



**T.C.
GAZİ UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**

**Ph.D.
THESIS**

**TRANSLATING POPULAR FICTION:
A DESCRIPTIVE STUDY ON THE
TURKISH TRANSLATIONS OF
*THE HUNGER GAMES TRILOGY***

SELEN TEKALP

**DEPARTMENT OF TRANSLATION AND INTERPRETING
TRANSLATION AND CULTURAL STUDIES (ENGLISH) PROGRAMME**

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Selen TEKALP tarafından hazırlanan “Translating Popular Fiction: A Descriptive Study on The Turkish Translations of *The Hunger Games* Trilogy” adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Gazi Üniversitesi Mütercim Tercümanlık Anabilim Dalında DOKTORA TEZİ olarak kabul edilmiştir.

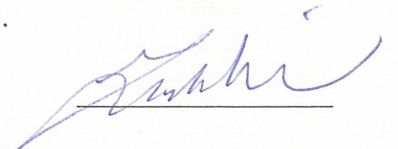
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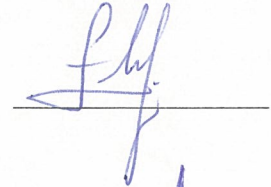
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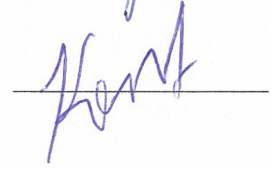
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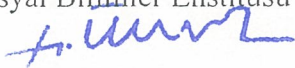


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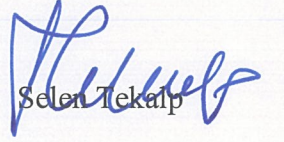


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POPÜLER EDEBİYAT ÇEVİRİSİ: *AÇLIK OYUNLARI* ÜÇLEMESİNİN TÜRKÇE
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ÖZET

Bu tezin amacı, edebi çeviri kuramları aracılığıyla popüler edebiyat ve çeviri arasındaki ilişkiyi incelemektir. Çalışmada, popüler edebiyat çevirisi yapmanın sosyal, kültürel ve tarihsel boyutlarının farkına varmayı gerektirdiği önermesinden yola çıkılır. Türe özgü öğelerin çevirmenlerin karar verme süreçlerini etkilediği öne sürülür. Çalışmanın kuramsal kısmında çeviribilim ve popüler edebiyat üzerine detaylı bir literatür incelemesi yapılır. Bu kapsamda, Suzanne Collins'in *The Hunger Games* üçlemesi ve Sevinç Seyla Tezcan'ın *Açlık Oyunları* adlı Türkçe çevirileri analiz edilir. Analiz aşamasında kaynak ve erek metinlerdeki kurgusal kültüre-özü öğeler sırasıyla belirlenir. Tespit edilen öğeler birbirleriyle karşılaştırılarak çevirmenin metnin türe özgü ve kültürel özelliklerinden kaynaklanan problemleri çözmede hangi stratejilerden yararlandığı ortaya konulur. Son olarak, Venuti'nin kuramına dayanarak çevirmenin yerelleştirme ya da yabancılaştırma yönündeki tercihi ile ilgili bir yargıya varılır.

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ABSTRACT

The main purpose of this thesis is to examine the relationship between popular fiction and translation through literary translation theories. The basic premise is that translation of popular fiction necessitates the awareness of social, cultural and historical implications. It is argued that genre-related features of the texts affect the translators' decision processes. For the theoretical framework, the literature on translation studies and popular fiction are investigated in detail. In this context, *The Hunger Games* trilogy by Suzanne Collins and its Turkish translation *Açlık Oyunları* by Sevinç Seyla Tezcan are analyzed. For the analysis, fictive culture-specific items (CSIs) are specified in the source and target texts respectively. The detected items in both texts are compared to reveal the strategies used by the translator in order to solve the problems related to the generic and cultural aspects of the text. Ultimately, the translator's tendency either to domesticate or foreignize the text is ascertained on the basis of Venuti's theory.

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ABBREVIATIONS

The abbreviations used in this study and their descriptions are as follows:

Abbreviations	Descriptions
CSI(s)	Culture-specific item(s)
PN(s)	Proper name(s)
SL	Source language
ST	Source text
TL	Target language
TT	Target text
YA	Young adult

CHAPTER 1: INTRODUCTION

In this study, the relationship between translation and popular fiction will be elaborated in the light of genre and literary theories of translation. It is argued that genre and translation are interconnected; therefore, genre-related features of the texts affect the translators' decision processes. Based on the perspectives of genre theorists and translation scholars, a descriptive study is conducted on the Turkish translations of Suzanne Collins's popular fiction series *The Hunger Games* in terms of generic and cultural aspects. *The Hunger Games* trilogy has been chosen as the material of the case study since the dystopian fiction is relatively new as a subgenre of young adult (YA) literature and more research needs to be done in this area. Besides, dystopian fictions are basically concerned with the problems of the cultural context that produces them; thus, the abundance of cultural elements in the analysed books will enable a deeper understanding of the source text.

Vermeer puts forward that "translation is (...) a complex form of action in which someone gives information about a text (source language material) under new functional, cultural and linguistic conditions and in a new situation, while preserving formal aspects as far as possible" (as cited in Snell-Hornby, 2006: 53). In this study, the objective is to display how translators approach popular fiction and what kind of strategies they use in order to solve the problems triggered by generic features. As genre is closely related to culture, the analysis will focus on the culture-specific items (CSIs) which constitute a major part of the texts. By integrating the overlapping concepts of genre, translation, intertextuality and culture, I aim to touch upon the problems faced by the translators of popular fiction.

As regards literary fiction in translation studies, Wittman (2013) proposes that "the criteria used to judge the strategy and success of a translation necessarily vary according to the subject, the precision of the original, the type, function and use of the text, its literary qualities, and its social or historical context" (p. 439). In this paper, text type and function are investigated in connection with genre. Based on this, the factors that affect the translators' decisions are determined. The question of genre in translation studies has not been investigated extensively so far. Due to the scarcity of research in this area, it is necessary to create a theoretical basis as well as providing a methodological framework for future translators of bestsellers. Therefore, this study will draw on a range of theoretical works with special reference to translation and intercultural studies. Translators' genre

awareness is crucial for reading the source text with all its socio-cultural implications, which helps an appropriate formation of the translated text. As Chandler (1997) puts forward in his “Introduction to Genre Theory”, “genre analysis situates texts within textual and social contexts (....)”.

The first chapter focuses on the study of genre in relation to the literary theories. The literary and cultural theories cover a period from 1970s to our day. As the study focuses on displaying the relationship between genre awareness and translation, almost all genre-related literary theories are touched upon in relation to translation studies. To form a basis, the ideas of genre theorists such as Fishelov, Bordwell, Duff, Cohen and Beebee will be presented. Then, the theories will be extended to cover linguistic, functional and cultural aspects of translation. The relationship between genre and translation is also a novel research area on which some literary translation scholars have suggested different perspectives. A number of disciplines such as linguistics, semiotics and discourse analysis have been influential in developing theories within the area as well as methodologies for the translators. Hatim and Mason, Nida, Bakhtin, Vermeer, Reiss and Venuti are among the most prominent scholars who have contributed to the field. Especially, the functionalist theories of translation are scrutinized with special focus on the ideas of Vermeer, Reiss and Nord. Vermeer’s skopos theory together with Reiss’s contributions will be utilized in order to clarify the function and the type of the text. Nord (1997) discusses that “the target text receiver should understand the text world of the translation the same way as the source receivers understood the text world of the original” (p. 90). The basic premise of the functionalist approach is that the translator should create the same effect of the source text (ST) on the target text (TT) receptor no matter if s/he preserves the source text or not. Functionalists also argue that once the text function is uncovered, it becomes easier to elucidate the translators’ choices. Therefore, it is vital for them to begin the translation process by identifying the skopos.

