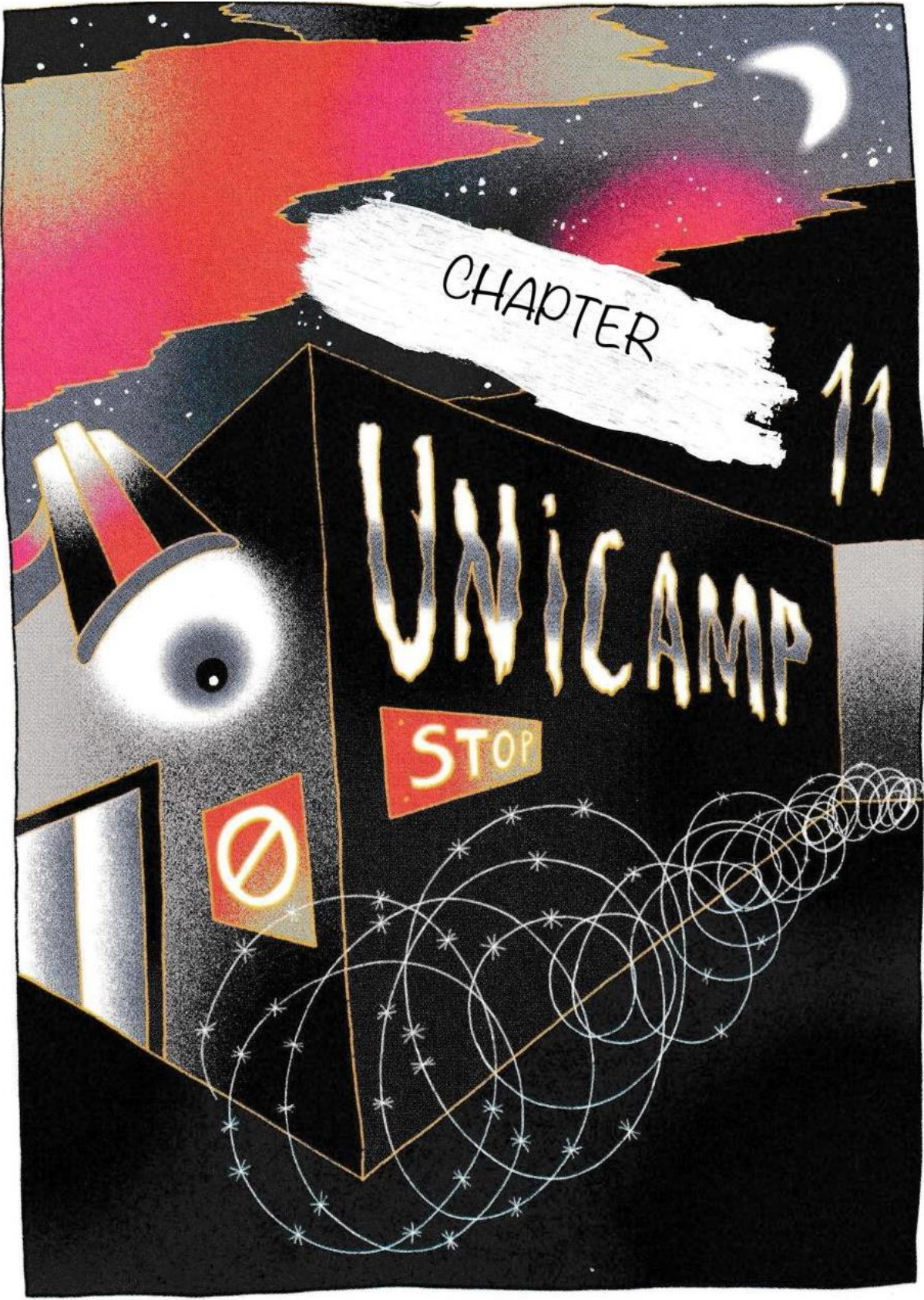
8 Adding final details (bows, ribbons, lace, embroidery...) mention "made in France" on the label. Sold to the western market and distributed through retail chains.

7 Adding any necessary buttons or zippers...

3 Manufacturing thread from raw material: rice fibre is carded, combed, spun into ready-to-weave spools.







CHAPTER

11

UNICAMP

STOP



DHIMA

INDIA

24.11.2030

- > Meeting with the Manager, Mr Bhatt
- > Conditions of work
- > Strange building??
- > Parvati a bit annoyed...



The rest of the day

was...

How would I put it...

INTENSE

UNIBIOO



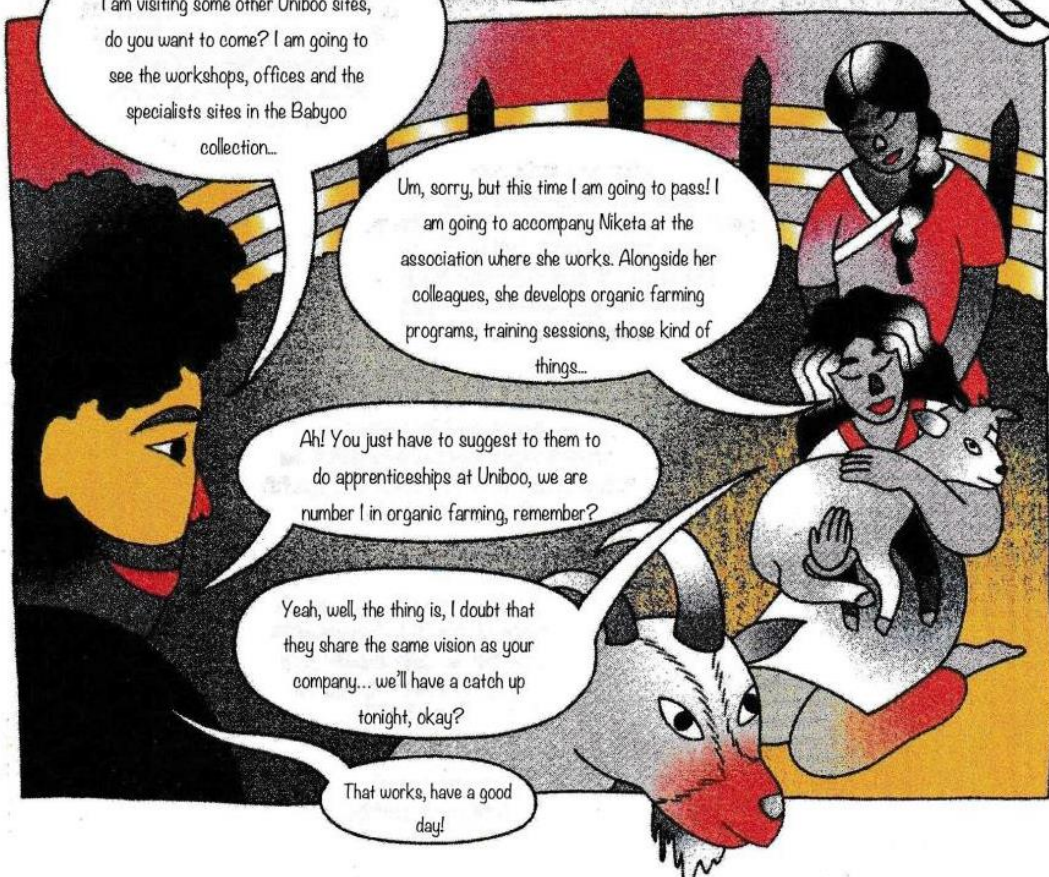
Hi Parvati! Did you sleep well? Today I am visiting some other Uniboo sites, do you want to come? I am going to see the workshops, offices and the specialists sites in the Babyoo collection...

Um, sorry, but this time I am going to pass! I am going to accompany Niketa at the association where she works. Alongside her colleagues, she develops organic farming programs, training sessions, those kind of things...

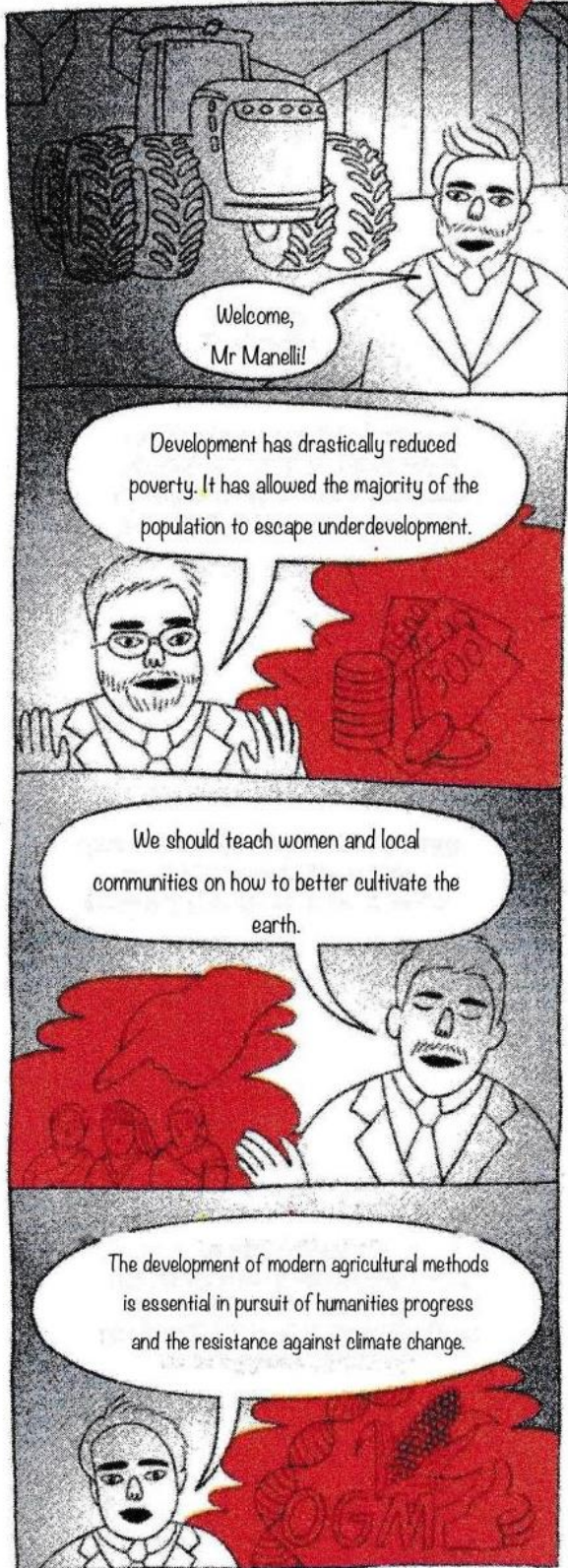
Ah! You just have to suggest to them to do apprenticeships at Uniboo, we are number 1 in organic farming, remember?

