

An Eco-Critical Discourse Analysis of Environmental Documentaries from Persian to English

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Abstract

This study examines the discursive features of three award-winning Persian-to-English ecological documentaries on the water crisis, produced by Mohammad Ehsani, through the lens of eco-critical discourse analysis. The research is situated within the emerging field of eco-translation, which applies ecologically oriented linguistic and visual analysis to translation data. Linguistic analysis was conducted using four elements of metaphor, framing, erasure, and ecosophy. Visual analysis was performed using the interactive metafunctions proposed by Kress and van Leeuwen (2006), including gaze, social distance, horizontal and vertical angle, and modality patterns. The findings reveal that an ambivalent ecosophy, which adopts an objective point of view, plays a central role in water crisis documentaries. Metaphors are frequently used to depict ecology in a beneficial manner, while linguistic framings maintain an unbiased perspective. Translational eliminations occur primarily in cases of linguistic redundancy; however, institutional erasure patterns were also detected, as the institutions responsible for the water crisis were systematically omitted. Camera angles reflect the same ambivalent ecosophy, conveying comparable power relations between viewer and subject, and high modality is prevalent across images. These findings can inform the production of multimodal media products such as documentaries, thereby raising public awareness and supporting ecological activism.

Keywords: Eco-critical discourse analysis, eco-linguistics, visual analysis, environmental documentaries

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Cite this article: Nazmdeh, M. & Farahzad, F. (2025). An eco-critical discourse analysis of environmental documentaries from Persian to English. *Translation and Interpreting Research*, 2(8), 55-67.
<https://doi.org/10.22054/tir.2026.21085>

Publisher: ATU Press

Translation and Interpreting Research is the journal of Research Institute for Translation Studies (RITS), affiliated with Allameh Tabataba'i University, Tehran, Iran.

Original Article

Accepted: 03.04.2026

Received: 18.03.2026

1. Introduction

One of the new areas in translation studies is eco-translation, which “covers all forms of translation thinking and practice that knowingly engage with the challenges of human-induced environmental change” (Cronin, 2017, p. 2). This expansion of the field, as Talebi Dastenaee and Poshtvan (2018) refer to as “the new line of research”, aims to “uncover the stories behind human’s decisions and actions and their impacts on ‘life’ as a whole” (p. 1). This confirms Cronin (2023), who explains, “it is no longer possible to speak about the ‘environment’ as something out there, as a negligible and dispensable externality” (p. 9).

Arjmandi and Ehteshami (2025) point to “ecological turn”, in which eco-translation is a central concept, and extends “the field of translation to include non-human actors and ecological networks, allowing for a more inclusive description of meaning-making” (p. 17).

This study aims to focus on ecolinguistic features present in Persian ecological documentaries, which have been translated into English due to their award-winning feature in national and international fields. Due to the nature of these documentaries, they can be considered as a form of multimodal translation.

As far as the relationship between ecology and translation is recently established, few researches have been done in this field, specifically in Iran, few research has been done about the Persian water crisis documentaries that are translated into English.

Moreover, the representation of the relationship between humans and the natural world can be a kind of translation in a broad sense, a translational relationship which is rather unknown even in its conceptual bases. Stibbe (2017) believes that “an important issue in ecolinguistics is whether the natural world is represented saliently in texts through linguistic patterns which represent it prominently, or is erased through patterns which omit or distort it (p. 506). This under-researched area can introduce various factors which have been almost ignored till now, and can give scholars a new overview of the emerging area of eco-translation, and can be evidence for the applicability of interdisciplinary models in analyzing AVT research from a new perspective in the field of translation studies. Thus, it can be inferred that translation is acting as a mediator between the source text and the target text.

Additionally, discussing ecological issues in a wider perspective allows for a better understanding of ecological issues and the econarrative present within these documentaries. It is through gaining awareness that better decisions are made about the ecology and environment. Plus, underlying ecolinguistic factors present in translation of these documentaries could be used as an aid to recognize the cognitive stories that encourage the environmental activism.

2. Literature Review

Ecolinguistics is “the study of the impact of language on the life-sustaining relationships among humans, other organisms and the physical environment” (Alexander & Stibbe, 2014, p. 1). As a result, considering the relationship between anthropocene and environment can be examined ecolinguistically, and environmental sustainability cannot be achieved without questioning these interactions.