Following the functionalist theories, the concept of culture which gains importance in translation studies during 1980s is examined. As Leppihalme (1997) states, “culturally oriented translation studies (...) do not see the ST and the TT simply as samples of linguistic material. The texts occur in a given situation in a given culture in the world, and each has a specific function and an audience of its own” (p. 3). In this regard, CSIs have been chosen as the most appropriate indicators of the generic and cultural aspects of the text. In the categorization of CSIs, Eggen’s (2016) thesis has been enlightening as her categories are

directly related to *The Hunger Games* although her research is limited to the first book of the trilogy. Based on her study, CSIs have been investigated under five categories which have partly been adapted to the current study. Moreover, Brasiené's (2013) thesis on the translation of CSIs in Orwell's *Down and Out in Paris and London* has been useful in the handling of CSIs and proper names (PNs).

Emerson (2012) intends to analyse how genre fiction is translated, particularly in terms of cultural aspects. She points to the role of translation "as a means of cultural appropriation for popular fiction". According to her, popular fiction represents more than a generic identity as opposed to the common belief. She takes her discussion a step further by comparing the genre with literary fiction which she deems as less appealing. She asserts that the readers of popular fiction internalize what the genre offers, and evaluate it from a broader perspective. Nevertheless, her argument seems to ignore the fact that each text, no matter if it is the product of literature or popular fiction, has to be appraised within the unique context in which it is published. Context is the most valued concept in translation, as Venuti (2004) remarks.

In addition to these, the question of genre in translation necessitates the handling of another concept which is intertextuality. According to Venuti (2009), "intertextuality points to the cultural and social conditions of reception, calling upon the knowledge and competence on which tradition depends or exposing their absence and replacement by other kinds of reception" (p. 158). Having developed out of the postmodern theory, intertextuality has been influential in translation studies since 1980s. As the concept refers to the relation of a text to other texts, it has been difficult to examine this relation in the analysis of translations. However, as Venuti (2009) remarks, "translation represents a unique case of intertextuality". In this study, to become aware of the cultural, historical and political implications of the popular fiction, its intertextual relations will also be explained. However, intertextuality is a broad concept which has become used in a wide variety of disciplines such as linguistics, literature, anthropology and fine arts. On the other hand, the aim of this study is to associate the concept with the cultural aspect of translation. Therefore, it has been narrowed down to include only allusions. Since the generic features of the analyzed books are closely related to their intertextual nature, allusive PNs have been added to the category of CSIs under the title of PNs. In this regard, Odlöw's (2015) study has been helpful particularly in understanding the intertextual connections of the PNs with the classical sources.

Nevertheless, in our study, the scope of the analysis has been extended to cover all PNs with allusions including the whole trilogy. Moreover, Trites's (2014) article is valuable in that she traces back to the sources of inspiration for Collins. She is not only concerned with the classical connections, but she also dwells on the political and ideological references

Popular fiction is not solely written for entertaining the reader. Most of the works of this genre bear social, cultural, historical and political implications which make them rich in context and intense in meaning. In the second chapter, the genre of popular fiction is investigated based on the works of Bloom (2002), Saricks (2009) and Gelder (2004) to a great extent. Bloom's (2002) *Bestsellers: Popular Fiction Since 1900* is one of the basic sources to understand the situation of the bestsellers and several sub-genres in relation to their literary and cultural aspects. This book will be the first step to the origin and problems of the bestsellers. Saricks's (2009) advisory guide is essential in understanding the different aspects of genre fiction with its rich category of subgenres. Gelder's (2004) book on the logics and practices of popular fiction highlights the distinctive features of this specific field. It is especially illuminating as it displays the differences between popular fiction and literary fiction.

The literary value of *The Hunger Games* trilogy is revealed through a critical reading of Gresh (2011), Henthorne (2012), Pharr and Clark (2012), and Connors (2014). Each of them has a unique collection of essays in which different viewpoints on the literary, generic, cultural, political and intertextual implications of the trilogy are provided. The trilogy is embedded in the category of dystopian fiction with its plot revolving around the horrific world of Panem. It is argued that dystopias have their own cultural context which is the product of the author's imagination. Besides, the works of this genre have common grounds in terms of narrative elements. A totalitarian regime, a future society, a revolt or war, use of high technology and an "ultimate hero or savior" are the prerequisites for dystopian fiction (Macaluso and McKenzie, 2014: 120). As a consequence, the establishment of intertextual relations becomes inevitable. In an interview, Collins addresses mythological events, Roman gladiatorial games and political developments of her time as her motivations for writing the trilogy. When one traces back to the history and literature, several other associations can well be encountered.

One of the limitations of this study is that literature on the theories or principles of translation in the field of popular fiction is inadequate despite the prevalence of books in this category.

There is limited research in this area including a few case studies which investigate the culture-specific words. While translating popular fiction, translators need to be careful about the function of the text, the intention of the author, the demands of the publishers as well as the generic features of the text. Dinçkan's two articles which focus on the theme of bestsellerization and translation are seminal works on this issue (Dinçkan, 2006, 2010). They will be useful in the analysis of culture-bound items in the translation of bestsellers. The basic premise of her works is that translators are to choose the best strategy by making an extensive research in order to overcome the difficulties that arise during the translation of popular fiction. However, in her research, she does not touch on the characteristics of literary genres and the context in which the bestsellers are produced. Further research including the social, historical and cultural dimensions of bestsellers will affect the decision processes of the translators to a great extent. Moreover, Venuti's (1998) ideas on the bestseller which he handles as one of the "scandals of translation" offer a new perspective in the discipline of translation studies. He criticizes the translators' treatment of bestsellers with a tendency to domesticate the original text due to political concerns. In his view, publishers opt for more invisible translators who produce fluent texts for the domestic audience. However, he maintains that such an attitude impedes the interaction of the source and target cultures as the reader misses the opportunity to get acquainted with the foreign culture. The Turkish translations in question will be observed based on her point of view that "a bestselling translation tends to reveal much more about the domestic culture for which it was produced, than the foreign culture which it is taken to represent" (Venuti, 1998: 125).

Research Questions

This study is conducted to seek answers for the following research question:

- How do the genre-based features of texts affect the translators of popular fiction?

The findings will be obtained through the sub-questions listed below:

- What are the difficulties faced by the translators of popular fiction?
- What kind of translation strategies are used for translating fictive CSIs?
- What is the translator's approach in translating popular fiction? Domestication or Foreignization?

Methodology

The purpose of this study is to evaluate *The Hunger Games* trilogy in terms of generic, cultural and intertextual aspects. For the theoretical framework, the literature on genre, popular fiction and translation studies is investigated. The case study is conducted using *The Hunger Games* Trilogy written by Suzanne Collins. The books are examined respectively in order to extract CSIs which have been grouped in the light of Eggen's (2016) categorization. They are limited to fictive CSIs which are the products of the dystopian context in the trilogy. Following that, the Turkish translations, *Açlık Oyunları*, *Ateşi Yakalamak* and *Alaycıkış*, performed by Sevinç Seyla Tezcan are analysed to find out the Turkish counterparts of the CSIs. After that, the CSIs from the source and target texts are compared to reveal the translator's choice of strategies. The translation strategies are determined according to the classifications of Vinay and Darbelnet (1995) and Baker (2011). As a result of their combination, nine strategies are obtained to be used for codifying the CSIs. In order to verify the strategies, an intercoder reliability calculation is conducted after two independent coders label the translation strategies for 33 (30%) of the total CSIs which are selected randomly from each category. After obtaining the statistical data on the frequency of the usage of translation strategies, a decision is made about the translator's tendency either to domesticate or foreignize. For this purpose, the translation strategies are aligned under the categories of domestication and foreignization based on different translation theories. As the last step, the data obtained from the analysis of the translations are put together with the answers obtained from the interview with Turkish translator Tezcan through a questionnaire sent by e-mail.