Yeah, well, the thing is, I doubt that they share the same vision as your company... we'll have a catch up tonight, okay?

That works, have a good day!

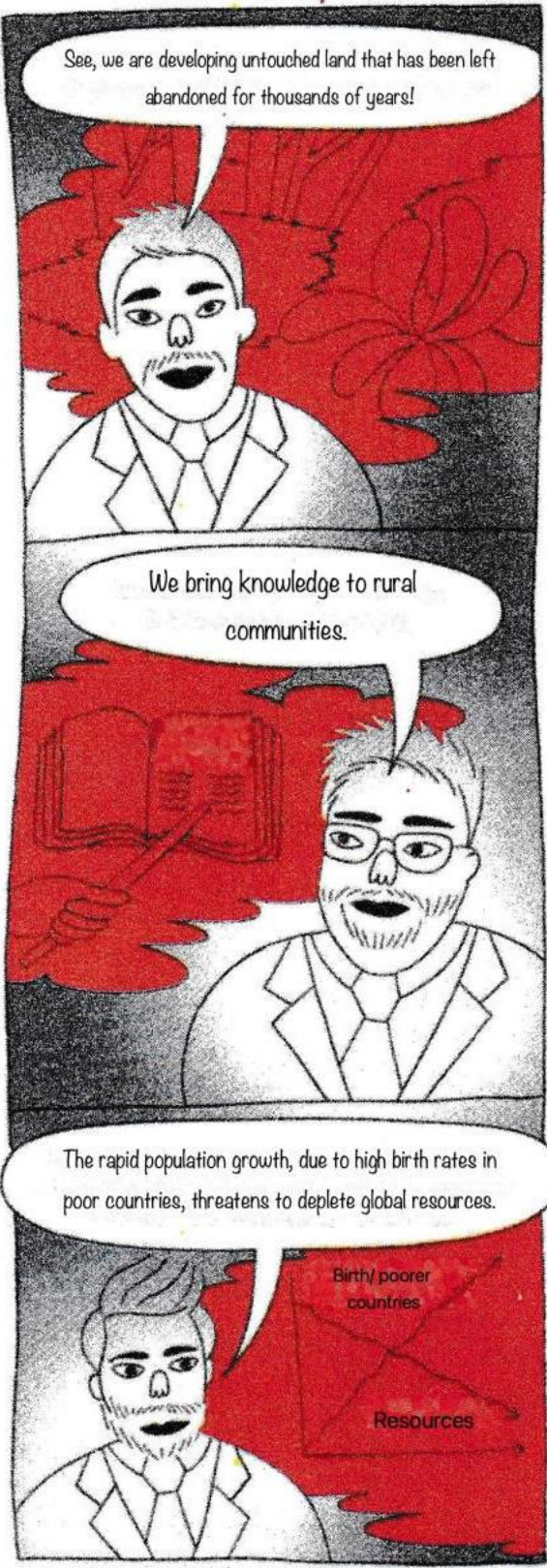


### PIERRE'S DAY:

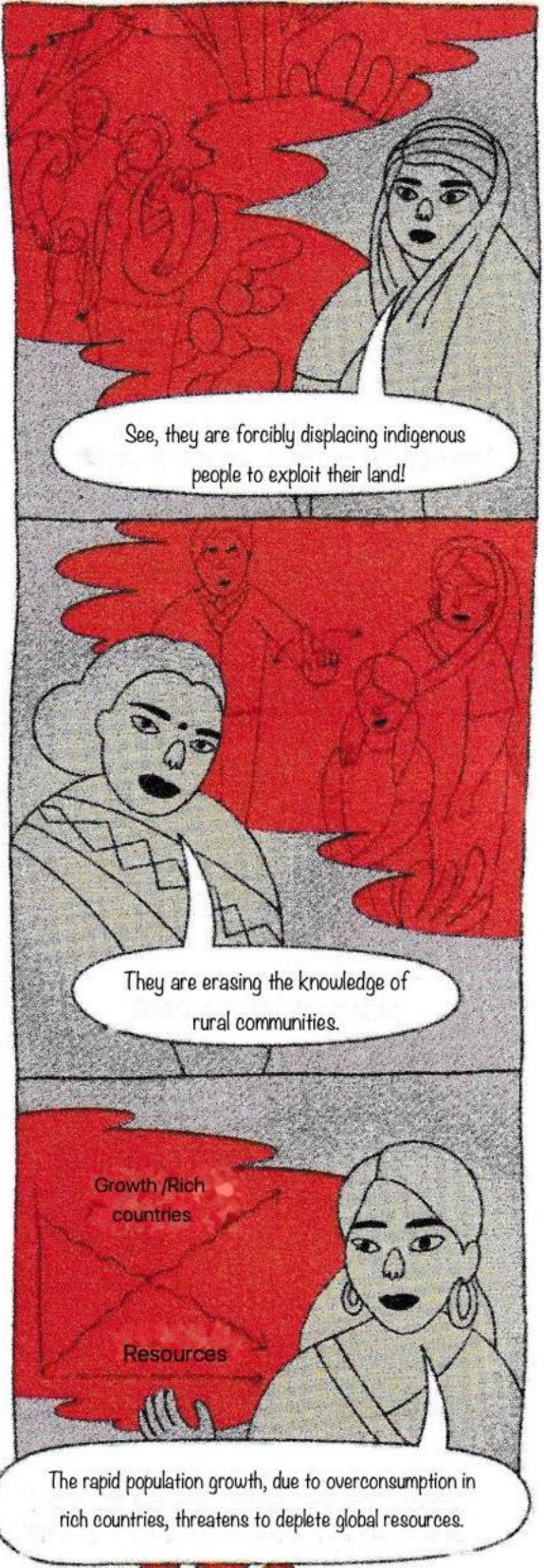


### PARVATI'S DAY:





**ETC.**



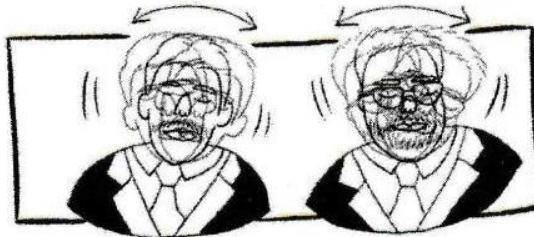
**ETC.**





-Very good... Actually, um... Yeah it's going well!  
 -Are you sure? You sound a bit off. How are these audits going? Are you satisfied? And the partnerships, how are they progressing?  
 -Good, good, well, I mean...  
 -What's wrong? I can tell you're a bit tense. Is there a problem? You can tell me anything.  
 -Okay... well, I wasn't able to conduct full site visits. I'm sorry... In every site I audited, they stopped me from accessing certain buildings.

Apparently, they're just old and empty premises, but even so. When I insist, they just shake their heads.



Do you think you could help with this?  
 -Hmm, what do these buildings look like?  
 -Well, they don't look like much... they're marked "Unicamp" on the front, and they seem to be under a lot of surveillance for empty buildings.  
 -Very good, very good. Actually, Manelli, I was waiting for you to ask me that question. I think that you are ready to be trusted, now. I see how you work. You are a futurist, you're someone who speeds up processes: you're going to like this.  
 -Thanks, boss!



-Good, if you follow the news, you will know that by 2070 there will be hardly any sustainable resources left. Despite the increasing awareness that has been growing since the 1980s, no one is taking substantial action, we could have turned things around ten years ago, but now it's too late. This poses the question: how will we survive on earth when the climate warms to 3 degrees celsius, with all of the disruption it entails, and there will no longer be anymore breathable air, fertile land, or drinkable water? For Uniboo production, it will be a catastrophe. For everyone, for that matter. It is likely that some people will flee to Mars, but for everyone else, what can we do? Big question, isn't it?  
 -Indeed...  
 -Foresight has always been in Uniboo's DNA. Even when you started your small business, you were already in that R&D\* mindset. So, while others shout into the void, we are searching for solutions. And we found a promising lead, a partnership with Unitech: the famous GMH\*\*!  
 Basically, the idea is simple: in face of the inevitably looming depletion of resources, the best solution is to adapt humanity. QUD\*\*\*!



\*Research and development  
 \*\*Genetically Modified Humanity  
 \*\*\*Quod Erat Demonstrandum

-What does this mean?

- Certain species are very well adapted to extreme conditions: camels almost never need water, groundhogs can go six months without eating, fish can live without air, plants can absorb CO2... in the challenging environment that we will face by 2070, these skills will be invaluable for our survival! It will be a question of life or death. Apart from developing a universal vaccine against vulnerability, we are also exploring the path of genetic hybridisation. The Unicamp facilities are intended for a specific stage of this research.

- Um... I'm not sure I'm understanding correctly...

- Humanity is ancient, with its limitations, its physiological needs, its reliance on nature, all these old, archaic things are in the past! The future of humanity will be adaptable, mutant, post-human... Or there won't be a future at all! Well, at least those who can afford the procedure, because, let's be honest, it won't be accessible to everyone.

- But, what about everyone else...

- Everyone else? They... Um... They... Let's not change the subject.

So, as I was saying: For the new humanity that is independent from nature, life will finally be ideal, without dangers or uncertainties. This GMH project goes hand in hand with the GMN and MVR\* projects: once liberated from their old needs, humans will be able to spend their entire lives in a perfect virtual world. Everything will be at our fingertips thanks to digital technology. Indeed, as you've noticed, we've been gradually moving towards that for a few years now.

- So, who knows about this? The genetic hybridisation?