It is noteworthy that ecolinguistics “is realized through a variety of linguistic practices that are embedded deeply within language and culture” (Poole, 2022, p. 9). The object of eco-translation is “the fact of translation’s constitutional embedding in ecology. This ecology has been transformed so

dramatically as to warrant the naming of a new geological era, the Anthropocene” (Shread, 2023, p. 114).

Language is “an intergral part of human cognition” (Langacker, 1987, p. 12). *Ecolinguistics: Language, Ecology and the Stories We Live By* (Stibbe, 2021) presents linguistic manners of storytelling which help the texts to be cognitively acceptable for the audience. In this study, metaphors, framings and erasures were identified against an ecosophy. According to Stibbe (2015), “in general, analyzing metaphor consists of identifying the source frame (the area that has been drawn on for vocabulary and structure) and target domain (the area being talked about), then working out which elements of the source frame are mapped onto the target domain” (Stibbe, 2015, p. 67).

Stibbe (2017) writes “it is necessary for eco-linguists to analyze how linguistic features come together in particular discourses to tell stories about the world, and judge those stories according to an ecosophy” (p. 507), an underlying faculty of cognition and cognitive science.

As Pavo (2018) explains, “Naess (1989) reveals the mindset and values needed to systematize an ecosophy that outlines the intricate and necessary relation between ethics and science of ecology” (p. 1). Based on these Ecosophies, three main discourses are shaped: positive, ambivalent and destructive.

Stibbe (2015) elucidates that “rather than placing humans ‘at the center of things’, then, the Gaia metaphor could be seen as placing the organism of earth as the center” (p. 71). According to the above-mentioned statement, Cronin (2021) introduces three approaches towards the context of environmental disruption: ethnocentric, geocentric and terracentric approaches (pp. 86-87).

Eco-Critical Discourse Analysis “typically takes a critical perspective in identifying ideologies or activities that are harmful to the natural environment and to human and non-human lives in order to heighten ecological awareness in society” (Huang & Zhao, 2021, p. 2).

As media is progressing, multimodality and audio-visual translation is growing in the field. Roberts and Philip (2006) mention, “media carry messages equally through image, or through an integrated composition of print and image” (p. 209).

Multimodality considers the interactive dimensions of media as a form of “‘writing’ of what is usually called ‘non-verbal communication’, a ‘language’ shared by producers and viewers alike” (Kress & van Leeuwen, 2006, p. 116). Interactive metafunction deals with how images engage viewers and position them in relation to the represented linguistic message (Kress & van Leeuwen, 2006, pp. 59-74). It deals with “contact”, “social distance”, and “attitude” (p. 149).

3. Method

This descriptive and explanatory study aimed to analyze the ecological features present in Persian ecological documentaries that discuss water crisis and their respective English translations, produced by Mohammad Ehsani from 2013 to 2021.

In order to analyze the data, ten minutes of each documentary was selected and a qualitative data analysis software named ATLAS.ti9 was used for coding and tags. Selected documentaries are listed and categorized in Table 1.

Table 1. Corpus of the Study

No.	Title of Original Documentary	Title of Persian Documentary	Year	Director
1	<i>Lady Urmia</i>	بانوی ارومیا	2013	Mohammad Ehsani
2	<i>Once Hamoun</i>	روزگاری هامون	2016	Mohammad Ehsani

3	<i>Karun, The Tragedy of Iran's Longest River</i>	کارون: قصه تلخ طولانی‌ترین رود ایران	2021	Mohammad Ehsani
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These selected fragments of the documentaries were published by the director in his YouTube channel, which shows the significance of those scenes, as they are published as the free version of the documentaries. The fact that the chosen documentaries are among award-winning national or international documentaries can in fact tell how ecological discourse is represented in media.

In order to analyze the data, which is divided into two categories of *linguistic* and *visual* content, these frameworks are chosen: Stibbe's (2015) framework, and Kress and van Leeuwen's (2006) visual analysis with the main focus on interactive metafunctions. The data was collected purposively, and the sequences were selected and analyzed considering interactive metafunctions. The visual aspect of the documentaries was as well studied, because images are representations or translations of reality reported in linguistic form. The analysis was not limited to micro-structures, since the ecological discourse of the documentaries was analyzed afterwards.

For linguistic analysis, the Persian voice was transcribed and aligned their respective English units of translation. The analysis was primarily sentence by sentence. These units are shown in the software as distinct quotations.