CHAPTER 2: THEORETICAL FRAMEWORK

2.1. Genre

In order to display the relationship between genre and translation, it is necessary to touch upon the concept of genre which is of uttermost significance. According to *Merriam-Webster*, it represents “a category of artistic, musical, or literary composition characterized by a particular style, form, or content”. Chandler (1997), in his “Introduction to Genre Theory”, points out the Latin origin of the word which is introduced from French and refers to a “kind” or “class”. He further indicates that it nearly signifies the same notion, “a distinctive type of 'text'”, in a number of different fields. However, each of those fields such as literature, linguistics, rhetorical studies, sociology, cultural studies, discourse and media studies which is somehow engaged with genre studies defines genre in its own way.

Are genres pure literary forms or do they have different uses and functions beyond semantics and syntax level? Actually, it is identified by a range of features such as form, function, content, meaning, intertextual relations and so on. According to the traditionalist view, literary genres are defined as “essences or deep structures”, and they are believed to involve only three categories: lyric, epic and dramatic literature (Juvan, 2005). The attitude towards categorizing certain types has always been influential in genre studies. For example, Fishelov who is an important figure as a genre theorist has been praised for his book, *Metaphors of Genre: The Role of Analogies in Genre Theory*, and his ideas shaping around the prototypical text, despite his traditionalist attempts for examining genres. He defines genre as “a combination of prototypical, representative members, and a flexible set of constitutive rules (...)” (as cited in Monte, 2000: 33). He particularly focuses on the role of analogies in the way genre is perceived. His extensive study on metaphors and similes in various texts is valuable for understanding literary genres. Contrary to popular opinion, he argues that generic rules come to the forefront even in literary canons. Therefore, in order to realize all the implications of a text, those generic rules set by the author should be taken into account.

Cohen (1991) states that studies on genre after 1980s have shifted to the fields of discourse analysis, text linguistics, cultural studies and sociolinguistics (p. 85). In his book *History and Genre*, he regards literary genres as changing through time and always interacting with other genres. Beebee (1994), in line with Cohen, argues that “every work involves more than one genre, even if only implicitly” (p. 28). They deal with both generic resemblances and

discrepancies at the same time. What makes a genre similar to another is as important as its differences from others. Due to its interrelation with other genres, they maintain, it may fall into more than one category. Cohen and Beebee both emphasize the sociocultural and aesthetic functions of genre whereas Beebee (1994) particularly dwells on its rhetorical force on all the components of a text. He puts forward that “primarily, genre is the precondition for the creation and the reading of texts” (p. 250).

Duff (1999), in his anthology of selected works which focuses on genre theory after 1900s, proposes that genre is one of the most controversial concepts since Romanticism. In the modern sense, Duff argues, the word connotes a rule-based authority rejecting the idiosyncrasy of a text type. Although, in the beginning, originality was what the reader looked for, the perception of genres in relation to each other has gained popularity in the modern era. It is further argued that the emergence of new popular genres as well as their cultural prevalence destroyed the negative connotations of genre. Genre studies has its roots as far back to Aristotle who referred to three basic types: poetry, drama, novel. So far, genre theorists have put forward different classifications of genre, however there is still not a generally accepted taxonomy because genres change across time with the outbreak of new movements. Besides, the fact that genres are dynamic and notably affected by cultural developments added a new dimension to the concept.

Bakhtin’s (1984) ideas on genre are also worth mentioning here. He is particularly interested in “the novel” which, according to him, has the power to direct the perspectives on genre theory on its own. His contributions do not only affect literary studies, they also have an influence on rhetorical and linguistic views on genre. He introduces the concept of speech genres which are related to written as well as oral utterances. Furthermore, he classifies them as primary and secondary genres, in other words, simple and more complex genres. Primary genres comprise those types that are related to daily activities such as letters, diaries etc. On the other hand, secondary genres include most of the literary genres of which novel is the foremost sample.

Todorov and Berrong (1976) similarly address the issue of genre in their essay on the origin of genres. They carry Bakhtin’s speech genre one step forward and attempt to display its connection with speech acts. Besides, they contribute to genre theory by seeking in what aspects genre is related to text and what kind of historical stages they have gone through over time. For Todorov and Berrong (1976), who examine genre in literary studies as well

as non-literary texts, genre is the “codification of discursive properties”, placing their argument within the periphery of discourse studies (p. 162). They define genres as “classes of texts” or discourses which are composed of uttered sentences. In their view, a genre can only be handled within the framework of discourse, thereby the notions of “discursive property” and its “codification” (p. 162). They properly argue that “a new genre is always the transformation of the one or several old genres: by inversion, by displacement, by combination” (p. 161).

Recently, genre studies have focused on non-literary texts and discourses which have remarkably intrigued linguistics. The approaches to genre as social action and those placing function over form contribute to the study of genre today. Although the main concern of this work is literary genres, it seems necessary to touch on the theories of some prominent figures who deal with non-literary ones. Systemic functional linguistics, English for specific purposes and rhetorical studies can be ranked among those theories. Trosborg (1997) who has investigated text typology with particular attention to the relationship between genre, text type and translation embraces literary and non-literary studies in the area from the perspective of translation studies in her significant work titled *Text Typology and Translation* covering essays from different theorists. Among the scholars who have written on non-literary genres, Swales, Bhatia and Schäffner can be counted as prominent.

In his *Genre Analysis: English in Academic and Research Settings*, Swales (1990) defines genre as comprising “a class of communicative events, the members of which share some set of communicative purposes” (p. 58). His definition basically focuses on discursive features as well as communicative purpose of a specific genre. He mentions a “discourse community” in which writer, reader and external factors like society communicate. In his opinion, genre awareness requires one to generate a situational discourse that will affect the selection of patterns to be used. Bhatia (1993), who evaluates genre within the field of English for specific purposes, provides a more academic definition when compared with Swales (1990): “Genre is a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs” (p. 13). To him, genre does not only refer to linguistic conventions, but it also carries social, cultural, psychological or professional implications. Both Swales and Bhatia conclude that the more students perceive genre conventions, the more competent they become in genre matters. “Generic

competence”, as Bhatia (2004) uses it, “generally refers to the ability to identify, construct, interpret, and successfully exploit a specific repertoire of professional, disciplinary, or workplace genres to participate in the daily activities and to achieve the goals of a specific professional community” (p. 145). It is especially associated with “discursive competence”. Genre analysis, which he indicates as one of the four stages in the history of discourse analysis, is an important process for gaining generic competence. Basically, it has three dimensions: linguistic, sociological and psychological-cognitive. The acquisition of genre knowledge or awareness necessitates considering all these three aspects together within the fields of applied linguistics and discourse analysis.

Deng et al. (2014) propose a few guidelines for EFL (English as a foreign language) learners to analyse genre. In the first stage, one should determine the social situation in which the specific genre takes place based on his/her background knowledge and some textual clues. Secondly, it is necessary to go deep into the first stage by investigating several parameters such as the originator, the audience and the purpose of the text, the socio-cultural context, the text’s distinctive properties and relation to other texts as well as the underlying impetus, or “extratextual reality”, all of which contribute to the production of genre. In the last stage, one is mostly concerned with linguistic aspects and analysis of grammar, lexis, text-patterning and organizational features. Overall, they recommend EFL learners to focus on “lexical-grammatical features, communicative purpose and generic structure during genre analysis (Deng et al., 2014: 9).