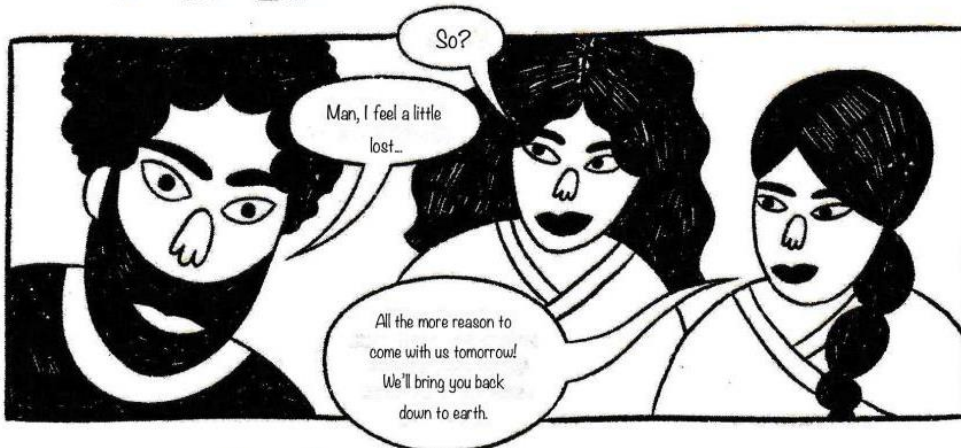
- For now, our research remains top secret. For one thing, there is too much competition, too much industrial espionage, we can't take the risk of a leak. As well as this, the public are not ready to hear about it yet. Even if experts and leaders begin to prepare people, releasing information in dribs and drabs with health-related arguments, we're not there yet. There are still a lot of fearful and traditional people, especially in France! When we foresee something, like you and I have, we can feel restricted by the people who act like sheep, who are attached to the past, but we are not going to let ourselves be stopped by their irrational fears. At some point, you have to move forward, create, disrupt! Do you follow, Manelli?

- Um... Yes, boss...

- We have therefore decided to outsource the local Unicamp to India, because it is more discrete. It's also why from the outside, the buildings don't look like much. On the inside, however, there are high-tech labs, where we have conducted GMH experiments, it's our prized possession! Exciting, isn't it?

- Um... Yes, certainly... I need to think about this... But anyway, to go back to my question, can you ask them to give me access to these labs?

- That doesn't only depend on me. As you can probably imagine, these labs are ultra-protected sterile bubbles, there are strict protocols that need to be respected. You need to apply for authorisation to the minister of health and morality, with a bundle of supporting documents. You know how it is, French bureaucracy... I'll initiate the procedure and keep you informed.



\*GMN: Genetically Modified Nature  
MVR: Modified Virtual Reality

The next day...

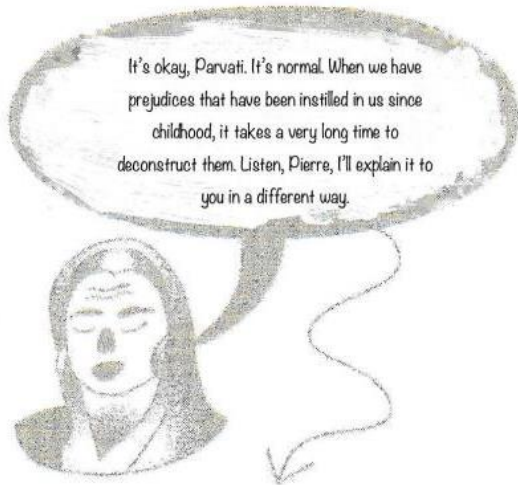


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-Say, Kamla, how come so much of your work is targeted for women? Ecology affects everyone, doesn't it?

-You're right. However, women are more effected by the environmental crisis, and they can play an essential role in ecological transition.

-Oh really? That's a bit far-fetched, isn't it I don't really see the connection...



## WOMEN ARE ON THE FRONT LINES FACING THE CONSEQUENCES OF CLIMATE CHANGE.

### TODAY, WOMEN:

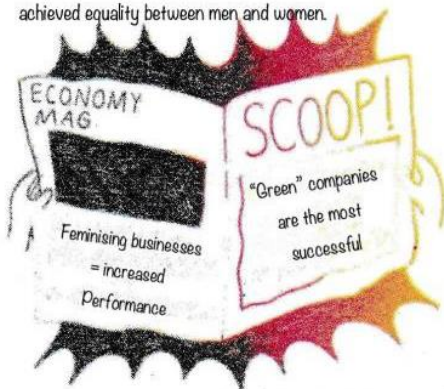


There are also environmental injustices between social classes, castes, races, countries: they are not all subjected to the same risks, and we aren't all equally responsible for the destruction. So yes, ecology concerns everyone, but differently, and calling it the "anthropocene", is so misleading! We should say "westerpocene" or "patriarcapitalcene"... Because the real cause of the problem is the masculine and colonialistic destructor paradigm that you, the west, have exported everywhere around the world for centuries.



How can I explain this... What I'm trying to say is the capitalism that you have imposed onto us is fundamentally neocolonial and patriarchal.

-Patriarchal? Maybe here, in India, but not in my country. In France, not everything is perfect, that's true, but we have almost achieved equality between men and women.



-Haha! Nice illusion, young man! Let's have a look. At your job, how many women hold an executive position?

-Um, three or four I would say.

-And how many are on the executive board?

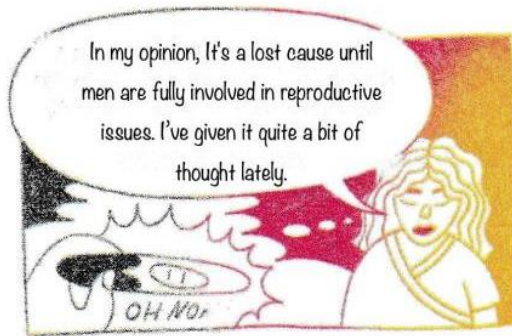
-Well... None, but it's not like they're not allowed! In fact, laws promote gender equality,

-Ok... Here too, if you can believe it! And in France, how many women work in the government?

-Not many, that's true, but I don't see the connection to capitalism!

-Yet you can clearly see that all of this forms a single reality. That's the way the world is. Capitalism is fundamentally patriarchal, it always has been.

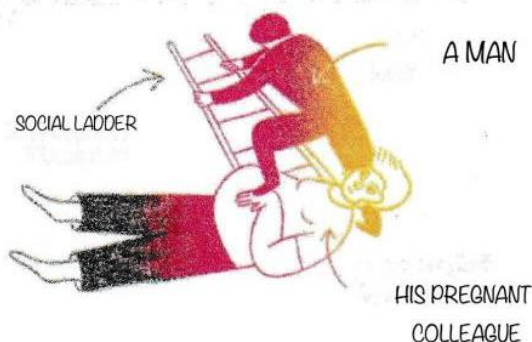
-But that can change!



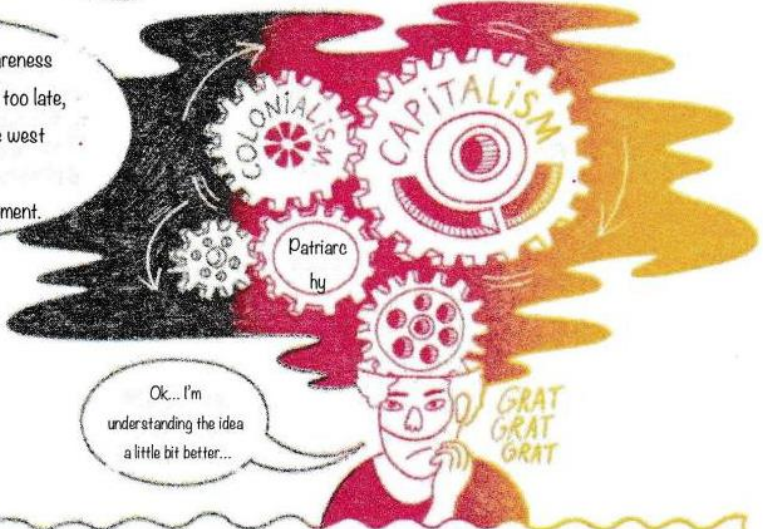
If men don't dedicate as much time as women to household chores, childcare, and children's education, and if they don't equally share the mental load of all of this, then it is certain that they will always have an easier time accessing better-paying, higher-powered jobs than women.

-But they are getting more and more involved! Look at Mehdi for example. He does loads of things around the house, and he took all of his paternity leave when Naell was born.

-Yes, and if you happen to remember correctly, he always complained that it was way too short! It's true that there are many men who would like to have more time to look after their children, however, capitalism and the law prevents them from doing so! You see, Pierre, society used to revolve around reproduction. Fertility, lineage, it was essential. That's why women were the cornerstone of societal structure, and why there were many festivals and rituals surrounding women's fertility and the earth. I'm not saying that this prevented violence or male domination, mind you! But today, we have cast aside this central aspect of human life. Of course, people continue to have babies! But we create politics and business plans as if it never used to exist, or should never have existed! In 2010, google even encouraged its employers to freeze their eggs. So, parenthood harms women instead of empowering them. Having a child downgrades them, it impoverishes them, especially women who were already poor, so that it boosts mens careers! Don't you think that's crazy?



So, at Jagorya, we try to raise awareness about these kind of issues before it's too late, in order to avoid India following the west completely into this path of patriarchal-capitalist underdevelopment.



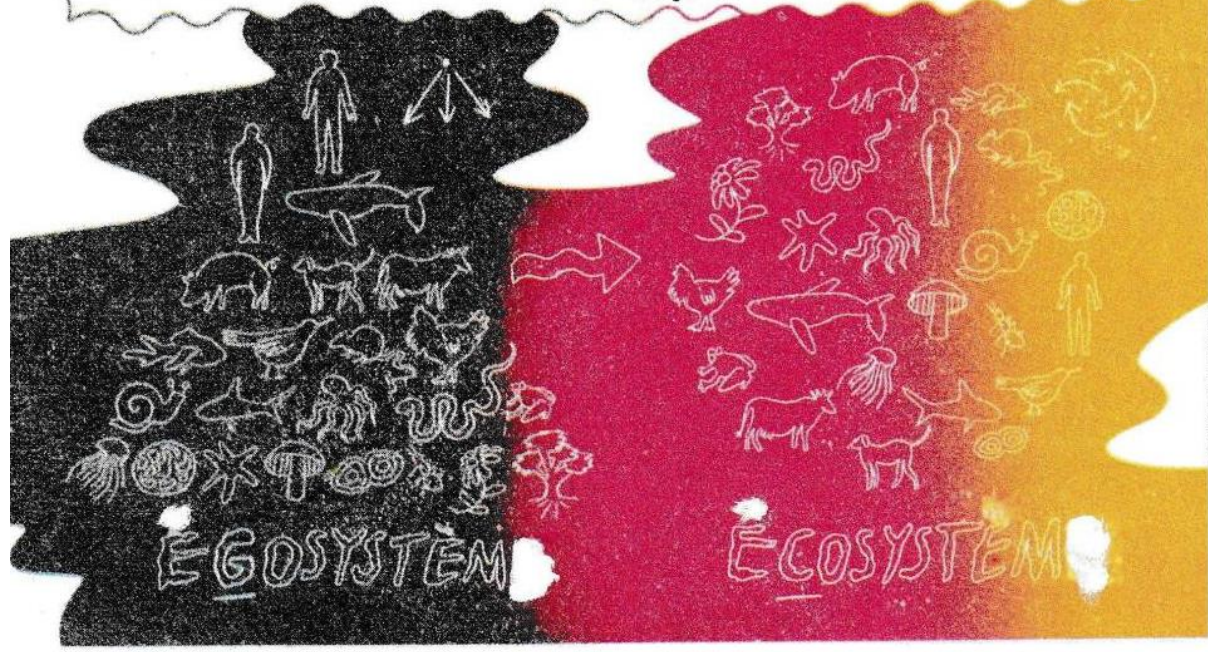
Ok... I'm understanding the idea a little bit better...

