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#### TRANSLATION ECOLOGY: SPACE-TIME CONTINUUM AND ITS TRANSFORMATION IN TRANSLATION

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*This article presents a conceptual study at the intersection of ecolinguistics and translation studies, focusing on the ecological dimension of translation and the transformation of the space–time continuum in translated texts. The relevance of the research is in the growing ecological turn in the humanities, which foregrounds the role of language in shaping human perception, values, and behaviour, and extends this concern to translation as a form of mediated intercultural communication. The aim of the study is to examine*

*how ecological principles influence translation strategies, particularly in the rendering of motion verbs and temporal markers, and how these strategies affect the harmonious integration of the translated text into the target culture. The research draws on the theoretical framework of translation harmonization and eco-translation, employing conceptual analysis and comparative linguistic analysis of English fiction texts and their Russian translations. The results demonstrate that translators frequently transform spatial and temporal meanings through specification, omission, substitution, or cultural adaptation in order to align the translated text with the linguistic, cultural, and ecological norms of the target language. The scientific novelty of the study lies in its interpretation of translation as a process of ecological adaptation within a space–time continuum. The practical significance of the research lies in its potential application to translation practice and translator training.*

**Key words:** *ecolinguistics, eco-translation, translation harmonization, motion verbs, space–time continuum, source and target culture.*

### АУДАРМА ЭКОЛОГИЯСЫ: КЕҢІСТІК-УАҚЫТ КОНТИНУУМЫ ЖӘНЕ ОНЫҢ АУДАРМА ПРОЦЕСІДЕГІ ТРАНСФОРМАЦИЯСЫ

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*Мақала эколингвистика мен аударматану тоғысындағы концептуалдық зерттеуге арналған және аударманың экологиялық өлшемін, сондай-ақ аударма мәтіндегі кеңістік-уақыт континуумының трансформациясын қарастырады. Зерттеудің өзектілігі гуманитарлық ғылымдардағы экологиялық бетбұрыспен байланысты, бұл бағытта тіл адамның дүниетанымын, құндылықтарын және мінез-құлқын қалыптастыратын маңызды фактор ретінде, ал аударма мәдениетаралық коммуникацияның делдалдық формасы ретінде қарастырылады. Зерттеудің мақсаты – экологиялық қағидаттардың аударма стратегияларына, әсіресе қимыл-қозғалыс етістіктері мен уақыт көрсеткіштерін беру тәсілдеріне әсерін талдау және олардың мақсатты мәдениетке аударма мәтінінің үйлесімді бейімделуіндегі рөлін айқындау. Зерттеу әдіснамасы аударманы гармонизациялау теориясына және экоперевод тұжырымдамасына негізделіп, ағылшын тіліндегі көркем мәтіндер мен олардың орыс тіліндегі аудармаларын салыстырмалы талдауды қамтиды. Зерттеу нәтижелері аудармашының кеңістік пен уақыт мағыналарын нақтылау, алмастыру, түсіріп қалдыру және мәдени бейімдеу арқылы түрлендіретінін көрсетеді. Бұл өзгерістер мағыналық және прагматикалық үйлесімділікке қол жеткізуге бағытталған функционалдық әрекеттер ретінде сипатталады. Зерттеудің ғылыми жаңалығы аударманы кеңістік-уақыт континуумы аясындағы экологиялық бейімделу процесі ретінде қарастыруымен анықталады. Зерттеудің практикалық маңызы аударма практикасы мен аудармашыларды кәсіби даярлауда қолданылу мүмкіндігімен байланысты.*

**Түйінді сөздер:** *эколингвистика, экоперевод, аударманы гармонизациялау, қимыл-қозғалыс етістіктері, кеңістік-уақыт континуумы, бастапқы және мақсатты мәдениет.*

### ЭКОЛОГИЯ ПЕРЕВОДА: ПРОСТРАНСТВЕННО-ВРЕМЕННОЙ КОНТИНУУМ И ЕГО ТРАНСФОРМАЦИЯ В ПРОЦЕССЕ ПЕРЕВОДА

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*Статья представляет собой концептуальное исследование, выполненное на стыке эколингвистики и переводоведения и посвящённое экологическому измерению перевода и трансформации пространственно-временного континуума в переводном тексте. Актуальность работы обусловлена экологическим поворотом в гуманитарных науках, в рамках которого язык рассматривается как фактор, формирующий мировосприятие, ценности и поведение человека, а перевод – как особая форма опосредованной межкультурной коммуникации. Цель исследования заключается в анализе влияния экологических принципов на переводческие стратегии, прежде всего, при передаче глаголов движения и временных маркеров, а также в выявлении их роли в гармоничной интеграции перевода в культуру принимающего языка. Методологической основой работы послужили теория гармонизации перевода и концепция экоперевода; используются методы концептуального анализа и сопоставительного анализа оригинальных англоязычных художественных текстов и их русских переводов. Результаты исследования показывают, что переводчик систематически трансформирует пространственные и временные значения посредством уточнения, опущения, замены и*