In this step, Stibbe's (2021) ecological stories "metaphor", "framing", and "erasures" were identified, tagged, and analyzed. Metaphors were identified via depiction of similarity between source frame and target domain. For tagging frames, the question "what values does the frame embody?" or "can (and should) a new frame be created?" was asked for each section (Stibbe, 2021, p. 42). Erasure patterns were seen as textual elements in a bilingual manner. All these terms are defined as "group codes" in the software, allowing for a comprehensive qualitative data analysis. It is crucial to mention that "group codes" are the main categories and frameworks, and these are the "codes" which are applied to the text. The overall patterns were analyzed with eco-critical discourse analysis.

Next, the linguistic evidence was judged against an ecosophy. This ecosophy shows the general connotation of that excerpt; whether they focus on anthropocentrism, eco-centrism, or implement an ambivalent or unbiased perspective. The dominant ecosophy for each segment is examined and tagged as "destructive", "ambivalent", or "beneficial". In other words, if excerpts are anthropocentric, they are labeled as destructive; if they are ecocentric, they are labeled as beneficial, and they are tagged as ambivalent if they include both positive and destructive points of view or do not take the anthropocentric and eco-centric viewpoint.

The visual content was analyzed based on interactive metafunctions introduced by Kress and van Leeuwen (2006). This section was carried out because the relationship between humans and ecosystem are not only depicted in the text, but are also represented in the images, and as a part of eco-translation, translating visual images into a cognitive understanding of the text would be an aid to understand the underlying strategies that are used to create ecological documentaries. The visual analysis started by extracting the images and their respective timing. Then, various aspects of interactive metafunctions "gaze", "social distance", "horizontal angle", "vertical angle", and "modality" of the images were fully analyzed and tagged in ATLAS.ti9 as a separate file from the linguistic data. Then, the linguistic and visual elements were separately discussed against an ecosophy, and the discourse of these three documentaries were eco-critically analyzed.

In order to implement an image analysis, these steps are taken:

1. Gaze: The gaze pattern is of two categories, demand and offer. The demand gaze occurs when the subject looks at the camera directly. The offer gaze depicts the subject as an observer, and the subject looks at elsewhere.

2. Social Distance: This element shows the participants' visibility based on camera shots. These shots are of three groups: a) close-up, b) medium shot, and c) long shot. Close-ups show subject's face in detail. Medium shots represent upper body or full body, and long shots are created by a mixture of subject's full body and the landscape. Long shots create more objectivity than the other two categories.
3. The third element is divided into two parts: vertical angle (power) or horizontal angle (involvement).
 - Vertical angle: If the camera (which is also called viewer) is positioned in high angle, low angle, or eye-level angle. This analysis would help with the pattern of identifying the power relations between the viewer and the subject.
 - Horizontal angle: There are two subcategories for horizontal angle, which are frontal angle and oblique angle. The former focuses on involvement and the latter on detachment.
4. Modality is of two categories: high and low modality. If high modality is present, natural colors, realistic and credible images are seen. On the other hand, low modality suggests emotions, abstraction and symbolism.

The visual analysis procedure is depicted in Figure 1.

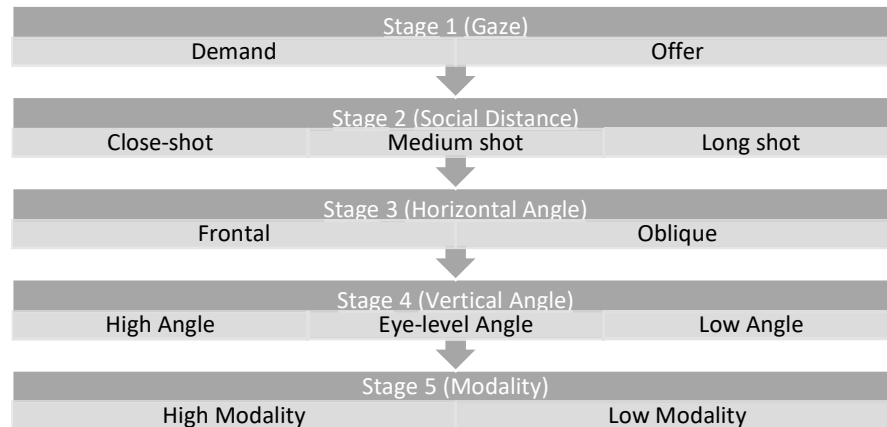


Figure 1. Visual analysis procedure

4. Results and Discussion

A total of 100 excerpts—90% bilingual and 10% monolingual—were extracted from the documentaries. When similar codes appeared, minor differences were disregarded to avoid unnecessary coding that could lead to ambiguity or overgeneralization. The visual content comprised 55 images, selected based on the shots that triggered scene changes.