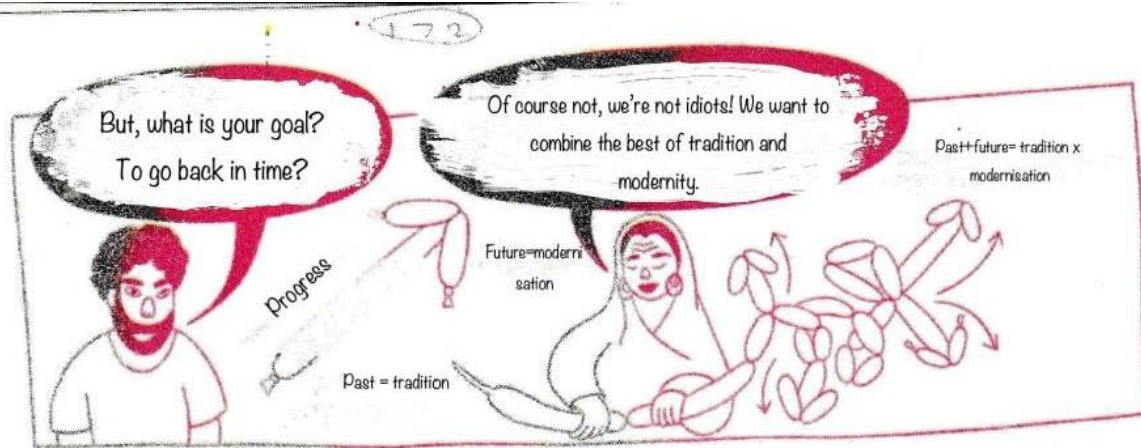
Okay, then I'll continue. For us, this patriarchal-capitalist model is linked to colonialism. In ancient India, we used to call nature "Prakriti" and it was perceived as a sacred power, a caring and intelligent goddess of creation, who gives life to all beings, including humans. This image of mother earth was found in many countries before they were colonised by the west. And then, you came with your science, your techniques and vision of nature as a lifeless substance that needs to be dominated and exploited. You said that it was the truth, and that our knowledge was mere primitive superstition. Your men in labcoats ridiculed the knowledge of our grandmothers, who had up to that point been successful in understanding and preserving equilibrium in ecosystems for thousands of years.

You imposed your ideology onto us, with your green revolution, your development politics... Indeed, in a sense, it is productive and "efficient", but it reflects a fear of Prakriti and an obsession with control that has almost succeeded in destroying nature in a matter decades!

-You're exaggerating a bit now. Even so, Prakriti, mother nature, whatever you call it... Yes, it's poetic, but how can you build an economy and politics based on that?

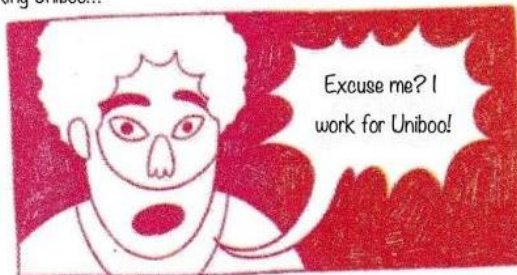
-What a strange question! That's what we used to do before you westerners arrived. We saw human endeavours as a part of nature that had to integrate as best as possible into the sacred grand cycle. I'm not saying that it was perfect, but at least we limited the damage.



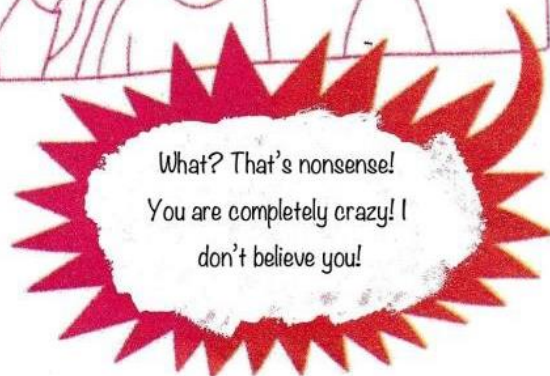


...The traditional view of nature was ecologically better! It reflected an understanding of natural cycles, a deep knowledge of biodiversity, and a respect for the limits of regeneration, which we would do well to take inspiration from! And therefore, we aim to preserve and transmit the wisdom of rural communities alongside modern knowledge. In the villages where we work, no models are imposed: Our goal is to counter the monopoly of your model so that people have choices. Diversity and counter-hegemonic knowledge are essential. The same applies for practises: we don't force anyone to give up pesticides, deforestation projects, industrialisation, import-export schemes. Instead, we explain the pros and cons, that way people can really make informed choices. We don't exercise power. We don't impose anything. Not like fucking Uniboo...

- but not at all! What are you talking about?
- GMH, GMN, VRM! Unicamp! Don't tell me you don't know about it!
- Of course I do, I know that we are at the forefront of research to improve humanity and nature. That is going to be vital, in the coming decades. And it is a good project! Well, I think...
- A good project? It's Eugenic<sup>s</sup>\*. You're behaving like mad scientists... And according to you, how does the research work?
- Well, we have high-tech labs where we do experiments...
- what kind of experiments?
- I don't know exactly, I was not able to visit them, but I'll get authorisation soon.
- Ah, that's what you think? If you want my opinion, I highly doubt that you'll get it! Listen...



- What? You should have said that straight away! They're our number 1 enemy!
- What? Why?
- Because of the GMH project! In terms of their hatred for Prakriti, it's hard to imagine anything worse! Not to mention your greenwashing campaigns... Ah! "Development", it's such a beautiful thing, isn't it! Not only did you come and exploit our people, pillage our resources, ruin our environment, like all large-scale companies, but now you want to completely eliminate the creativity of nature and the human body, and replace it with your own! Especially women's bodies! It really scares you doesn't it, their power...



\*A set of methods aimed at selecting or improving humans based on genetic criteria.

In the evening...

No, do you realise what she's implying? She's paranoid! It's defamation! It's really serious! And if it was true, people would know about it! Besides, why is she not taking any action if this is the case?

So, first of all, she's not doing nothing, she fights on a daily basis with her association. And second, it's not that simple, you know. Jagorya doesn't stand a chance against Uniboo. Money, power, the media are all on their side. Everyone is afraid.

Afraid of what? They're just silly rumours!

How can you be so sure? Listen, if you want, I know someone who can help you sneak in there at night. But I'm warning you, it's at your own risk...

You don't want to wait and see if, by some miracle, you receive an official authorisation?

THE NEXT FEW DAYS

Hello Manelli? Yes, your request is still being processed...

Hello? Hmm, the ministry is asking you for new supporting documents.

Hello? Sorry, the procedure is taking longer than expected.

Hello? You again, Manelli?!





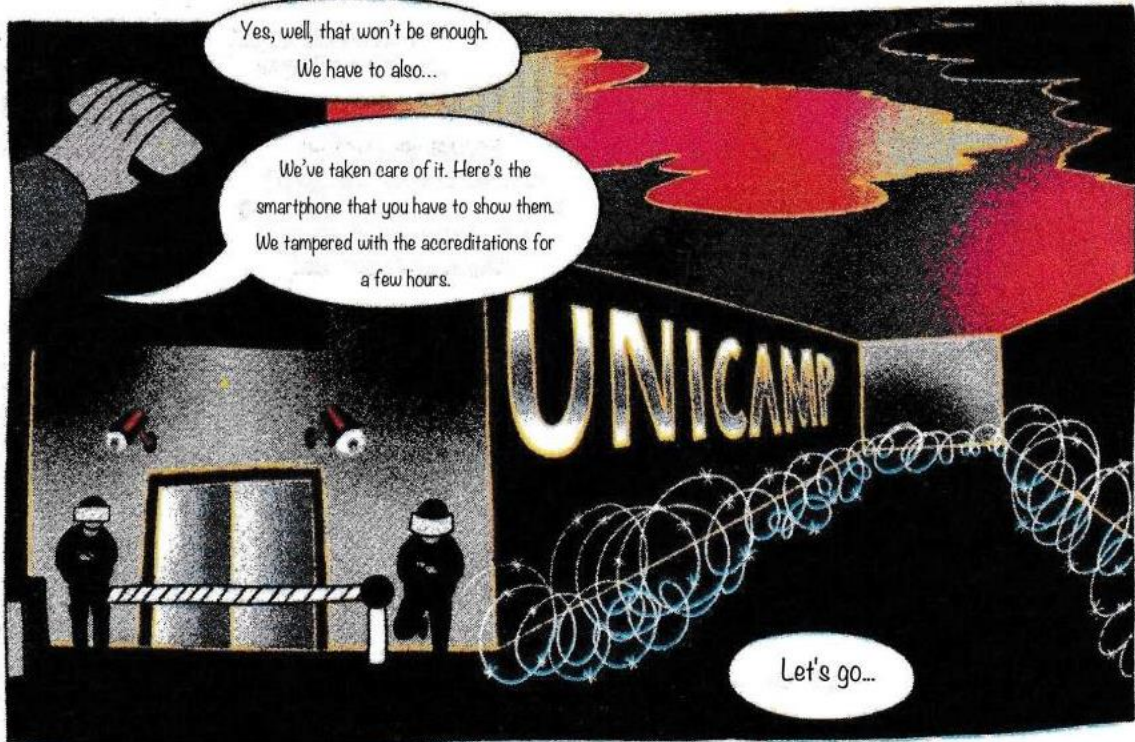
Stop here. This is where we have agreed to meetup.



Pierre, this is Phulan. Phulan, this is Pierre.

Here, get changed. Here's something to make us pass as staff.