*культурной адаптации, ориентируясь на нормы и ценности целевой культуры. Научная новизна исследования заключается в рассмотрении перевода как процесса экологической адаптации в рамках пространственно-временного континуума. Практическая значимость работы состоит в возможности использования полученных выводов в переводческой практике и профессиональной подготовке переводчиков.*

**Ключевые слова:** *эколингвистика, экоперевод, гармонизация перевода, глаголы движения, пространственно-временной континуум, исходная и целевая культура.*

### **Introduction & Context Overview**

A relatively neglected topic in authorized translatology, ecotranslation can offer a valuable insight into the production and consumption of translated texts by drawing attention to the role of language in shaping perceptions and behaviour.

The aim of the study is to investigate the influence of ecological principles on translation strategies, particularly in the rendering of motion verbs and temporal markers, and to determine how these strategies contribute to the harmonious integration of translated texts within the space–time continuum of the target culture. Research Objectives can be formulated to operationalise this aim, namely:

- to conceptualise translation within the framework of ecolinguistics and eco-translatology, identifying its ecological dimension and its relation to intercultural communication.

- to analyse the notion of the space–time continuum in language and translation, focusing on how spatial and temporal meanings are linguistically encoded (especially through motion verbs and temporal markers).

- to examine translation strategies used in rendering motion verbs and temporal markers from English into Russian, including specification, omission, substitution, and cultural adaptation.

- to identify patterns of transformation of spatial and temporal meanings in translated texts and explain their functional motivation.

- to evaluate how these transformations contribute to translation harmonization, ensuring semantic, pragmatic, and cultural coherence in the target text.

- to interpret translation as a process of ecological adaptation, highlighting the translator's cognitive and ethical role in shaping meaning within the target culture.

In this context, the current study stems from the realization that ecolinguistics and translation studies both focus on the impact of language on human futures. The ecological shift in the humanities and social sciences was not ignored by translation studies [1], [2]. The increasing voice and discussion of ecological problems is strengthening the idea of eco-translation, which maintains that the eco-environmental norms and values of the target culture tend to dominate the process of translation. Translation addresses a number of topics, including the notion that "language is never a neutral conduit of ideas" [3, p.4], the reciprocal influence of cultures and languages, the ability of language to alter reality, and the connection between ideology and translation. Hu [4] and Zhou [5] focus on a methodological analysis of the theoretical discourse from ecological perspectives in the field of translation studies and provide a broad overview of the developing eco-paradigm.

Other researchers offer integrative frameworks that view translation as a subfield of eco-translatology, which is concerned with ecological contexts and systemic adaptability. Fois E, Milia G. [6] claim the importance of integrating sustainability into language education and teaching translation combining it with cutting-edge ecolinguistic research. Since it is strongly related to the translator's ecosophy [7]; [8];[9] and the ethical framework of the profession, a brief discussion of how translators address unsustainable texts is necessary, even though it is outside the purview of this article.

Haugen's fundamental statement, "The ecology of language depends on people who learn it, use it, and pass it on to other people", has become a cornerstone concept not only in the ecology of language, but also in the ecology of translation [10]. Whether it is written or oral translation, a translator is both a tool through which interlanguage communication takes place, and an author who reinterprets the text and anticipates its impact on the recipient. His consciousness, as rightly pointed out by L. Kushnina, is the consciousness of a person who speaks several languages, makes unique changes in the process and result of translation, thus generating a text that harmoniously fits into the linguistic picture of the world of the target culture [11].

### **Methodology & Material**

Methodologically, this study draws from several dimensions: firstly, it brings together the ideas of international linguists specializing in linguistic ecology and ecolinguistics; secondly, it explores research on cognitive concepts of translation where the translator is assigned to the task of approximation of the original text, its anticipated reception and assimilation in the target language and culture; thirdly, from translation ecology, where preserving the integrity of the work of fiction in translation, the translator's ability to preserve the author's modality of the text, reflect the author's meanings and value orientations, and, if necessary, transform and adapt the original text to fit the target culture, is the main task of a successful harmonious translation. Exactly so, according to L. Kushnina, "an individual figurative meaning is formed in the translator's field, and, finally, the potential for the reader's perception and understanding of the text, predicted by the translator, is also determined by the context of the background knowledge that he possesses, which forms the reflective meaning of the translation space in the recipient's field" [11].