Overall, 48 codes were identified for linguistic analysis and categorized into five groups: ecosophy, erasure, framing, linguistic features, and metaphors. The frequency of each code is shown in Figure 2.

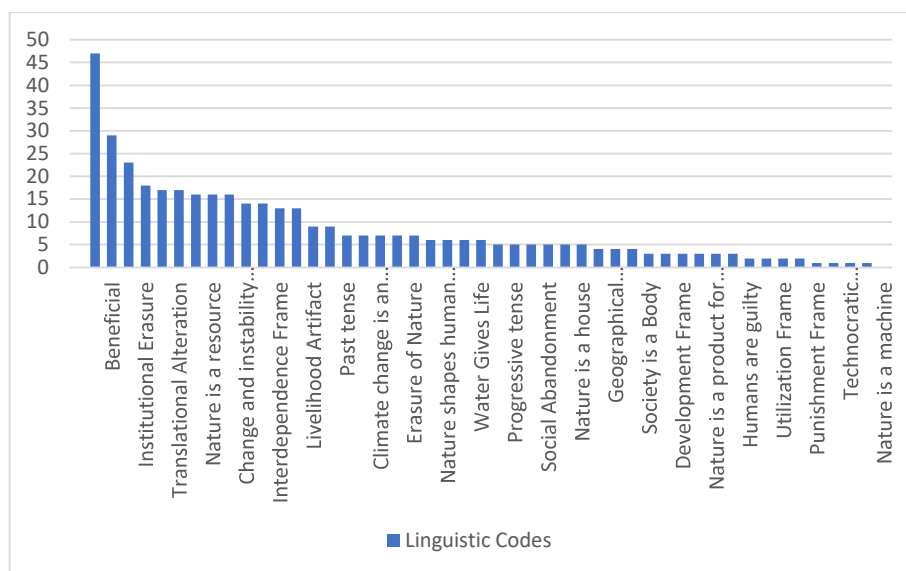


Figure 2. Linguistic Codes

4.1. Linguistic Analysis

From an ecolinguistics perspective, “what is most important is whether metaphors are destructive, ambivalent or beneficial from the perspective of the ecosophy” (Stibbe, 2021, p. 63). Therefore, for coding the ecosophy in ATLAS.ti9, three main groups of “beneficial”, “ambivalent”, and “destructive” are selected.

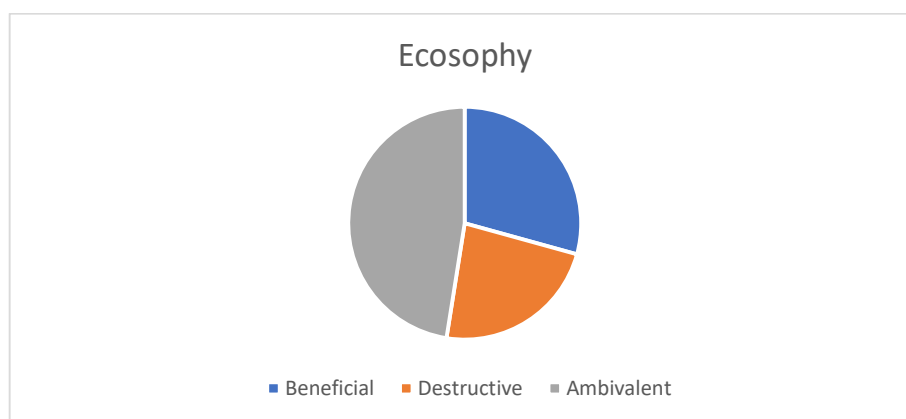


Figure 3. Implemented Ecosophies

As is obvious in Figure 3, beneficial ecosophy is represented the most in the text. The units of analysis were 100, from which 47 units are considered to be ambivalent, 29 excerpts are beneficial, and 24 are tagged to be destructive. Figure 3 shows that over the half of the ecosophies are considered to be ambivalent. This means that these documentaries are attempting to give an objective observation of the water crisis, and search for further action and measurements by making awareness in the audience. Moreover, the objectivity of the director gives more facticity to the documentaries, giving them scientific value.