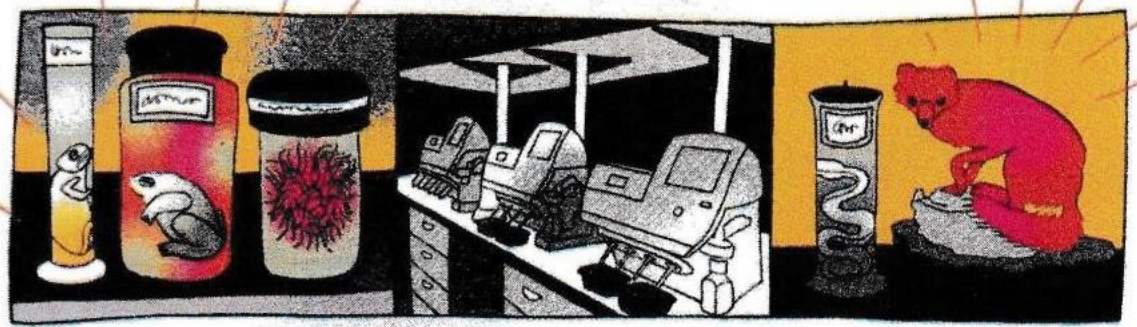
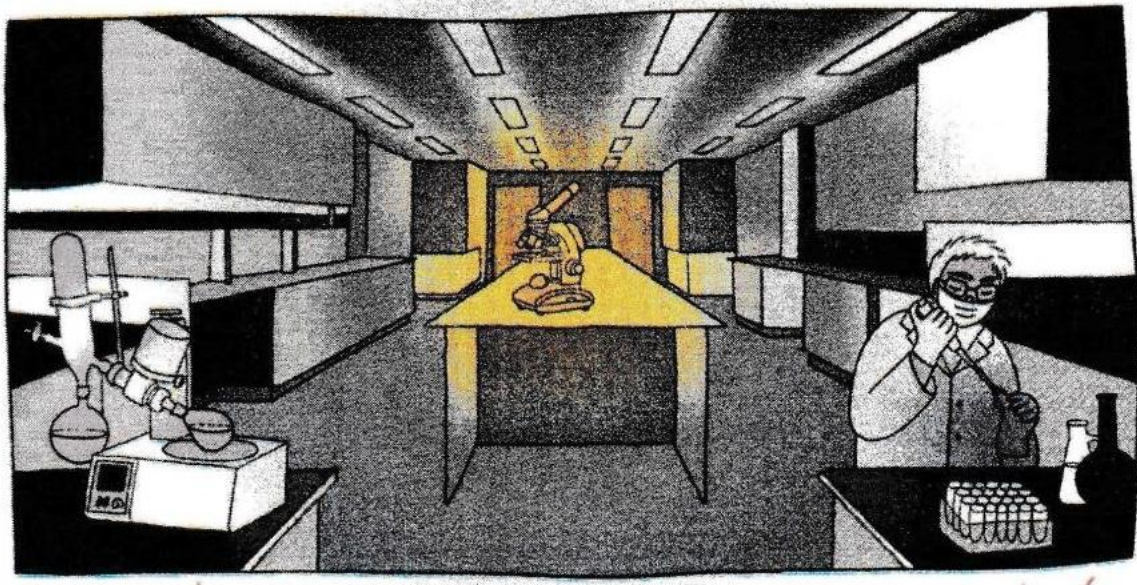
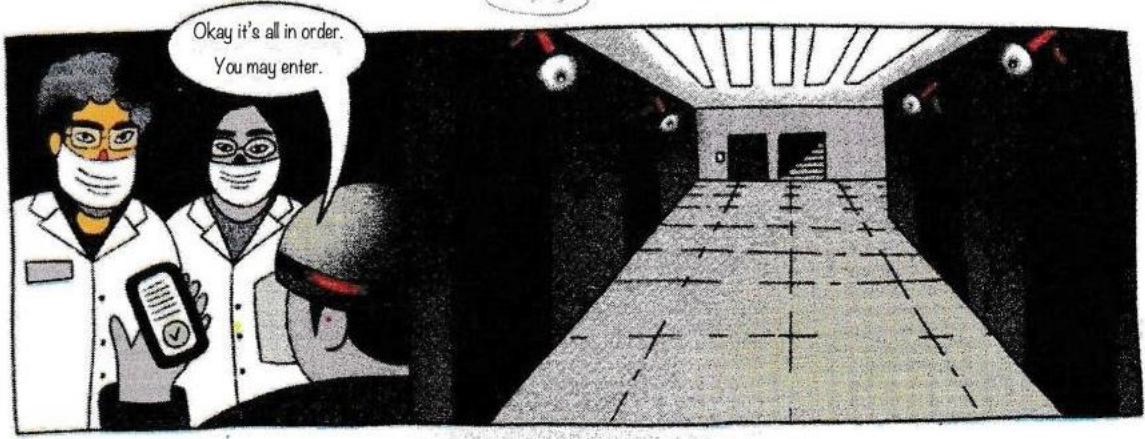
Let's go, we don't have much time.

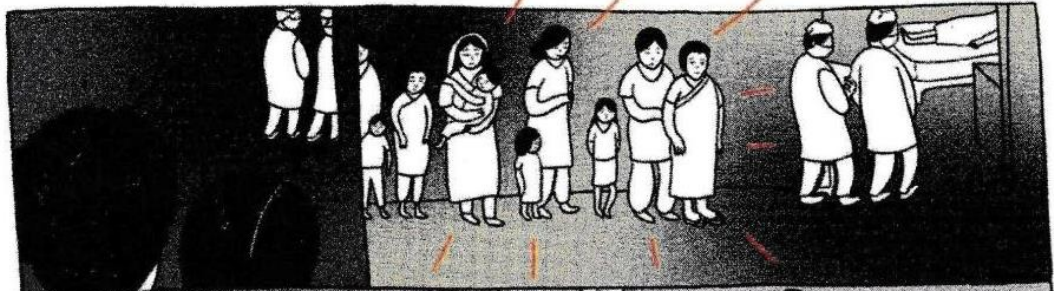


Yes, well, that won't be enough. We have to also...

We've taken care of it. Here's the smartphone that you have to show them. We tampered with the accreditations for a few hours.

Let's go...

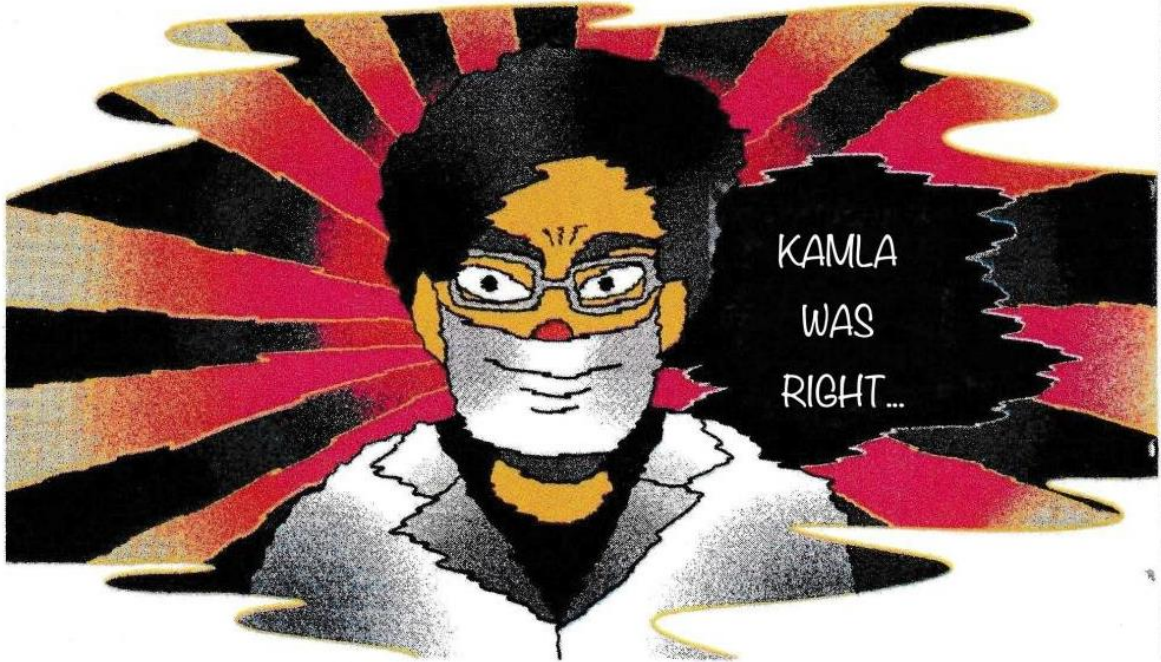




Here you go madam. The insemination is complete. Everything went well. Pass me your ticket. How many children do you have?