The material and data of the research are drawn from a corpus of English contemporary fiction texts and their publisher’s translations.

**Results**

In our work, we rely on the theory of translation harmonization [11], which proceeds from the fact that a harmonious translation "must meet the requirements of cultural, social, natural, and individual conditioning" [12, p. 39-42]. This means that the strategy of equivalence and adequacy widely used in translation practice cannot always result in a high-quality harmonious translation. A full-fledged and harmonious translation becomes possible only when the original text undergoes cultural transformations to fit the target language, that is, a harmonious translation must be culturally and naturally consistent, the texts of the original and the translation must be completely harmonious in the meanings they express. In order to achieve semantic translation harmony, the translator resorts to the so-called "harmonization strategy" that takes into account all seven fields of the translation space, of which two fields are of particular importance: phatic and natural biological. Sometimes the translation becomes complete only by deviating from the literal translation and choosing the right translation strategy, often referred to as "domestication".

Following the exact sciences, we interpret space-time (or space-time continuum) as a four-dimensional space, also known as Minkowski space. In this model, time and space are not different entities, but are interconnected dimensions of a single space-time.

In 1908, in his work *Space and Time*, Hermann Minkowski declared: "From now on, time itself and space itself become an empty fiction, and only their unity retains a chance of reality" [Cit. by: 13]. According to the theory of relativity, the universe has three spatial dimensions and one temporal dimension, and all four dimensions are organically connected into a single whole, being almost equal, they are also capable of passing into each other. Space-time has a single dynamic nature and interaction with all other physical objects.

In language ecology, verbs of movement are of particular interest, since they denote one of the most significant anthropological spheres of life – motion, which is rightfully considered the main property and a sign of life. The concept of motion is considered one of the fundamental categories in the natural sciences, primarily in physics, chemistry, and biology. The practical and symbolic role of the motion in human life in particular and in society as a whole explains no less attention and interest to motion from history, philosophy and linguistics. Verbs of motion and time markers, in our opinion, are a linguistic expression of space-time, a vector linguistic component, denoting the movement of space, the speed of movement, distance and direction of movement in space.

The group of motion verbs is significant in size and very diverse in terms of adverbial characteristics and shades of meaning. In fact, any lexical unit – a verb denoting a change in location or movement of one object in relation to a reference point – can be understood as a verb of motion. These verbs form a unique layer of vocabulary also because they have high grammatical and lexical variability. This is the reason for the increased interest of domestic and foreign linguists to the functional semantics of motion verbs in English and their interpretation and translation from English to Russian and vice versa. The researches underline special attention should be paid to various ways of expressing the concept of a ‘certain’ action in both languages and the proportionality of these ways in translation [14]; [15]; [16]; [17]; [18]; [19]; [20].

The language of modern English fiction and English colloquial speech prefer a simple neutral verb form. Indeed, observations show that verbs of motion with a common meaning, such as *to go, to be, to come* are more commonly used in English than in Russian. This means the English motion verb in the Russian translation can correspond not only to "*be, go*", but also to "*stand, move, fly*." This situation creates prerequisites for the regular use of any of the target language lexemes as a substitute for the English *be, go* [17]; [16]; [14].

Our observations show that in trying to achieve a harmonious semantic correspondence, the translator pays attention to the frequency, periodicity and quality of the action performed, conforming it to the norms and cultural characteristics of the target language. [21] It appeals to the modern trend “to diversify the landscape of ecolinguistic studies by promoting cultural inclusiveness and ecological education” [22] This justifies the principle of functional equivalence in cases when the English motion verb is translated into Russian, often specifying the intensity of movement and the emotional coloring of the situation.

We would like to add that similar changes occur when replacing temporary markers. Here is an example from Graham Swift’s novel "*Last Orders*" [23] translated by V. Babkov [24]:

Source text	Russian translation
Lenny said, ‘Still, I forget my own birthdays these days. ‘ <i>It’s been a while</i> since the rest of us saw forty, aint it, Ray?’ I said, ‘Fair while’	А про свой день рождения я уж забывать начинаю, – сказал Ленни. – С тех пор как нам всем было по сорок, <i>много воды утекло</i> , верно, Рэй?”

Not only did the translator use another verb of motion, but also replaces the neutral time marker for a more intensive one.

In addition, from our observations, such a substitution of verbs and time markers, can result in not only the acceleration of movement, but also its deceleration. For example, in one of the episodes of the novel, in

the original text, within the brackets of one sentence, there are two motion verbs, *come* and *run*, with the second clarifying the nature of the action expressed by the verb *come*.