The percentage of using destructive and beneficial ecosophies in the ecological texts are to some extent similar. Use of the destructive ecosophy belongs to the occasions when the point of view towards nature is “as a resource” or the main focus of the text is given to the human subjects present in the documentary.

Metaphors

The metaphors extracted from the excerpts were not totally available in Stibbe’s (2021) work since this is the text that identifies which elements are considered as metaphor. In his book, Stibbe (2021) mentions that “considering multiple metaphors can help understand human–environment relationships and also gives the opportunity to adopt an appropriate metaphor to suit the context” (p. 63), which points to the fact that metaphors are not fixed elements for every text, and they may vary from one genre of work to another.

The most frequent metaphors found in the linguistic content belongs to “Nature is a part of human life” and “Nature is a resource”. This may demonstrate the relationship between humans and nature as interdependent. Here, nature as a resource is different from “nature is a product for consumption”, as the linguistic context shows the neutral aspect for resource. This metaphor introduces nature as a huge resource which affects human life directly.

On the other hand, the well-known metaphor was put as a code in order to check the possibility of existence of this metaphor in ecological documentaries that focus on water crisis. No instance of the metaphor “human is a machine” was found. This can give a hint that in ecological documentaries, where the aim is to concentrate on an environmental crisis, nature would not be called as a form of machine, an inanimate creature.

In these documentaries, positive metaphors are the most frequent (see Figure 4). This is because nature is given high value in ecological documentaries, and is treated as a living being who has the right to live. As a result, positive attitude towards nature is being suggested in the ecological metaphors.

The second most frequent group of metaphors were neutral ones. This may be identified based on ecosophy as well. Since ecological issues are presented to grab the attention of the viewers and trigger to taking further action, neutrality and objectivity can add to facticity and authenticity of the content. This could be of help for the directors of nature, as it aids how to work on linguistic matter in an objective form in order to avoid subjectivity and bias.

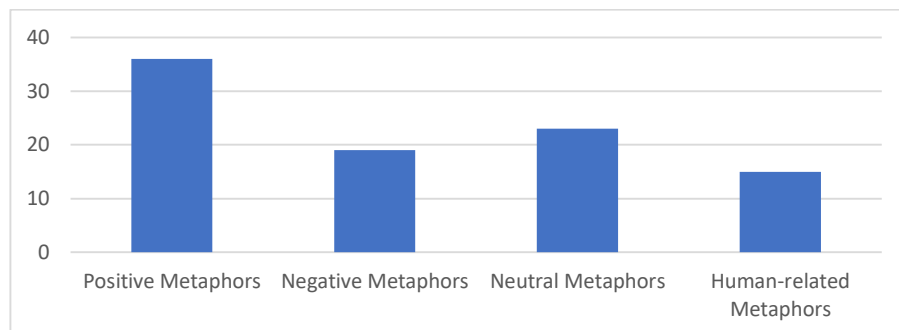


Figure 4. Frequency of Metaphors Based on Ecosophy

The next group is negative metaphors, the ones that show nature powerless and victimized. Although these metaphors are emotionally affecting the audience, they are reducing the power of nature in

the background, making humans as the only living entities who are capable of making decisions for nature.

The least frequent group of metaphors are those focusing on humans and their needs. This group gives the humans a central position, empowering them at the cost of taking the power from nature and natural events.

Framings

The most frequent frames are “change and instability frame”, “heritage frame”, “human disappointment frame”, and “interdependence frame”, while the least frequent frames are “punishment frame”, “transformation frame” and “technocratic management frame”. Most of the frame use belongs to human reactions about the nature, which have the elements of grief, punishment, and abandonment.

Frames can be considered as the underlying concepts that exist beyond the text in a cognitive manner. If the frames are mostly showing human response, it can be realized that the human’s footprint and anthropocentricity are still seen, even when the topic is about ecology and environment.