2.1.1. Genre in literary studies

Genre, in literary studies, has begun to be reconsidered several times as new scientific fields and methodologies arise. However, each standpoint has a value per se which proves the multidimensionality of this specific concept. Besides, this is an indicator of how ubiquitous and significant genre is in literary studies. For example, Rosmarin (1986) approaches genre in relation to intertextuality while Cohen (1986) engages with its historical side and Beebee (1994) examines the ideology of genre. Chandler (1997) asks the critical question: “Is there a finite taxonomy of genres or are they in principle infinite?” (p. 1). There has been a tendency to categorize literary works into types of texts since ancient times; the most universally recognised being made between poetry, prose and drama. Of course there are other distinctions such as mixing the available genres or dividing them into several sub-genres based on content or/and form. However, none of these categorizations, either into

genres or subgenres, is certain and stable. They are subject to change or overlap which makes a clear-cut definition impossible. This dynamic characteristic of genres has directed the recent theories on them.

Rosmarin (1986), in her analysis of literary genres from a cognitive and cultural perspective, defines genre as more of a critic's device rather than being included in a text as one of its particles. She accentuates the intertextual side of genre awareness. According to this view, genre is what the critic brings into light in association with other texts of the same type and stimulates the reader's interest in this direction. She also reveals and interrogates the binary oppositions which the notion of genre may refer to, and wonders whether genres are "theoretical or historical; prescriptive or descriptive" (Rosmarin, 1986: 7). She righteously asks where genres are situated: In texts? In the reader's or author's mind? In addition to these, there are many other questions she searches a response for. This is why she seems confused to find a clear-cut definition for the word; instead, she merely emphasizes the pragmatic aspect of it.

When genres are discussed, it is inevitable to ignore the concept of text type or text typology as it has already been mentioned a few times earlier. Genre and text type have often been used interchangeably, particularly in literary studies. However, it is inevitable to make a distinction between them as many scholars do. For example, Trosborg (1997) associates the issues of text typology and genre with the type of discourse. He asserts that "text types constitute a closed set with only a limited number of categories" as opposed to genres which are included in those distinct types and limitless in nature (p. 15). Text types are identified by their communicative function which may be to inform, to entertain or to persuade. Therefore, they are one of the features of the texts that together with other properties make up the genre. Similarly, Lee (2001) takes the view that genre actually involves the concept of text-type which signifies "functional cooccurrences of linguistic features".

Hammond et al. (1992) align genre and text type categories as seen in the table below. A genre can include several text types while, in the same way, several genres can embody only one text type.

Genre	Text type
Recipe	Procedure
Personal letter	Anecdote
Advertisement	Description
Police report	Description
Student essay	Exposition
Formal letter	Exposition
Formal letter	Problem-Solution
News item	Recount
Health brochure	Procedure
Student assignment	Recount
Biology textbook	Report
Film review	Review

Figure 2.1. Examples of genres and text types (based on Hammond et al. (1992).

In his study on the British National Corpus, Lee (2001) highlights the difference between genre and text type by identifying the former in terms of its non-linguistic features and the latter conversely through linguistic criteria. He points out that genres are distinguished by looking at the outer criteria such as the aim, content and target audience while text types are recognized with regard to inner characteristics such as lexis or grammar. It could also be suggested that genre is mainly related to pragmatics since it is associated with usage, which is a standpoint that is supported by Biber (1992). In his view, genres are currently more preferable in examining corpora since external characteristics are regarded as the first step before a detailed analysis is carried out. Therefore, the linguistic composition of a text comes next. The external and internal dichotomy belongs to him. Even if the categorizations are not clearly stated, Biber's distinction occupies a crucial position in this area.

2.1.2. Genre in translation studies

It has been a long-time effort to classify text types in literary translation. It is argued that genre analysis has not been studied decently in translation studies as in linguistics and literary studies until when scholars such as Catford, Nord, Vermeer and Reiss embark upon scrutinising the topic. To begin with, Trosborg (1997) is one of the key figures who has written on genre in relation to translation studies. In her book of collected essays, she refers to a number of theorists from the fields of discourse analysis, rhetoric, politics etc. as well as a wide range of text types such as sonnets, novels, films, political speeches and academic articles. The main argument that the text classification has a strong impact on the translators' choice of strategies in their own right complies with what this study aims to put forward. Especially, the following questions which the author claims to respond have great

significance for our present work: “In what ways are translators affected by text types? What are the advantages of focusing on text types? How do translators tackle different text types in their daily practice?” (p. viii). It is indicated at the outset that for a translation to achieve a communicative effect, the target text should have an intention or message that is compatible with the reader’s expectations.

In her prominent article, Trosborg draws attention to how genre analysis gained popularity within different fields after 1980s. She examines the relation of genres to register and text types and questions the criteria that distinguish genres from one another. She particularly focuses on what all these terms refer to within the framework of discourse studies. According to her, “texts used in a particular situation for a particular purpose (...) such as a guidebook, a nursery rhyme, a poem, a newspaper article (...) are referred to as genres” (Trosborg, 1997: 5). In her view, today the term genre indicates “a distinctive category of discourse of any type, spoken or written, with or without literary aspirations” (Trosborg, 1997: 7). This discourse-based approach to genre reminds Swales and Bhatia who highlight the function of genres as being communicative, in non-literary genres though. Halliday, in line with what they propose, suggests a systemic-functional model which, in the meantime, opens a new window into translation studies. According to this model, language and linguistic structures are the basic concepts to be considered in explaining genre which is defined as “the conventional text type that is associated with a specific communicative function (Munday, 2001: 91). By dividing the register which is a significant element determined by genre into the variables of field, tenor and mode, Halliday attempts to offer a systematic approach for analysing genre from the point of linguistics. The model is significant in that it becomes an inspiration for the emergence of functionalist translation theories of Vermeer and Nord.

When it comes to translation studies, distinct typologies are offered by different theorists. Bühler (1934) is the foremost figure who proposes a three-dimensional communication model. He classifies functions of language as representational, expressive, and appellative, which is subsequently borrowed by Reiss. Besides, Trosborg (1997) refers to Werlich’s typology comprising five text types which are description, narration, exposition, argumentation and instruction (p.15). According to Williams and Chesterman (2002), genre “means both traditional literary genres such as drama, poetry and prose fiction as well as other well established and clearly defined types of texts for translation such as multimedia texts, religious texts, children’s literature, tourism texts, technical texts and legal documents”

(p. 9). They attach two functions to these types which are either to delight or to instruct/operate.

2.1.3. Genre and intertextuality

Intertextuality is a far-reaching concept which needs to be handled here to form a basis for the analysis of allusions, in particular allusive PNs. Although the notion has connections with a range of areas such as film, music and theatre, in this study, it is examined within the framework of literature in relation to genre and translation studies. Bakhtin, an important critic who touches on the relation of texts to each other together with the notion of genre, argues that genre can only be properly analysed in connection with its roots. His statements on the interconnected nature of genres are worth paying attention here:

A genre is always the same and yet not the same, always old and new simultaneously. Genre is reborn and renewed at every new stage in the development of literature and in every individual work of a given genre. This constitutes the life of the genre. Therefore even the archaic elements preserved in a genre are not dead but eternally alive; that is, archaic elements are capable of renewing themselves. A genre lives in the present, but always *remembers* its past, its beginning. Genre is a representative of creative memory in the process of literary development. Precisely for this reason genre is capable of guaranteeing the *unity* and *uninterrupted continuity* of this development. (Bakhtin, 1984: 106)

Under the influence of Bakhtin's (1935) dialogism¹, the term "intertextuality" is first invented by Kristeva in the 1960s. Like her colleague Barthes, she handles the concept from the perspective of post-structuralist theory. She holds the view that culture is inseparable from the textual world, and emphasizes the important role of society and history on the perception of texts. Hatim and Mason (1997) describe intertextuality as a "precondition for the intelligibility of texts" (p. 219). In a similar vein, Goodwin (1994) states that "*intertextuality* designates a multidimensional relation through which a particular text is intelligible [to readers] in terms of other texts" (p. 9). On the other hand, Bauman (2004), inspired by Bakhtin, addresses the term as "the relational orientation of a text to other texts" (p. 4). All in all, it is fair to put forward that intertextuality signifies the interconnectedness of texts.