Source text	Russian translation
I always said, 'Don't <i>come running</i> to me Jack, don't expect me to do any shelling out	А я ведь всегда говорил: не <i>приходи</i> ко мне, Джек, не думай, что я тебе отстегну.

In translation, the verb *run* is omitted, which undoubtedly affects the character and emotional coloring of the action.

In some situations, the motion verb can also be substituted by an antonymous lexeme or even idiom with the corresponding meaning.

Source text	Russian translation
I said, 'Daft name to call a pub.' Jack said, 'What's that?' I said, 'The Coach. The Coach. I'm trying to tell you.' Vince said, looking at Brenda, 'It's Ray's joke.' 'When <i>it aint ever moved</i> .' And I said, 'It's a hundred this year, aint anyone noticed?' Jack said, 'What hundred?' I said, 'Pub is, Coach is. Look at the clock.' Jack said, 'It's ten to eleven.' 'But it <i>aint ever gone</i> nowhere, has it?' 'The clock?' 'The Coach, the Coach.'	Идиотское название для пивной, – сказал я. Чего-чего – сказал Джек. Да «Карета», «Карета», сказал я. – Говорю же тебе». Шутка в духе Рэя, – сказал Винс, глядя на Брэнду. Если она <i>стоит как вкопанная</i> . И я сказал: «В этом году сотня, никто не заметил?» Чего сотня?» – спросил Джек. Да пабу сотня, «Карете», – сказал я. – Погляди на часы». Без десяти одиннадцать», – сказал Джек. И до сих пор <i>ни тпру, ни ну</i> , верно?» Часы, что ли?» Да «Карета», «Карета»

The English verbs *move* and *go* suggest movement. The Russian expressions «*стоит, как вкопанная*» and «*ни тпру, ни ну*», on the contrary, assume the static nature of the object, the movement is replaced by its absence, becoming a zero vector. The translator narrows the broad meaning of the verb, focusing on the result, while maintaining the character's colloquial speech, fully conveying the meaning of what he said.

In some cases, on understanding the nature of the situation, the translator transfers it from the spatial dimension to the temporal, which are capable of passing into each other. Thus, he achieves a harmonious translation result.

Source text	Russian translation
And when I make the old joke – 'The Coach <i>won't come</i> to me' – she smiles but she frowns at the same time, ...she drops the smile and sips her coffee again. 'Well <i>don't go just yet</i> .'	И когда я повторяю нашу старую шутку: «Да ведь «Карета» сама ко мне <i>не придет</i> , – она улыбается и хмурится одновременно, ...она сгоняет с лица улыбку и снова отхлебывает кофе. « <i>Погоди минутку</i> »

In the original text, we again see the verb of motion, literally the phrase means "don't leave yet", the translator, generating a chain of associations and leading us away from the direct meaning of the word, plays the logical broaden the situation "don't leave", turning it into "stay" and developing it into "wait", as a result replaces the original expression with a more acceptable one for Russian audience, "Wait a minute." As a result, the motion verb is lost in the translation.

In some cases, the translator intentionally refuses to translate a synonymous pair, for example, *creep* and *crawl* with different corresponding Russian verbs, and translates both verbs with the one Russian motion verb "ползти", rather than look for, for example, the option "тащиться", based on the fact that the significance and nature of the action performed in the episode is not sufficient for the context of the novel, the space-time continuum is not disrupted.

Source text	Russian translation
We're coming up to the lights by New Cross gate station and the traffic's <i>crawling</i> ...We <i>creep</i> forward five yards then stop.	Мы подъезжаем к светофору у станции Нью-кросс-гейт, и все машины, включая нашу, <i>ползут</i> ...Мы <i>проползаем</i> ярдов пять, потом встаем снова.

### Conclusion

So, the material presented makes it clear that a translator acting as an intermediary between the source and target languages and cultures, balances the ways of conveying original meaning and stylistic means with the target language and culture in mind. Thus, all intentional changes made by the translator are not mistakes, but specific operations on knowledge that lead to the redistribution of information, reinterpretation and fixation of meaning in the form of linguistic expression inherent to the language of the target culture. When translating motion verbs and time markers, the translator takes into account a number of their functional and semantic features, their ability to express spatial and temporal relationships in a four-dimensional model, which directly affects the method and quality of their translation into Russian. In the process of translation, there are inevitable transformations of space-time, but they are justified if the ideological, semantic, linguistic and cultural originality of the original are preserved.

The framework of the research presented has no claim of being pervasive and complete, on the contrary, it serves an initial step in ecotranslation approach.

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