Erasures

In erasure group codes, the most frequent type of erasure is institutional erasure. This type of erasure occurs when an ecological crisis is presented in the linguistic form, yet no name for the responsible institutions or people who are engaging in the process of annihilation of nature is mentioned. It can be inferred that either the institutions are not of high importance, or the documentary producers are not allowed to mention names of the companies or institutions who are responsible for water crisis and the issues around it.

Translational erasures occur when either the English target text exists without a corresponding Persian source text, or when certain words or phrases are not translated into the target language (English). Approximately six excerpts lacked accompanying source text. This pattern appeared mostly in the captions of the third documentary, *Karoun: The Tragedy of Iran’s Longest River*. Such erasure could imply that, firstly, the Persian audience is already aware of these facts, or secondly, the documentary’s target audience is not limited to Persian speakers. If the latter is true, translating environmental documentaries becomes highly important for raising international awareness.

The least frequent erasures are animal erasure and the erasure of nature. The erasure of animals suggests that we remain far from adopting an objective point of view and continue to view the environment through an anthropocentric lens.

The past tense is observed more frequently than other tenses. This may be significant, as past situations are often compared with the present. In the excerpt from *Once Hamoun*, the use of the simple past is evident. This linguistic pattern recurred in excerpts containing the frame of instability and change. Therefore, a possible link exists between framing environmental change and the use of past tense verbs to depict alteration and transformation.

4.2. Visual Analysis

Visual analysis is meaningful since images sometimes refer to the things beyond the text, or are sometimes playing the role of narration without using the linguistic data. *Lady Urmia* is a documentary which has little linguistic content to present. The main narrative would be seen in

visual analysis, which is analyzing the metafunctions of Kress and van Leeuwen's (2006) image analysis. *Once Hamoun* focuses on the photos as real life representations of the reality, and in the documentary *Karun, The Tragedy of Iran's Longest River*, there are separate stories and narrations going on, yet the core meaning of all various forms of stories points to the water crisis that has affected the ecology and human beings.

Another note about the subtitles is that the Persian descriptions are excluded as these monolingual units are designed for foreigners. This reasoning can be supported by the fact that the target audience of the documentary are not limited to those who are from Iran, but include those who watch the documentary on an international basis.

Gaze

In 93% of the cases, offer gaze is the most used gaze type in documentaries. This means that in the scenes where human/animal subjects were present, subjects did not show direct gaze patterns, which symbolizes the act of demanding something. Rather, the subjects are shown the way they are acting in the environment, which encourages the viewers to be observers, not judges.

In the images where no human/animal subjects were present, the gaze is considered to have offer pattern, as the director aimed the viewer to observe the scene on their own, and the scene was self-explanatory.

Social Distance

The visual data of the study was categorized based on three kinds of shots: close-shot (showing the subjects and objects from a close distance), medium shot (only including the subject's upper body, or both the details and the surrounding area for an object), and long shot (which is a panorama-like image, including a wide range of objects). The most frequent shot that was implemented was long shot, and the other two ranks belong to medium shot and close-up shot. This can be explained by the nature of environmental documentaries.

When it comes to imaging ecological frames, depicting an overall view of the scene becomes significant by inducing a holistic point of view. Therefore, in a single shot, the perspective is high, and both the sky and the ground are observable in aerial shots. The use of long shot gives nature and its ecological aspects visibility, as the nature would be the centrality of the content. Moreover, long shots reassure the observer that what they are seeing is an objective aspect of nature, since close-ups are mostly focusing on one thing, which creates a form of subjectivity. Therefore, the beneficial aspect of ecosophy can also be seen in imaging and framing nature.

Close-shots were the least frequent shots in these documentaries. This has happened probably because close-shots have the idea of including one, and excluding others, which gives an anthropocentric point of view, making the shots examinable over whether they are of destructive ecosophy or ambivalent one.

Horizontal Angle

Based on Kress and van Leeuwen (2006), two types of horizontal angle exist, the frontal and the oblique angles. The frontal angle gives more immediacy and importance, and creates a sense of attachment and involves the audience in the image. The overall number of horizontal angles suggests that almost half of the images contained human subjects and the rest were landscapes which included natural entities. This means that humans and nature are somehow equally mentioned in the

documentaries, which means that use of angle has a neutral form in ecosophy that could be also called “ambivalent”.

Ambivalence causes the scenes to be impartial, as the objectivity in showing the reality is of high importance when it came to analyzing the images presented in water crisis documentaries.