¹ For more information, look at Bakhtin, M. M. Discourse in the novel. (1981). In M. Holquist (Ed.), *The dialogic imagination: four essays by M. M. Bakhtin..* (C. Emerson & M. Holquist, Trans.). Austin: University of Texas Press.

Venuti's (2009) ideas on the translation of intertextuality are significant in this context. He dwells on the types of texts that the translator has to deal with such as the foreign intertext and the receiving intertext. According to him, an intertextual transfer from the ST to the TT is not quite possible. What the translator usually does is to initiate a "recontextualizing process" by adapting the intertextual elements to the target culture. In other words, s/he tries to sustain equivalence in terms of intertextual relations. However, at this stage, it is inevitable to confront some difficulties in translating intertextuality. The translator, Venuti (2009) states, may resort to other means such as annotations to uncover what is hidden in the text; however, it is not suggested as the translator's additions can turn the translation to a more formal or complex text. As a matter of fact, intertextuality cannot be translated in the broadest sense. It is generally the intertextual devices such as quotations, allusions, citations etc. for which the translator seeks a solution. Therefore, to investigate how intertextuality is treated in the translations of *The Hunger Games* trilogy, the topic has been restricted to the allusions only.

2.1.3.1. Allusions

In *The Oxford Dictionary of Allusions* (2001), the term "allusion" is described as "the mention of the name of a real person, historical event, or literary character which is not simply a straightforward reference (...) but which conjures up some extra meaning, embodying some quality or characteristic for which the word has come to stand" (p. vii). Allusions constitute an essential part of genres as well as that of intertextuality. Although they are utilized in a large domain- in written and non-written texts or in literary and political discourse- the framework is confined to the literary texts in this study, particularly in relation to their generic function. Fowler (1982) mentions "generic allusion" as a "reference to previous writers or representatives of the genre" (p. 87). As regards the function of allusions in *The Hunger Games*, it is put forward that Collins's purpose is "to convey a subliminal political message" (Odlöw, 2015: 3). In this way, she accomplishes her initial aim of creating an anti-war novel. Trites (2014) argues that Collins intends to make "a critique of social values" by dwelling on the political tensions of the age (p. 16). The intertextual references, first of all, contribute to the formation of a dystopian text by sustaining the generic traditions. The dominant aspects of the genre such as totalitarianism, pessimism, technological infrastructure, political turmoil, warfare, inequality, futuristic society are all generated in line with these traditions.

As the writer of a dystopian trilogy, Collins is inspired by other works of the same genre such as *Brave New World* (Huxley, 1932), *1984* (Orwell, 1949), *Fahrenheit 451* (Bradbury, 1953) and *Lord of the Flies* (Golding, 1954). It is obvious that these classical works have an influence on *The Hunger Games* in terms of fictional elements such as theme, setting and character. Trites (2014), in her essay on the politics of Panem, touches on the relationship between the dystopias in these works. A corrupt government, misuse of power, caste system and an attempt for revolution represent some of the common thematic points. In addition to such generic commonalities, *The Hunger Games* trilogy incorporates lots of allusions to history, political events, popular culture as well as literary characters. Collins herself clarifies in an interview that one of her inspirations comes from the mythology, especially the myth of Theseus and the Minotaur. In Greek mythology, it was a tradition to send seven girls and seven boys to a labyrinth to be destroyed by Minotaur the monster. Theseus, who is the hero giving life to Katniss, decides to kill Minotaur to secure the lives of his people. Furthermore, there are references to the ancient Rome with a focus on the gladiatorial games. The bloody battles performed in the arena for survival can well be associated with these games. The *Capitol* where the wealthy people live and *panem et circenses* which expresses how these people consume food and entertainment can also be regarded as allusions to the Roman Empire. Moreover, Trites (2014) examines the “classical connections” of the trilogy under a separate title (p. 19). She draws parallels between Collins’s work and *Spartacus* (Kubrick, 1960), *Ben-Hur* (Wallace, 1880), *Coriolanus* (Shakespeare, 1609) and *Julius Caesar* (Shakespeare, 1599). Rather than generic patterns, they are mostly utilized in terms of character names.

Allusions are strong cultural elements which pose great challenge during the practice of translation. Thus, their identification leads to a better understanding of the functions of a text. The recognition of literary allusions by the receivers of a text depends on the level of exposure to different cultures, literatures as well as one’s own life experiences. Based on this, it can well be asserted that a professional translator, who is the primary receiver of the ST, is expected to have the background knowledge which is necessary for detecting, and in some cases, analysing the allusions. Translation of intertextual allusions has been studied widely by scholars such as Hatim and Mason (1990), Hervey and Higgins (1992) and Schäffner (2012) whose ideas on intertextuality are mainly restricted to discourse. Leppihalme (1997), on the other hand, addresses allusions as a translation problem which needs to be solved by applying the suitable strategy. The strategies used for rendering

allusions also give clues about the translator's perception of CSIs. In her view, the cultural background of the reader, who is the translator in our case, facilitates his understanding of the implied meaning. If allusions are not treated properly, they may turn into a "culture bump" causing some sort of uneasiness for the reader. Besides, it becomes more difficult to maintain the function of the ST in the TT.

2.2. Theories of Translation

2.2.1. Linguistic theories of translation

Since the 1950s, the term "equivalence" has affected the construction of theories, which is discussed in detail by Nida and his followers. Linguistic theories are based on a comparative analysis of SL and TL structures. Holmes, who is a remarkable figure introducing the term "translation studies", suggests that translation is the "linguistic formulation" of the original text. He draws a "map", which is called so by Toury, describing the elements of translation studies (Munday, 2001: 110). In his theory, he examines and defines several issues related to the product, function and process of translation. Jakobson (1959), who is another key figure having studied "linguistic aspects of translation", classifies translation activity into three types: intralingual, interlingual and intersemiotic. He combines linguistics and semiotics in order to deal with equivalence. In his opinion, the fact that words are signified distinctly in two different languages brings about the construction of equal meanings.

Nida, the most prominent figure of the period, is affected by Chomsky's theory of generative grammar and grounds his theory on the linguistic features of a text. This attitude contributes to a more concrete analysis of translation by looking into the structures included in the SL and the TL. According to him, the deep structure of a given sentence is rendered by transformational rules and then changed into surface structure (Munday, 2001: 38). In this process, SL is analysed first and translated by literal, minimal and literary transfer. Like his fellow Jakobson, Nida takes the concept of equivalence to the centre by dividing it into two main types: formal equivalence and dynamic equivalence. Formal equivalence deals with the structures of SL and their correct translations, while dynamic equivalence is interested in identifying the function of ST in the source culture and creating the same effect with the TT in the target culture. In addition, Nida proposes some principles for the translator to generate an adequate translation for the reader. According to Nida and Taber, the translator should create the effect of the original text on the target reader. In addition to the significance of the TT receiver, Nida initiates a tendency towards the perception of translation within a

cultural context. He puts forward that the text should be examined in conjunction with the context it is involved in. This theory had a great impact on later theoreticians such as Newmark, whose contributions will be brought out later, and Koller.

Koller, a German scholar who pursues the discussions pertinent to equivalence, comes up with the concepts of “korrespondenz and aquivalenz” (Munday, 2001: 46). He makes a distinction between correspondence, which is a term used in contrastive linguistic studies, and equivalence, which is related to the contexts of ST and TT. Koller’s main contribution to the field is his five types of equivalence which help the translator determine target language equivalents: denotative, connotative, text-normative, pragmatic and formal equivalence. During this period, the expressions of literal and free translation were replaced by other usages like direct and oblique translation in the comparative analysis of French and English by Vinay and Darbelnet. They extend old models by suggesting seven procedures in relation to these two translation strategies. Furthermore, they maintain that the translator comes up with different type of solutions when s/he fails to overcome translation problems. Based on that, they introduce seven translation procedures to be applied either individually or in combination. According to their classification, direct translation covers the procedures of *borrowing*, *calque* and *literal translation* whereas oblique translation includes *transposition*, *modulation*, *equivalence* and *adaptation*.