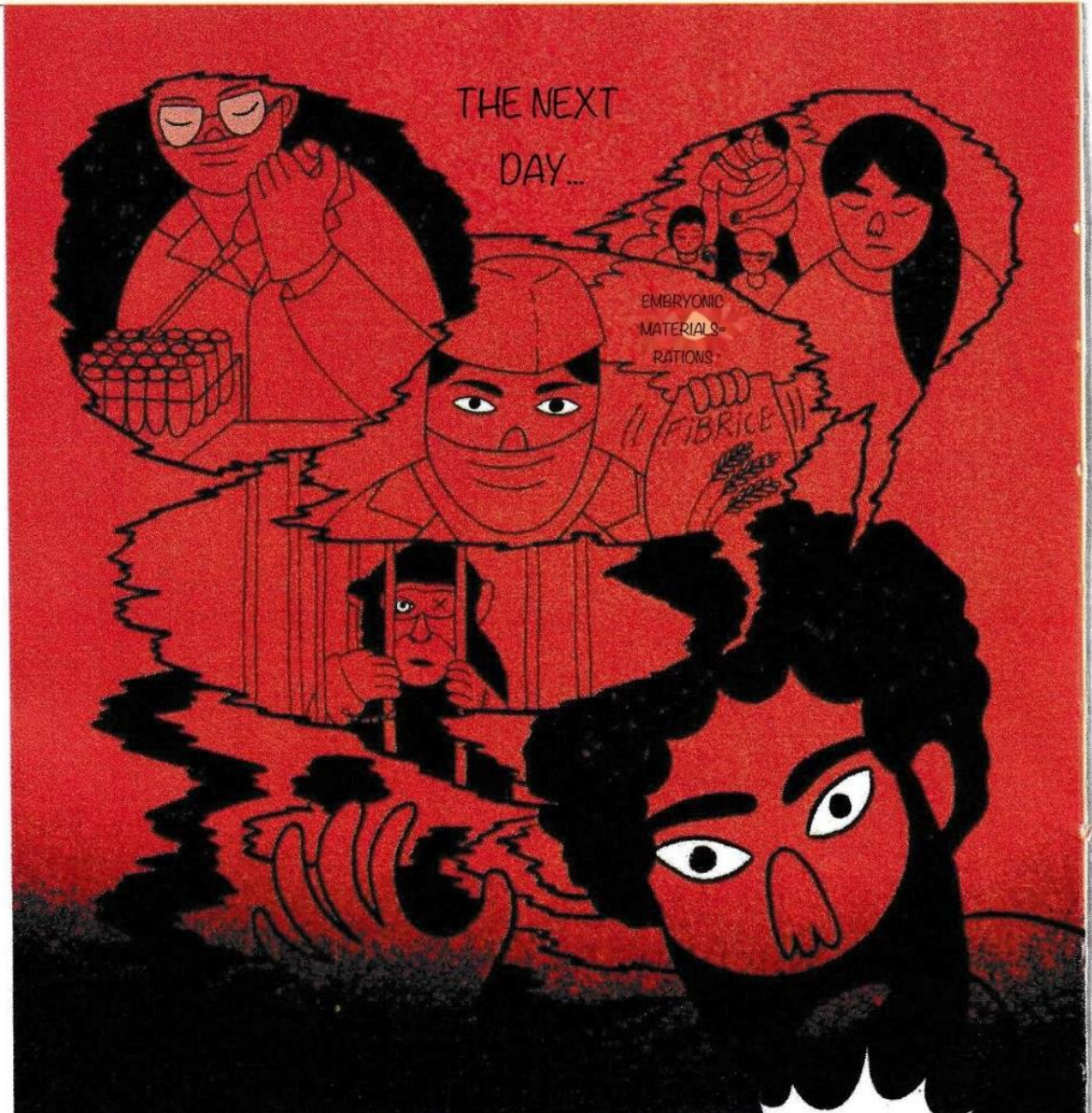
3, sir.

1...2...3. Here is your ration. It should last you until the end of the month. Come back in 20 weeks for the following: Termination of pregnancy for the collection of embryonic material. We will give you the second ration then.





THE NEXT  
DAY...

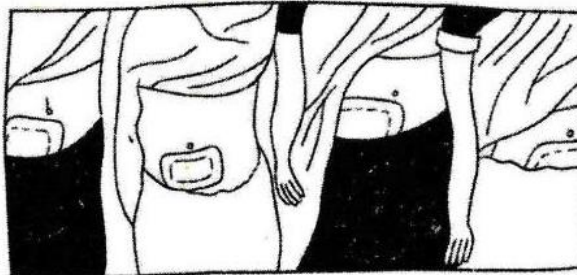


Hey, didn't you hear  
anything I just said?  
Aren't you going to do  
anything about this?

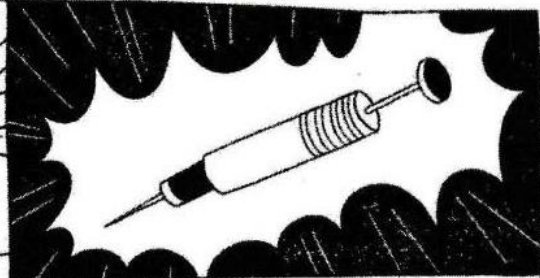


I know Pierre... this might be new for you, but it isn't for us. It's an open secret. For a long time now, businesses have been exploiting and manipulating women's bodies in the global south without shame, particularly our uteruses!

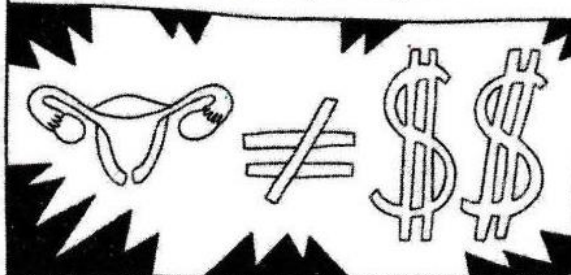
## IN INDIA ALONE:



In the 1980s, international institutions imposed forced sterilisation campaigns on us in the name of "population regulation"... in exchange for a bag of rice!



Western labs have used us as guinea pigs to test risky contraceptive methods, by injecting us with synthetic hormones.



In sugar cane fields, bosses asked employees to get their uteruses removed to avoid women getting periods or pregnancy, as it decreases productivity.

**"UNIBOO COMMITS TO THE FUTURE!"**

And now, this insemination and forced abortions campaign, for Unitek to dispose necessary genetic material for post-human research...

## → IT'S NEVER ENDING.

That's horrible! What can we do?



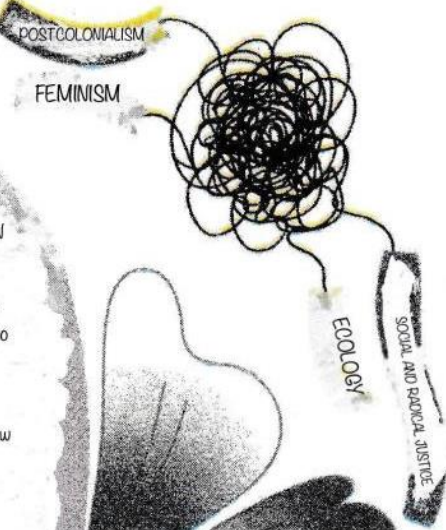
-Us, not much... we have been fighting relentlessly for so long now, but we don't have the means to make justice prevail. You, on the other hand...

-Me? I don't get involved with politics!

-Everything is political, Pierre... In fact, ironically, sometimes it can even be in the name of a supposedly eco-friendly or feminist policy that you exploit our bodies and our resources.

-Howso?

In fact, forms of oppression are like tangled ball of thread. If you pull on a thread, you can unravel some of it, but the rest of the ball tightens up, so nothing ever gets resolved.



### THE RISKS OF FOCUSING SOLELY ON ONE ISSUE:

#### RISKS OF FOCUSING SOLELY ON FEMINISM:

- Accessing the top of the pyramid... through a job that contributes more to ecoide.
  - Put in place social mobility programmes...which only concern a few privileged individuals.
  - Eradicate household chores... by exploiting more vulnerable people (instead of sharing the load with men)
- ETC

#### RISKS OF FOCUSING SOLELY ON ECOLOGY:

- Creating protected natural parks... by expelling indigenous populations.
  - Ban polluting cars... without providing poorer people with an alternative.
  - Switch to zero waste... whilst placing the mental burden of it on women.
  - Buy organic products... made in unfair conditions on the other side of the world.
- ETC

#### RISKS OF FOCUSING SOLELY ON POSTCOLONIALISM:

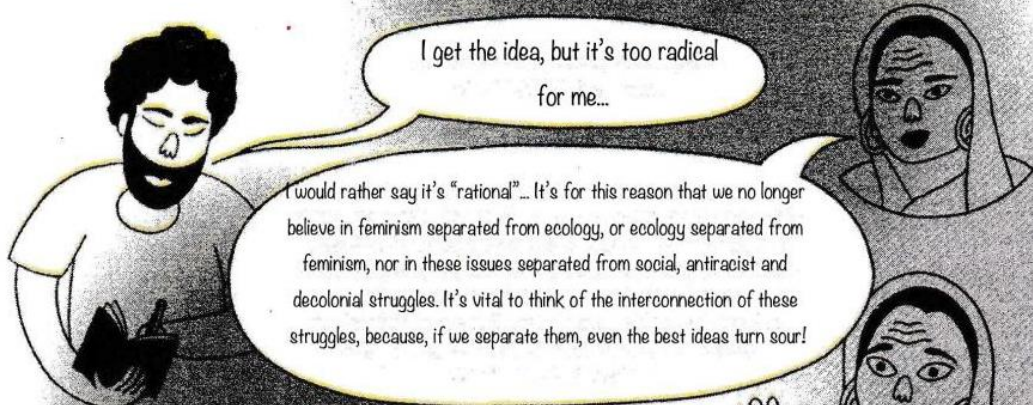
- Make it up to "developing" countries... by increasing exploitation of natural resources.
  - Obtain independence... and endure a corrupt local elite who confiscates power.
  - Fight to recuperate an economic sovereignty... by replicating inequality between men and women.
- ETC

**ECOFEMINISM  
SHARING THE  
WORLD FAIRLY/  
CHANGING THE  
MODEL!**

#### RISKS OF FOCUSING SOLELY ON SOCIAL AND RADICAL JUSTICE:

- Emphasising unity in the fight... whilst suppressing specific grievances of different groups.
  - Undertake combat in favour of a minority group... all whilst replicating patriarchal schemes.
  - Gain more spending power... and use it to overconsume to the detriment of the planet
- ETC





I get the idea, but it's too radical for me...

I would rather say it's "rational"... It's for this reason that we no longer believe in feminism separated from ecology, or ecology separated from feminism, nor in these issues separated from social, antiracist and decolonial struggles. It's vital to think of the interconnection of these struggles, because, if we separate them, even the best ideas turn sour!

And that's why the Resisters are ecofeminists!

Oh my god! You know about the Resisters? When I was younger, we used to talk about it a lot, but I thought the movement died out in the 1990s!

No, not at all! Some tough seeds remained buried, and are sprouting again today. If you want, I can put you in contact with some ecofeminists in France!

What are you talking about? What sisters?