Vertical Angle

Vertical angle discusses how power is represented via the angle of the camera. This kind of angle includes three categories: high angle, eye-level, and low angle. High angle images are the ones in which the camera takes a higher position. Eye-level angle represents equality of power since the camera is put in eye-level or medium angle. Low angle shows the dominance of the landscape that been shot over the camera. It is important to note that by camera, we could infer the audience, since the lens can act as the eyes of the observers who are watching the incidents in the images. The most frequent vertical angle used in the images is eye-level angle. This confirms what has been mentioned about impartiality from the analysis of social distance and horizontal angle.

Eye-level angle views the subject, camera and the viewer to have the same power, which infers that the selected environmental documentaries do not generally want to show dominance, rather give an objective point of view in order to note that the nature and humans are of the same power and interdependent.

The mutual dependence of the nature, water resources and human beings can act as a form of catalyzer which encourages human beings to do something for the environment. Learning how to use images correctly can improve the quality of environmental documentaries in persuading the audience, as well as creating a form of ecological documentary as a general discourse.

Modality

Using images with high modality is frequent in water crisis documentaries. This is because environmental documentaries are showing the ecology and its issues in real forms. This high modality is important since unreal or edited images can decrease the level of authenticity of the documentary.

Those six instances of low modality images were mostly applied for images with high, unreal contrasts, unnatural color tone, and blurred vision. The reason why these images were used could possibly be showing ambiguity, unclarity, and even depicting the past events. Implementing how to use high and low modality for creating images for environmental documentaries could be of help for adding more vividity to the images taken from the nature.

In visual analysis, similar scenes which depicted the same concept in one scene were eliminated due to repetition; therefore, the examined images were representing a group of images that reflected the same concept. In order to reveal the underlying interactive metafunctions, four steps were taken into account which were analyzed for all images.

The main ecosophy implemented on water crisis documentaries is ambivalent, which gives a form of objectivity to the documentaries. Although other forms of ecosophy are less frequent, they may occur in order to establish the relationship between humans and ecology (beneficial ecosophy), or get an anthropocentric point of view, which is rather destructive. Based on what has been mentioned, Stibbe (2015) also observes that “in an unsustainable society, discourses which encourage more ecologically beneficial behavior are unlikely to be widespread or dominant” (p. 30).

Most of the metaphors extracted refer to beneficial ecosophy, which views nature as a being, and depicts respect for nature. However, the framings used in the documentaries are mostly ambivalent, with the aim to look at the documentaries in an unbiased manner.

Although the main ecosophy found in the documentaries is ambivalent and objective, there are still instances of anthropocentrism in the linguistic content. For instance, humans' life is centralized and the nature is peripheral, or the life of other entities rather than humans are dismissed, became peripheral or even considered lower than human lives, which shows a rather destructive ecosophy.

Another instance of destructive matter occurs when the nature is considered as a form of goods, or is only valuable when it comes to economic frame. Understanding these cognitive metaphors can be of help when it comes to other forms of ecologically related texts, such as advertisements.

Erasure patterns that eliminate the role of institutions in causing the water crisis is of great importance, since it has been seen frequently in the data. It is important to investigate this matter because if these erasures reduce, there is a high possibility for the public to know more about the ecologically destructive acts, raise awareness, and even take further action for saving the water resources.

In analyzing the visual content, the main gaze pattern used was offer, which gives a rather objective point of view, and lets the documentary be as unbiased as possible. Social distance was depicted mainly by long shots, which views the nature as a holistic entity.

The horizontal angle had been implemented equally in frontal and oblique manner, which depicts detachment from human agents or subjects, and creates a sense of belonging to natural scenes where the nature, is shown in its intact form.

Vertical angle was mainly used as an eye-level angle, which gives a similar power both to the viewer and the subjects present in the images. This angle suggests that no dominance shall be there for humans over nature. Rather, the "interdependence frame" is suggested, which gives both nature and humans the right to live as a biome.

Observing the high modality in most of the images depicts that environmental documentaries rarely view the nature in artificial manners, for which we can again refer to the ambivalent ecosophy behind the text, giving the documentary a sense of objectivism.

5. Conclusion

Knowing the ecosophies in details, it is possible to reveal the underlying cognitive processes that occur in the mind of humans when it comes to nature and ecological aspects. Due to the fact that the full version of some documentaries was not available, and some documentaries chosen as the data were not available due to limitations of internet access, the results driven from this thesis is not generalizable.