Catford, in addition to his handling of the notion of equivalence, introduces a new concept to the translation studies which is “translation shifts” (Munday, 2001: 60). It is a contrastive approach according to which formal correspondence is achieved provided that both texts hold similar criteria. He explains those criteria as full versus partial translation, total versus restricted translation and, finally, rank-bound versus unbounded translation. The disagreement of formal correspondences causes a change or a shift in translation. His study has a more linguistic basis compared to other theories related to equivalence. Levy, a Czech theorist writing on translation shifts, brings a new perspective to the issue by focusing on the stylistic features of a text. Levy, especially in the process of poetry translation, believes that the translator should have creativity and aesthetic concerns as s/he struggles to ensure equivalence. In this way, the shifts that appear in line with the choice of translators lead to semantic differences. Miko agrees with the undeniable influence of the translator as regards to the “shifts of expression” (Munday, 2001: 62). That is, the translator’s perception of the stylistic characteristics of a text and the degree to which s/he manages to convey them are

vital for an adequate translation. Popovic, another important Czech scientist concerned with the issue, indicates that shifts happen as a result of the translator's attempts for the best aesthetic equivalent. Finally, In Gutt's *Relevance Theory*, the major concern is pragmatics. In other words, communicative function of the translation as well as the activities of inferencing and interpretation forms the basis of the theory. Gutt opposes the principles of descriptive studies and suggests that if the receiver is provided with relevant items, s/he can easily find out the main idea. The translator interprets the ST within the framework of context and mental processes of the TT reader.

2.2.2. Functionalist theories of translation

After the 1970s, linguistic theories began to be replaced by functional and communicative theories of translation. As a matter of fact, the available notions of language function, communication and equivalence were elaborated with completely new concepts like text-type and skopos. On the basis of these theories lie the cultural factors and linguistic functions. Wittman (2013) states that after the polysystem theories emerged in the second half of the twentieth-century, the way translations are received and the functions they fulfil in the canon formation became prominent. In the meantime, one of the most important turns of the translation theory takes place when *Skopos Theory* comes to life in the 1970s. Other than linguistic and equivalence issues, the function of the translation becomes a central subject. Skopos theorists offer that "a translation is shaped by its proposed function in the target culture" (Wittman, 2013: 440). They share the opinion that a translation, above all, should conform to the context in which the target reader is situated. That is, what they already know as well as what they expect are supposed to be taken into consideration.

Vermeer, who is accepted as the key figure in the outbreak of functionalist theories as well as the cultural turn of translation studies, grounds his argument on an aim or "skopos" as he calls it which he assumes is a major concept in translation process. The notions of purpose, aim, function and skopos are used as synonyms by Reiss and Vermeer. This model resembles to the translatorial action to a certain extent. Like Manttari, he primarily considers TT to be superior to ST. What determines the quality of TT is the translator's purpose, which also helps him choose the correct methods and strategies on the way. The concept of equivalence is substituted by the adequacy of text which is the result of a clearly defined and carried out purpose. According to Vermeer, the intention of the translator does not necessarily coincide with the translation function as s/he should also consider the target culture norms. When

there is conformity between the functions of both texts, we can talk about “intertextual coherence”; on the other hand, if the TT is formed in a way that the receiver gains a clear understanding it could be stated that there is an “intratextual coherence” (Munday, 2001: 80).

As far as functionalist translation theories are concerned, Reiss (1981) with her *Text-Type Theory* is well worth studying. She dwells on the relationship between text types and translation strategies based on Bühler’s organon model, in which he expresses three language functions, with specific types of texts and characterizes each of them with a few words together with the proper translation method to be used as can be seen in Figure 2.2. She lists three types of texts: informative, expressive and operative in conjunction with representational, expressive and appellative functions in Bühler’s model respectively. Informative texts basically give information on a certain topic; expressive texts deal with aesthetic aspects; and operative text types are built with the intention of convincing the receiver to reach a previously-determined purpose. Besides, considering each text type, she suggests some methods for translation. She also exemplifies “text varieties or genres” in relation to these text types. In her view, the expressive text which mainly comprises literary works should be translated using the “identifying method” so as to revive the author’s point of view. Besides, she presents intralinguistic and extralinguistic criteria in order to evaluate whether the TT is adequate or not. The criteria required by each type are distinct. For example, the translator of a text written for the purpose of entertaining will be more concerned with the receiver and affective implications. According to Reiss, it is the communicative function, not the structures of two texts that bring about equivalence. As it is often the case with theoretical studies, her theory is criticized in that it is not true to classify texts under one category alone, as they may have several functions at the same time. It is also questionable whether those methods she touches on are totally applicable for specific text types.

<i>Text type</i>	<i>Informative</i>	<i>Expressive</i>	<i>Operative</i>
Language function	Informative (representing objects and facts)	Expressive (expressing sender's attitude)	Appellative (making an appeal to text receiver)
Language dimension	Logical	Aesthetic	Dialogic
Text focus	Content-focused	Form-focused	Appellative-focused
TT should . . .	Transmit referential content	Transmit aesthetic form	Elicit desired response
Translation method	'Plain prose', explication as required	'Identifying' method, adopt perspective of ST author	'Adaptive', equivalent effect

Figure 2.2. Functional characteristics of text types and links to translation methods (Munday, 2001: 73).

Reiss's theory is subsequently adopted by Snell-Hornby to develop an integrated approach which is another functional model looking through the issue of text types from a wider perspective. She similarly classifies text types or "prototypes" as she calls it, on a large scale by including some criteria that affect the translation process. However, there are debates over her "stratificational" model and its solid differentiations between text categories.

In her "Type, Kind and Individuality of Text", Reiss (1981) points to the communicative function of the translation by virtue of the translator's purpose. While s/he performs his/her task, text type and text variety are the key elements according to which s/he draws a map. They also constitute an essential part of the "three-stage process" that enables the translator to investigate what function(s) the original text fulfils. For Reiss (1981), the translator should start with identifying the text type to establish "a general method of translating" (p. 166). For example, if the ST is expressive, s/he undertakes "the communication of artistically organized content in the TT" (p. 163). As a second step, she suggests examining the text variety which she defines as "the classification of a given text according to specifically structured sociocultural patterns of communication belonging to specific language communities" (p. 165). The clarification of text variety or "genre", in Reiss's terms, facilitates the translator's choice of relevant text conventions in the direction of SL or TL culture. She maintains that one may come across the same genre in different languages; nevertheless, it is highly probable that the linguistic aspects diverge as a result of the language-specific or culture-specific text formulation rules. Lastly, stylistic analysis is the third stage which is related to the way the text is established as well as how it is utilized. After this overall process of analysing the ST, the translator reverbilizes what s/he finds out and seeks an equivalent function which only becomes possible by identifying the text type

and variety beforehand. Reiss denotes the importance of ST function while Vermeer assumes that it is the translation skopos that shapes the translatum.