**RESISTERS!**

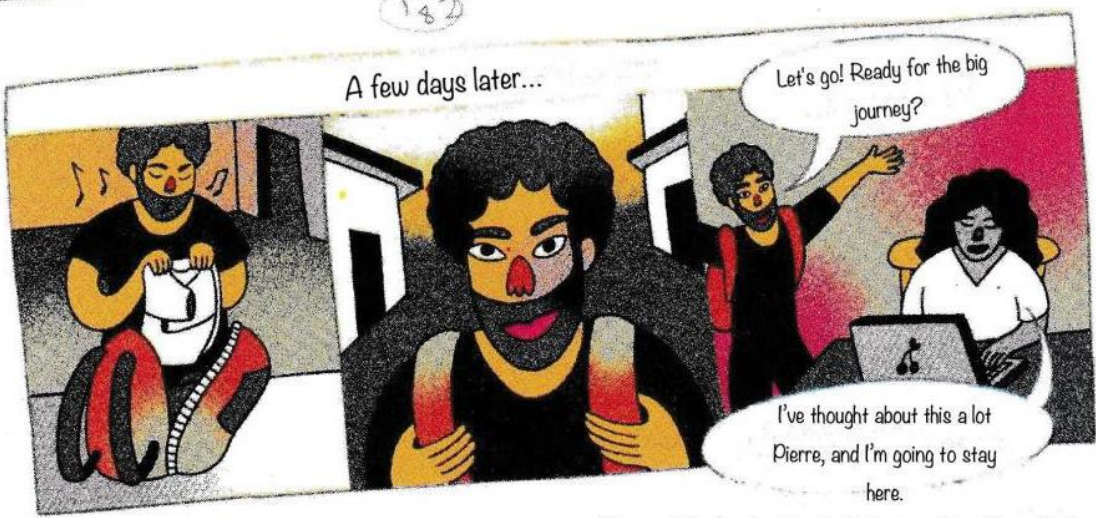
Huh? What? Beeman? It was you, Kamla?

Ha ha! Bee... what?

Pffft of course not, Pierre! She doesn't have that much influence, you know! When you get back to France, look a little closer at the things around you...

Erm...  
!!!

A few days later...



Let's go! Ready for the big journey?

I've thought about this a lot Pierre, and I'm going to stay here.

-What?!

-I want to get involved. There are battles to be fought, and here I feel very useful.

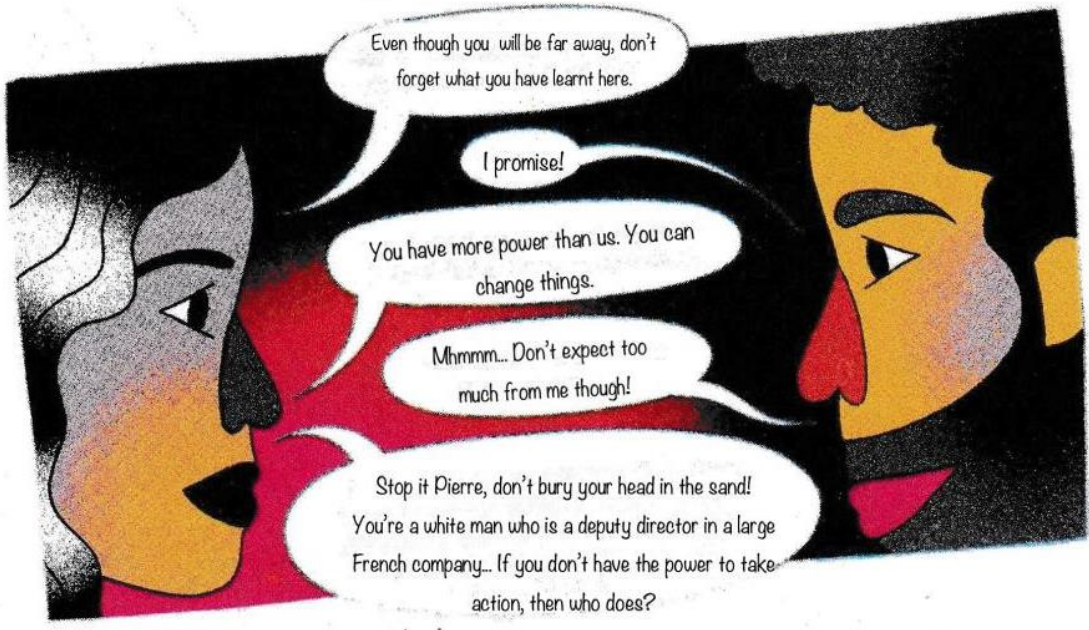
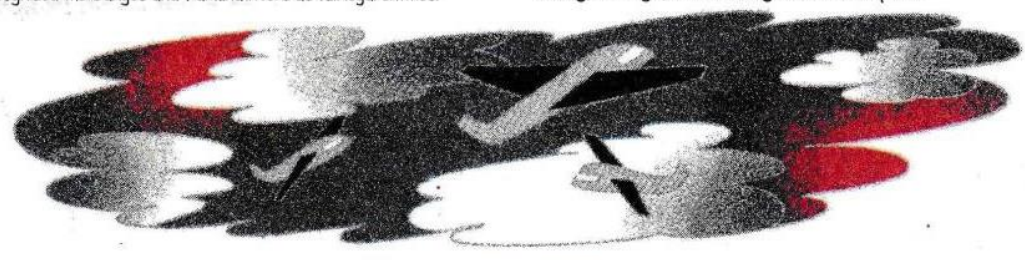
-But... What about your studies?

-I can continue them here. A lot of interesting things are happening in Indian law. For example, since 2017, we have recognized the Ganges and Yamuna rivers as full legal entities.

We can take legal action in their name to enforce their rights. You see, by believing in fighting for nature's rights, for women, indigenous people, etc... I will have a job for the rest of my days!

-Wow, good luck with it!

-Okay, let's go, I will take you to the airport.



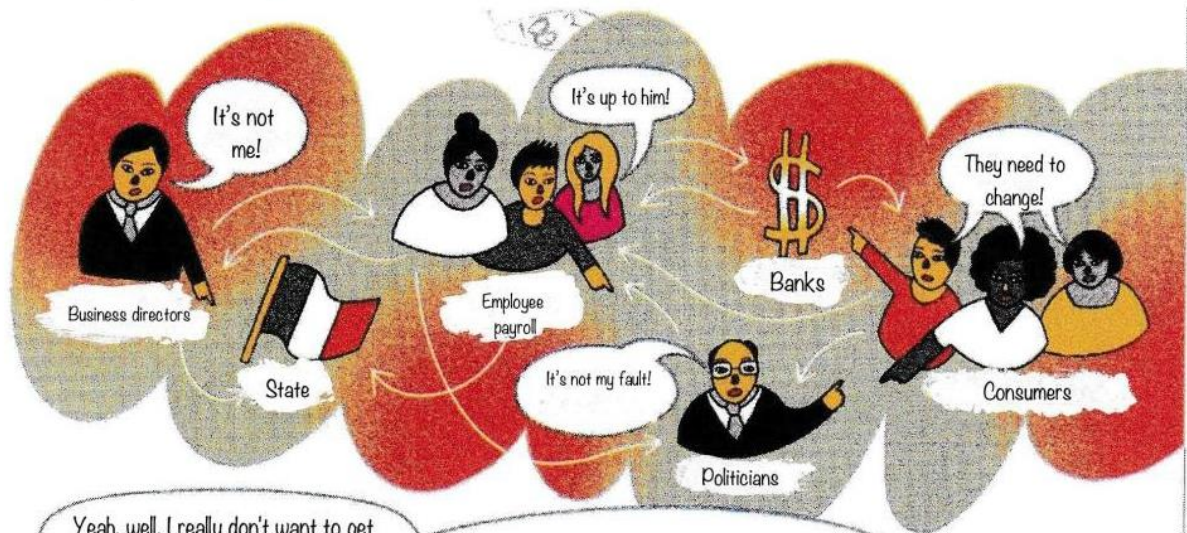
Even though you will be far away, don't forget what you have learnt here.

I promise!

You have more power than us. You can change things.

Mhmm... Don't expect too much from me though!

Stop it Pierre, don't bury your head in the sand! You're a white man who is a deputy director in a large French company... If you don't have the power to take action, then who does?



## **5: Theoretical Framework**

### **Ecofeminism**

Within the field of ecofeminism, exploring foundational texts and renowned writers becomes pivotal in understanding the nuances of and relationship between environmental ethics and gender dynamics. While Françoise D'Eaubonne's pivotal work in 1974 marked the movement's beginning, ecofeminist discourse has been shaped by numerous scholars and activists. Vandana Shiva and Ynestra King and are important figures who have enriched the conversation by discussing important topics such as intersectionality and theories of embodiment within an ecofeminist framework. It is evident that Goutal has drawn inspiration from these particular scholars, as she integrates these ideas and references their work in her *Bande Dessinée*. However, these are not the only ecofeminists that she highlights in *Resisters*: she also quotes and cites her own book on ecofeminism.<sup>1</sup> *Resisters* emerges as a dynamic ecofeminist text, portraying characters who challenge societal norms, advocating for environmental justice and gender equality. Goutal's narrative choices, character developments, and plot intricacies mirror the complexities of ecofeminist ideologies. Influenced by Val Plumwood's ecocentric perspective from her influential work *Androcentrism and Anthropocentrism* (1996), Goutal's BD goes beyond anthropocentric narratives. Plumwood's emphasis on valuing all life forms echoes in *Resisters*, inviting readers to consider the interactions that humans have with nature and how we can respect all living creatures and ecosystems. Not only are Plumwood's theories integrated into the text, but Anna Tsing and Donna Harringway's "Plantationocene" (2016) theory is also referenced. Whilst somewhat related to Plumwood's theory, the plantationocene suggests that "our current ecological crisis is rooted in logics of environmental modernization, homogeneity, and control, which were developed on historical plantations" (Davis et al. 2019, 1). This a theme that Goutal seamlessly incorporates into the plot of the BD, particularly in the scenes set in India.

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<sup>1</sup> Foundational texts from these scholars and activists are referenced in the bibliography.

Whilst Goutal highlights the good that ecofeminism is doing for the world in her *Bande Dessinée*, she does not shy away from the criticisms that the movement has faced. Some scholars have argued that “ecofeminism has always concerned itself with understanding the unique experiences of those who face discrimination” (Kings 2017, 63), however others have criticised how the movement almost exclusively focuses on the voices of white western women (Shiva and Mies 1999). Jyothi argues that ecofeminism “if approached and analysed non intersectionally, will negate the struggles of the indigenous ecofeminists and their encounters. Therefore, it is important to look deeply into the indigenous ecofeminist initiatives” (2022, 123). This highlights how academics must allow space for other activists from around the world to share their perspective on the subject. Only then can ecofeminism be truly intersectional and advocate for minorities who are disproportionately affected by the climate crisis. Although she does not directly mention these criticisms in the BD, Goutal brings attention to ecofeminist activists who are from the global south, referencing their work on the subject (this is in a section that I did not translate due to the word limit). This highlights how Goutal is not only making ecofeminism more well-known to the general public, but is also providing a platform for those activists who are often neglected within the movement.

