

DOMESTICATION IN ROSTYSLAV BUCHKO'S TRANSLATION OF 100 MOTHER GOOSE NURSERY RHYMES

Mother Goose nursery rhymes are a cornerstone of English-language children's literature and a vital part of the cultural heritage of the English-speaking world [9]. Ukrainian translators have made numerous efforts to render these texts accessible to Ukrainian audiences. Notable figures who have translated or adapted them include Mykola Lukash, Oleksandr Mokrovolsky, Viktor Marach, Gennadiy Melamed, Rostyslav Buchko, Yulita Ran, Valentyn Kornienko, Oleh Korol, Oleksa Negrebetsky, Ivan Malkovych, Yuriy Andruskevych, and Natalia Zabala [6, p. 25-27].

Particular attention is paid to the bilingual collection of Rostyslav Buchko's bilingual collection *100 Mother Goose Nursery Rhymes*, which stands out for its extensive adaptation of the source text's cultural realia to the Ukrainian context, while maintaining access to the original English versions. This approach enables Ukrainian readers – especially younger ones – to compare the adapted and original texts, fostering opportunities for intercultural dialogue.

The primary focus of this analysis is R. Buchko's translation strategies, with particular attention to lexical transformations, especially in the rendering and adaptation of cultural references. In his classification of lexical transformations, Viacheslav Karaban identifies the following types: calquing, transcoding, concretisation, generalisation, and modulation [3, p. 282-314]. Employing domestication as his dominant strategy, R. Buchko makes use of six types of lexical transformations:

- **Direct translation** of English cultural elements: *The queen was in the parlour* – *Королева хліб із медом їла десь на танку*; *The butcher, the baker, The candlestick-maker* – *Пекар, шинкар і майстер-свічкар*; *There was a jolly miller once* – *Млинар веселий хату мав*.
- **Pure domestication**, defined as the replacement of the original cultural reference with a Ukrainian equivalent: *Oh, The grand old Duke of York* – *Вів хоробрий гетьман з Чигирину*; *The King of Spain's daughter* – *Донька царя Гішпанського*; *One for the master, And one for the dame* – *Перша торба – для газди, Друга – для газдині*.
- **Domestication with specification**, where a neutral English word is replaced by a culturally specific Ukrainian term with a narrower meaning: *And let the king and his men pass by!* – *Королю зі своїм військом їхати треба!*; *The man in the wilderness asked me* – *Раз питаються у мене гуцули*.
- **Domestication with generalisation**, involving the replacement of a culturally specific English word with a neutral term in Ukrainian: *Hot cross buns! Hot cross buns!* – *Пампушки! Пампушки!*; *Eating her curds and whey* – *І їв кананки малі*.
- **Domestication with modulation through functional correspondence**, in which the translator selects a relatively equivalent term from a similar category of usage, though not a direct translation: *But killed the mice in his father's barn* – *Ще й мишею в льоху ловила*; *And put it in his pocket* – *І взяв собі в торбину*.
- **Omission or addition** of textual fragments at the translator's discretion, though not a standard practice, is acceptable in poetic translation as it helps preserve form and

supports the core functions of children's verse – ease and comfort of perception: 1) *Baked apples she sold, and cranberry pies* – Пекла пироги та бабуса смачні; *Why his hen could swim and his pig could fly* – «А чому свиня уміє літати?»; 2) *While master fiddles his fiddlingstick, And knows not what to do.* – Пан скрипаль візьме смичка І ушкварить **зонака**!; *I saw a black man upon a black horse*; – Дивлюсь – чорний вершник, на ньому **жупан**.

Each approach is implemented in two or even three forms: the translator employs standard Ukrainian vocabulary, as well as archaisms and dialectisms—specifically, lexemes from Western Ukrainian dialects.

In the majority of cases, the translator adapts the text to the Ukrainian context; however, certain elements remain unchanged, which may be regarded as isolated instances of foreignization. For example, *Dame Trot* – дама (the surname is omitted, and «dame» is retained as «дама», not as, for example, «пані/панна»). Accordingly, domestication accounts for approximately 96% of the translated cultural realities, while foreignization represents only 4%.

The analysed realia are categorized according to domains of human life: Onyms (Proper names, 57), Food (28), Social Roles (21), Buildings (10), Clothing (9), Animals (6), Public Places (4), Household Items (3), Music/Dance (3), Units of Measurement (3), Holidays (2). The most frequently translated elements are personal names (40%), elements of cuisine (20%), and social roles (13%). See the figure 1:



Figure 1: Realia categories in *100 Mother Goose Nursery Rhymes*.

Drawing on the analysis of the translator's strategy, the statistical distribution cultural realia, and the classification of translation transformations, the study introduces a new term: **radical domestication (радикальна доместикація)** [6, p. 59]. This term denotes a translation strategy in which culturally specific elements of the source text are fully replaced by culturally equivalent items from the target culture. Despite such substitutions, the original content and structure of the text are maintained. Radical domestication is particularly effective in children's literature, where clarity and cultural familiarity are crucial for young readers.

Rostyslav Buchko's *100 Mother Goose Nursery Rhymes* can thus be regarded as a clear example of radical domestication. Its bilingual format enables deep cultural adaptation while also maintaining the original text, making it a unique tool for both immersion into Ukrainian culture and exposure to the English-language tradition. Future research could explore correlations between thematic categories of cultural references and the translation strategies employed in various works of children's literature.

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