In order to propose “a general theory of translational action”, Reiss and Vermeer (2013) offer an expanded approach to the issue of genre and text typology. They state that “an analysis of the genre phenomenon may shed a new light on the function-orientedness of translation which is at the heart of our theory” and that “the discussion of genre addresses the correlation between translation skopos and translation strategy from a new perspective, leading to an analogous result” (p. 155). They attempt to explain the multifaceted notions like “text, text genre, text class, text type, etc.” It is stated that genre is used for both literary and non-literary texts as opposed to text type which is a term used for only non-literary ones by text linguists. In order to explain genre, it is essential to bear the pragmatic aspects in mind as well as syntax and semantics. As Lux puts forward, genre descriptions have to consider both ‘internal’ (linguistic) and ‘external’ (communicative, situational) features where the former are determined by the latter” (as cited in Reiss and Vermeer, 2013: 158). Reiss and Vermeer divide genres into three categories for a better analysis: complex genres, simple genres and complementary genres.

In order to achieve the skopos and bring out a successful translation, Reiss and Vermeer come up with six rules to be applied through the process:

- 1) A translatum (or TT) is determined by its skopos.
- 2) A TT is an offer of information in a target culture and TL concerning an offer of information in a source culture and SL.
- 3) A TT does not initiate an offer of information in a clearly reversible way.
- 4) A TT must be internally coherent.
- 5) A TT must be coherent with the ST.
- 6) The five rules above stand in hierarchical order, with the skopos rule predominating (Munday, 2001: 80).

The fourth is identified as “coherence rule” pointing out the compatibility of the target text with the target context. The fifth, which is called “fidelity rule”, seeks coherence between the ST and TT, or to put it more precisely, between the information received from the ST, the translator’s interpretation of what s/he gets and, lastly, how he encodes it. The emphasis should be laid on the TT in a way that is determined by the translator himself/herself. The translator chooses his/her strategies accordingly by taking the target readers’ needs into account. (Reiss and Vermeer, 2013: 102).

Moreover, they touch on another critical concept which is called “convention” and described as “regularities of behaviour in certain communicative situations” (Reiss and Vermeer, 2013: 164). Genre classes composed of mutual conventions can also be detected in literary texts like novels and poems. However, contrary to the non-literary genres, it is the culture-specific factors which bring about these conventions. Based on this, it is indicated that “novels will therefore form a genre class including the genres ‘historical novel’, ‘science fiction’, ‘suspense fiction’, ‘epistolary novel’, etc.” (Reiss and Vermeer, 2013: 168). Speaking of “the role of genre in the translation process”, they refer to three classes of genre which are universal (available in all cultures), supra-cultural (available in some cultures) and language-specific (only available in one culture). The translator should first categorize the genre s/he studies under one of these headings. After that, the type of conventions should be determined so as to choose between performing a linguistic or communicative translation. In this case, the function of translation, which is either keeping the source values or meeting the needs of the target culture, again comes to the fore. According to Reiss and Vermeer, it is probable that the purposes of the ST and TT are often not the same as the motivations of the receptors could be different. Therefore, the translation strategies are specified in accordance with the assigned skopos so as to have the same impact with that of the ST.

Here, “function” reminds us of Reiss’s text types which are necessary to explain genres and which purpose they serve in translation. The classification of genres alone cannot help the translator choose relevant strategies. In this case, s/he sticks to the specific type the text represents, and by determining the function, s/he makes a source-based or target-based translation. Reiss and Vermeer (2013) emphasize the significance of text type and its precedence over genre with these words: “(...) it is not sufficient to identify the genre because the decisive clue is often provided by the text type (...)” (p. 189). It is acknowledged that the designation of text type leads the translator to choose suitable methods and strategies for translation. Although Reiss (1971) points to the “textual variety” or genre as a second step in textual analysis, it is confined to “language and text structure conventions” (p. 166).

From another point of view, as Bhatia (2004) indicates, “(...) it is important to maintain the generic integrity of the source text in its recontextualized form, so that one can convey not only the textual meaning, but also the more conventionalized generic meaning of the source text” (p. 198) Hönig and Kußmaul, on the other hand, associates genres with cultures. They

suggest that it is important to preserve the “socio-cultural text function” in translation which is quite difficult (Unger, 2001: 301). In that vein, Unger endorses that “genre is an aspect of context, and it is a cultural phenomenon” (p. 304).

In 1980s, in parallel with the *Skopos Theory*, new theories broke out developing the “skopos” perspective, although to a lesser extent. Hönig and Kussmaul who prefer using the term “function” to “skopos” handle the TT as part of its sociocultural environment in accordance with which translation undertakes a proper function. In this respect, it depends on the translator whether he adopts a ST-oriented or TT-oriented approach in his prospective product. Similarly, Holz-Mänttari’s theory of *Translatorial Action* views translation process as a continuum with a communicative purpose. In this continuum, a variety of elements dynamically serve to this function. Here, culture plays a significant role in that the translator’s goal should revolve around creating a culturally satisfying text for the reader. For her, the cultural aspect of translation and its message-transmitting function is more important than the linguistic factors. She discusses the roles of the figures taking part in the translation activity directly or indirectly such as “the initiator, the commissioner, the source text producer, the TT producer, the TT user and the TT receiver” (Munday, 2001: 78). Holz-Mänttari’s emphasis of the TT is later criticized by Nord who puts forward that the ST and TT should cooperate in the light of a “skopos”.

Nord objects to the ignorance of ST and introduces her own functional model which he names *Translation-Oriented Text Analysis*. As distinct from Reiss, Holz-Mänttari and Vermeer, she mainly deals with the ST. She evaluates the *Skopos Theory* as “culture-oriented” and “pragmatic” (Trosborg, 1997: 46). Nevertheless, she criticizes the validity of an “intertextual coherence” as the skopos is the primary indicator of the method selected for translation. That is, there seems to be a strong possibility that the aim of translation contradicts with the function. Based on this, she offers her own conception with regard to the relationship between ST and TT which is “loyalty” principle. “Loyalty”, as an alternative to “fidelity” is what the translator should bear as a sign of receiver-orientedness. As distinct from the case of fidelity, reader’s anticipations are counted and the translator acts accordingly. Besides, to Nord, the translator gains credibility regarding his choices thanks to this principle.

She maintains that the translator and the receiver should always interact with one another. The way the TT is perceived hinges on the target context which, she states, is formed by “the

general background knowledge, communicative needs, the communicative situation in which the text is received and (...) the signals of the sender's intention found in the text." (Trosborg, 1997: 49). All these variables are related to the function of the translation and are supposed to be taken into account during the translation process. In her model, in order to shed light on the task of the translator which is either preserving the ST function or adapting it to the target situation she divides translation into two types: documentary translation and instrumental translation. Documentary translation presents the reader a product that is a faithful transformation of ST whereas instrumental translation pays more attention to the TT and the product is considered as an instrument to implement a communicative function. She points out that the translator should pay attention to render the text as close to the original as possible although s/he may face some problems here and there. These problems can be grouped as being pragmatic, intercultural, interlingual and text-specific. For instance, she assigns the translation of culture-bound terms as a pragmatic problem.

Additionally, Nord (2005) provides a detailed framework which covers principles for the trainee translator to utilize in the analysis of texts. In her view, the translator should acquaint himself/herself with the "target situation" at first, thus identifying the translation function. Then, a ST analysis can be carried out in order to discover which genre the text belongs to. This analysis comprises the investigation of intratextual and extratextual factors which also helps to make a generic classification. For her, it is more pertinent to identify textual genres by means of intratextual (*subject matter, content, presupposition, composition, lexis, sentence structure, suprasegmental features and non-verbal elements*) and extratextual (*sender, sender's intention, receiver, medium, place, time, motive and function*) elements (Nord, 2005: 89). Although she holds with the Reiss's functional theory, she suggests that such a detailed examination proves more useful than dwelling on a text type trilogy.