## **Postcolonialism**

In the realm of postcolonial discourse, *Resisters* ventures into uncomfortable conversations with an unapologetic bluntness, with an aim to make readers feel uneasy. This discomfort is not accidental; rather, it is a deliberate move by Goutal to invoke a sense of responsibility and reflection. As readers, we are made to confront our historical baggage, challenging our assumptions, and pushing us towards acknowledging the uncomfortable truths of our collective past.

Goutal also incorporates how globalisation and postcolonialism share a complex relationship.

Globalisation, driven by Western economic and cultural forces, often perpetuates neo-colonial

structures, exploiting resources in former colonies and reinforcing global hierarchies (Ogar 2019).

Postcolonial perspectives critically analyse these processes, revealing how globalisation can reinforce colonial-era inequalities, challenging nations to navigate their identities amidst a globalised world (ibid). Arjun Appadurai encapsulates this connection:

"Globalisation works its way into the sensibilities and everyday life of people everywhere, but in doing so, it both confirms the local specificity of people's conditions and increases their awareness of global inequalities." (1996, 33).

This highlights the unequal power dynamics that often exist between former colonisers and their colonised regions. Postcolonialism, as a theory, critically examines the lasting impacts of colonialism on societies, cultures, and economies (O'Mahony and Donnelly 2010, 441). In the context of globalisation, these inequalities persist and are sometimes exacerbated (King 2011). Former colonies often find themselves in disadvantaged positions economically, politically, and socially, despite the interconnectedness of the world through globalisation. In *Resisters*, Goutal explains these struggles from the perspective of an Indian woman and how globalisation has affected India following their colonisation from the British empire. This illustrates how the forces of globalisation have intricately woven through the historical tapestry of colonisation, unveiling the enduring impact of colonial legacies on the lives and identities of individuals in postcolonial nations.

Postcolonialism, with its deep roots in power dynamics and legacy, intertwines with ecofeminism as ecological issues disproportionately affect former colonies (O'Sullivan, Omukuti, and Ryde 2022). This intersectionality serves as a focal point, highlighting the complexities of class, race, and gender within postcolonial contexts. Moreover, it lays bare the power dynamics ingrained in postcolonial studies, raising a critical lens towards the existing discourse. *Resisters* not only aligns itself with the fields of ecofeminism but also challenges its limitations regarding postcolonialism. The discomfort it creates acts as a catalyst, prompting readers to engage critically with these discourses. However, this does not make the entire BD an uncomfortable read, as Goutal includes many light-hearted and

meaningful conversations about similar topics, that both educate and entertain the reader. The balance of these emotions when reading *Resisters* further highlights the gravity of postcolonialism, imploring the reader to reflect on this topic. Similarly, as discussed in section 3.1, Goutal includes a list of ecofeminist activists from the global south, which is a small step in decolonising ecofeminism, and allowing their voices to be heard.

In essence, the theoretical framework for translating ecofeminist *Bande Dessinée* converges at the intersection of BD studies, ecofeminism, postcolonialism, and translation theory. It is a dynamic interplay of visual semiotics, cultural awareness, and feminist ecological ethics. As more ecofeminist BDs begin to emerge, this theoretical foundation evolves, shaping the future of translated narratives, amplifying ecofeminist voices, and fostering a global dialogue on environmental justice and gender equality.

## **6: Methodology**

### **ImageTrans**

Finding a software that was suitable for this dissertation proved to be quite difficult. Most software were either too expensive or did not have the functions that I required for the translation. In the end, I decided that ImageTrans was the most viable option. This software is the result of Lihang Xu's Masters dissertation *Design and Implementation of a Computer-Aided Comics Translation Tool*. As stated on the website (as of 6th October 2023 <https://www.basiccat.org/imagetrans/>), ImageTrans can be used “not only as an image translator, but also an image reader, an image transcriber, a screenshot OCR and translator, and a deep learning annotator.” My original plan was to scan the BD and make it into a PDF which I could upload onto ImageTrans, and then use the software to remove the original text from the speech bubbles. Then, I would upload my translation into the now empty spaces, making

the TT look like an English version of a *Bande Dessinée*. However, this method proved to be more difficult than previously expected. Unfortunately, it was not possible for ImageTrans to delete all of the original text, meaning I had to manually remove parts myself. I did this by printing out the pages and using Tipex to erase the remaining text. This was frustratingly time consuming and ironically not very environmentally friendly, as I ended up printing over 70 pages. From this, I had to rescan the altered pages, and upload the translation into the newly scanned PDFs. This process took much longer than expected, and the software was rather temperamental: it would crash often and when it was not crashing, it would be very slow. Nevertheless, I believe that using ImageTrans was still the best choice for this dissertation, as it allowed me to present my translation in a creative format. As this was a translation of a *Bande Dessinée*, simply providing the TT without the imagery would not provide the same reading experience in both languages, and could potentially cause confusion as parts of the translation are directly linked to the images.

### **6.3: Accessibility**

As mentioned in the introduction, ecofeminism often remains confined to academic discourse, leaving the general public unfamiliar with its ideologies. In Francophone countries, the *Bande Dessinée* holds a significant cultural presence and serves as a popular medium. Goutal's choice to present *Resisters* in this format broadens the reach and impact of ecofeminism to the French-speaking public. Whilst graphic novels do not hold the same cultural significance in the Anglophone world, it is evident that it is increasing in popularity (According to <https://guides.loc.gov/french-literature-and-language-learning/bande-dessinee-graphic-novels>, accessed 9<sup>th</sup> September 2023). Therefore, translating this BD into English further expands the reach of ecofeminism, making it accessible to a wider audience. As discussed in section 4.1, it was important to maintain the same reading experience in both English and French. Simply providing a TT of the BD without the images would hinder comprehension for the English-speaking audience. The visuals in the ST not only enhance engagement, but also makes the text easier to understand. Preserving this visual component is crucial for ensuring accessibility,

aligning with the purpose of discussing ecofeminism through this medium.

#### **6.4: Language**

Goutal's choice of language and style plays a vital role in making ecofeminist ideas accessible to the general public. She explains complicated ideologies in such a way that does not require a prior background knowledge in that field or uses complex vocabulary, ensuring that these profound concepts are easily grasped by readers. Moreover, these ideas are discussed through the characters, making it feel more like an informal conversation rather than reading a text of information.

Importantly, this is not done in a way which patronises the reader, but rather makes the content of the BD easier to comprehend. This can be seen on ST 75, where Pierre and Parvati talk about traditional female roles and vegetarianism. The use of informal language and humour (for example, "Tout chat? Quelqu'un m'a appelé?") makes what is usually a serious topic more light-hearted, and therefore easier to understand. This was a style that I wanted to replicate in my translation, to ensure that the TT was just as accessible as the ST. I achieved this by applying key principles from relevance theory, wherein the translator's role is to convey relevant information of the ST in a manner tailored to the target language and readership (Zhang, Lv, and Feng 2013). This sentence was difficult to translate into English, as the wordplay here is not able to be replicated directly into English. Instead, I tried to find a different way to convey the idea that Archimede misinterpreted the word "cat" from the conversation. As they were talking about caste systems, I decided this was the word that sounds most similar to cat in English. As a result, I set upon this translation: "Cat systems? You called?" (TT 114). This approach allowed me to faithfully replicate the authors meaning and intentions with a more creative freedom, ensuring its idiomatic resonance with the English-speaking audience.

#### **6.5: Feminist Translation Strategies**

In translating this *Bande Dessinée*, my focus extended beyond mere linguistic conversion; it delved into the intricate layers of cultural nuances and gender dynamics. The character Pierre served as a conduit to explore the pervasive issue of casual sexism and microaggressions, emblematic of the broader sexist corporate man trope. Pierre's subtle yet harmful remarks towards his female friends and colleagues exemplify these microaggressions. An example of this can be seen on ST 80, where he says to Parvati “eh ben ma pauvre, tu m’inquiètes. Maintenant, tiens-toi tranquille jusqu’à la fin de la visite, s’il te plait”. In order to replicate this into English, I sought equivalent English microaggressions, carefully mirroring their tone and impact. Using the phrases “aw bless” and “Stay quiet for the rest of the visit” (TT 120) in English replicates the patronising tone that Pierre uses in the original text. This method aimed to preserve the authenticity of the original text while ensuring English-speaking readers could empathetically experience the underlying harm.

The significance of this translation lies in shedding light on the often overlooked, but deeply damaging, nature of microaggressions. An instance of this can be seen on ST 74, where Pierre says “elle croit vraiment que Dieu, ou la Nature...va être amadoué par ce genre de cadeau?”. By replicating these instances faithfully, readers confront the reality of these subtle biases. Pierre’s remarks serve as poignant reminders of the everyday struggles faced by many. The translated text (TT 113), through its integration of these microaggressions (“Does she really think that god, or nature, or whoever, is going to be appeased by this kind of present?”), strives not only to maintain the narrative’s integrity but also to challenge readers, prompting reflection on the deeply ingrained societal prejudices. In essence, this translation serves as a bridge, connecting cultures and unveiling the unsettling truths about casual sexism and racism, demonstrating how even the subtlest of words can inflict profound wounds.

## **8: Conclusion**

This dissertation has delved into the intricacies of translating Goutal's visually rich and profound *Bande Dessinée*, navigating the complex intersection of ecofeminism, postcolonialism, and graphic storytelling. The challenges faced in this endeavour highlighted the nuanced balance between fidelity to the source text and adaptation for the target audience, emphasising the importance of retaining both cultural authenticity and accessibility.

*Resisters* serves as a bridge between academic discourse and the general public, rendering ecofeminism accessible through a visual medium. Goutal's decision to infuse ecofeminist theories into the everyday conversations of relatable characters not only deepened the thematic layers of the narrative but also made ecofeminism approachable to a broader readership. The translation process endeavoured to maintain this accessibility, ensuring that the translated text mirrored the sometimes humorous and approachable tone of the ST.

In the realm of postcolonialism, Goutal's exploration of global inequalities, legacy of colonialism, and the impact of globalisation on former colonies, particularly India, underscores the ongoing struggle for justice and equity. By translating these themes faithfully, this work aimed to evoke critical self-reflection and challenge the readers, making them confront the uncomfortable truths of our shared history.

Overall, this dissertation not only serves as a testament to the complexities of translating ecofeminist graphic narratives but also highlights the transformative potential of such works in fostering cross-cultural understanding and stimulating conversations around pressing

global issues. As *Resisters* continues to traverse linguistic and cultural boundaries, it stands as a testament to the enduring impact of ecofeminism, postcolonial critique, and graphic storytelling in shaping a more just and ecologically sustainable world.

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