Linguistic and visual analysis accompany each other, as "discourses are standardized ways that particular groups in society use language, images and other forms of representation" (Stibbe, 2015, p. 22). Therefore, linguistic and visual content are two representations of one reality, which is translation of the environment into words and images. Moreover, ecosophy plays a key role in identifying the underlying layer of text and image.

Ecolinguistics focuses on giving power to the nature, an entity who has been ignored due to economical and anthropocentric aspects. This "ecological turn recenters the eco – the nexus of life interwoven within the Earth – as the focal point of ethical, philosophical, and practical concern" (Arjmandi & Ehteshami, 2025, p. 18) This has happened in analyzing the documentaries as a form of

symbiosis between the humans and the nature, and has given the aspect a sense of mutual relationship.

Stibbe (2024) mentions that “a reframing is possible, which is “the act of framing a concept in a way that is different from its typical framing in a culture” (Stibbe, 2024, p. 263). This observation can be of help for the environmental activists and translators who want to change the perception of humans and their viewpoint about nature and water crisis.

Learning how these underlying stories that we live by occur can be of help in constructing new metaphors and framings in order to encourage further ecological action in their synthetic form, in order to raise the ecological awareness among people. This can also be true for creating visual products, for instance storybooks for the kids, in order to have positive ecological impact on them.

It is important to remember that multimodality is an affective aspect in translation, since it does not look at the text as a simple form of linguistic data; rather, it considers images and non-verbal signs as a form of text. Yet, it is noteworthy that visual and linguistic features are not the only aspects of multimodality. Music in a multimodal text could be a form of information, and can transfer meaning.

The most frequent ecosophy in the context of water crisis Persian documentary belongs to “ambivalent” ecosophy, which gives an objective perspective towards the water crisis. Beneficial ecosophy can be useful as well, since it gives the focus to the positive aspects of nature and emphasizes the natural positive systems, and the beneficial acts of humans that reveals the nature as a living being in the context of environmental documentaries.

The most frequent metaphors used in these documentaries were “nature is a part of human life”, and “nature is a resource”, which respect the nature and show the relationship between Anthropocene and the environment, and the most frequent frames are frames of heritage, livelihood and interdependence, which again value the nature and its being. Both metaphors and framings emphasize the beneficial and ambivalent aspects of ecosophy, depicting the interdependence of nature and humans.

Erasure patterns also have high frequency in naming the institutional entities responsible for water crises. This can be against the ambivalent and beneficial ecosophies and can suggest a negative or destructive ecosophy. It is recommended to mention the institutions, as this can help nature to be heard and thus, further destruction of nature would be avoided via raising public awareness.

Other forms of linguistic patterns show that using simple past for better conditions and continuous form for current environmental issues are common, which can be of help in designing other helpful documentaries or texts that can help Iranians and all environmentalists around the world save their invaluable natural resources by adding these elements to literature, translations, movies, and even pedagogical content.

Humans are shown as detached entities since this increases the objectivity of the subjects and avoids further bias and judgment. Ambivalent ecosophy could be of help in representing the environmental issues as it shows the human-nature relationship the way it is, giving an unbiased representation which depicts the interdependence of human beings and nature.

The documentaries examined look at the water crisis generally, yet they vary in details. As an example, *Lady Urmia* uses literary tone and uses themes that bond the nature with mythology and history in the text, and mainly focuses on the visual content. The text is brief, but precise, and concentrates on comparing the past and present, and aims to raise awareness in people. *Once Hamoun* focuses on the speech and linguistic form, since the amount of linguistic content is rather higher than the other two documentaries. *Once Hamoun* uses various forms of visual content, including representation of animals, and natural landscapes. This documentary mainly focuses on the

crises the water shortage brings to human prosperity. *Karun, The Tragedy of Iran's Longest River* maintains the ambivalent ecosophy, and looks at Karun and its water resource as a kind of invaluable heritage, which has brought prosperity and life to the ecosystem of the era. It focuses on the historical sites that have been formed through gathering of old civilizations in the area, and emphasizes on the metaphor "nature shapes civilizations".

Humans are centralized and the nature and other entities are marginalized. This anthropocentric aspect has caused environmental issues to occur since "economic" and "development" frames are core frames that shape the decisions that humans are making every day.

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