Lastly, Nord (1997), in *Translating as a Purposeful Activity*, addresses the issue of "norms and conventions in functional translation" as scholars like Hatim and Mason, Reiss and Vermeer do (p. 53). Although it seems reasonable to refer to Toury's theory for a detailed understanding of translation norms, Nord's ideas are worth considering as part of the functional approaches to translation. She does not only refer to genre conventions as opposed to Reiss and Vermeer; rather, she extends the list as to involve translational, stylistic and behavioural conventions. Moreover, she emphasizes the culture-specificity of genre conventions. On this basis, she asserts that "in order to evaluate a source text's linguistic

features in terms of conventionality or originality, the translator has to be familiar with the conventions of the genre to which the text belongs” (p. 54). As regards to translation, she believes that each culture has the potential to generate its own conventions. Therefore, the translator can choose his strategy within the limits of the target text. In the same way, he can deal with problems which stem from CSIs and PNs (p. 58).

2.2.3. Translation theories on discourse

As discourse analysis developed in the 1990s, related models of translation analysis emerged. Theorists went beyond the structural concerns and began to adopt a socio-cultural perspective in contrast to traditionalist views. In this regard, textual analysis is conducted by examining the standards of textuality which are cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. According to discourse analysis approaches to translation, texts are perceived as a whole comprising a set of factors that are efficient in its production and reception. Hatim and Mason describe text as “a set of mutually relevant communicative functions, structured in such a way as to achieve an overall rhetorical purpose” (Hatim and Mason, 1990: 243). In their view, the translator should be aware of these communicative functions in order to make the text pragmatic within the context of target language. In this context, Halliday’s *Systemic Functional Model* is worth handling herein. According to him, the grammatical systems construct metafunctions which he groups under three sub-headings as ideational, interpersonal and textual functions. These functions account for how meaning is organized within any structural unit (Munday, 2001: 90).

These views on discourse and translation clearly have links with the issue of genre. Based on their context-oriented approach, Hatim and Mason (1990) further address the relationship between genre and translation. They hold the view that identifying the genre is regarded as the first step for a translator, which complies with the functionalist point of view. According to them, “genres are conventionalized forms of texts” while “text types are identified as a conceptual framework which enables us to classify texts in terms of communicative intentions serving an overall rhetorical purpose” (Hatim and Mason 1990: 140). They take a discourse-based stance by dealing with the translation of text in context at the “semiotic level” (Munday, 2001: 98). In this “context”, texts, genres and discourse coexist interacting with each other. They ground their model on the idea that “language and texts are considered to be realizations of sociocultural messages and power relations” (Munday, 2001: 99).

Although it makes use of different text types, the model is criticized on the grounds that the analysis of texts is confined to the linguistic aspects.

Hatim and Mason (1997) suggest that text and context are interrelated concepts, the first one implying “language” whereas the latter means “social structure”. What is more, they introduce four dimensions of “textuality” which are register, text, discourse and genre based on Hallidayan model. According to this approach, it is necessary to establish conformity of registers between ST and TT which requires preserving field, tenor and mode elements as they are. Later, this view is questioned by skopos theorists in that it seeks equivalence in translation. Mason (1994), on the other hand, characterises discourse as “systematically organized set of statements which give expression to the meanings and values of an institution” (p. 83). He is mostly engaged with the role of ideology in translation as well as discourse. He states that the discourses of ST and TT may differ from each other as they are intrinsic to cultures. Thus, the receivers perceive what they hear or read based on their “discursive history” (p. 86). This applies to the genre as well since it is also closely related to culture. In this respect, Mason establishes a connection between “intertextual conventions”, which are claimed to be the natural consequences of social settings, and genre. When SL conventions conflict with those of the TL, the translator is left in a dilemma where he has to make some decisions. According to Mason, the role of the translator can be clarified by elaborating on genre, text and discourse.

Baker (2011) similarly dwells on the communicative dimension of texts by highlighting the pragmatic level. In order to clarify how cultures interact through translation, she basically dwells on two concepts which are coherence and implicature (Baker, 2011: 230). As it is advocated in most of the studies on discourse, the reader is the key figure in the assessment of the virtues of translation. For example, Baker indicates that it depends on the background knowledge of the recipient whether s/he perceives the text as coherent or not. According to this view, then, texts should not be analysed as individual units; rather, they should be embraced within a larger framework. Therefore, it is inevitable for the translation to be interpreted from various perspectives. Here, another important term, “implicature” which is identified by Grice as “what the speaker means or implies rather than what he or she literally says”, comes into play (Baker, 2011: 235). According to her, “implicature necessitates successful interpretation of a particular speaker’s intended or implied meaning in a given context” (p. 235). Based on the explanations given for coherence and implicature, she later

moves on to the translation strategies which are influenced by the handling of these concepts. She recommends a range of strategies for the translators to solve the problems of equivalence at word level. One of the “common problems of non-equivalence” that she focuses on is culture-specific concepts. These terms may variably pertain to geography, religion, social relations, politics, food and a number of other factors. They can often be problematic in cases that the TT receiver finds them unfamiliar within the target context.

2.2.4. Cultural theories of translation

In 1980s, studies on translation analysis gradually gained functional, cultural and communicative aspects. It has been understood that not only languages but also cultures are indicative of the efficiency of translation. What is culture? According to Vermeer (1987), it is “the entire setting of norms and conventions an individual as a member of his society must know in order to be ‘like everybody’ – or to be able to be different from everybody” (p. 28). Larson (1984) similarly defines it as “a complex set of beliefs, attitudes, values, and rules which a group of people share” (p. 431). Culture is a dynamic and complicated system embodying variable elements such as history, language, religion, social structure and traditions. These elements can be categorized as “extra-linguistic criteria” as Bassnett (2002) depicts. All these parameters form the culture of a society, and the differences between them widens the cultural gap which makes translation process a challenge. Since the second half of twentieth century, culture has been regarded as an inseparable part of translation studies bringing about one of the turning points in the field which is the cultural turn. It has been revealed that translation is an intercultural phenomenon as languages cannot be handled independently of culture. Besides, translator is a mediator who builds a bridge between two cultures. According to the cultural perspective, the translator’s awareness of cultural values leads him to choose proper translation strategies en route.

The cultural view is supported through a number of theories. For example, Nida discusses the importance of culture for the translator and refers to dynamic equivalence for which the cultural expectations of the audience should be taken into account. According to him, the response of the ST reader to the ST is different from the response of the TT reader to the TT due to the cultural gap. For this reason, translator’s task should be to find the closest equivalent in the target culture. In the *Polysystem Theory*, Even-Zohar evaluates literature within the framework of a larger system consisting of multiple elements such as society, culture and history of the target culture. These variables coexist in the proposed system in

harmony, but without any strict connection. They altogether contribute to the analysis of literary as well as non-literary works as a polysystem. In order to figure out this system, one first needs to investigate the culture. It is appropriate to mention Lefevere, not as the first, but the most outstanding figure who deals with cultural turn in translation. He points that “translations have been made with the intention of influencing the development of a culture”. Lefevere makes use of the cultural value of polysystem theory and believes that translation is nothing but the adaptation of ST at the level which the translator perceives it. Therefore, to make a successful adaptation, one needs to be aware of the cultural values within that society. By comparing source and target cultures and diagnosing their similarities as well as differences, the translator can find out an appropriate translation strategy to apply. Lefevere, beside ideology, touches on the significance of text-type and register as an essential part of translation analysis. By all these concepts, he refers to the *universe of discourse* which comprises “the whole complex of concepts, ideologies, persons, and objects belonging to a particular culture” (Lefevere, 1992: 35). In his view, there are two universes of discourse which should be in harmony with each other: the author’s and the translator’s.

Toury, on the other hand, conducts a descriptive study and argues that the expectations of the target culture should bear the utmost importance for the translator. For him, culture includes “the norms, conventions, ideology and values” of the society for whom the translation is conducted (Snell-Hornby, 2006: 49). He shares the main idea of polysystem theory, with, however, more extensive sociocultural implications. By looking through the translators’ decision-making processes, he searches for specific rules and accordingly-determined laws which help them choose the works to be translated. His norms are divided into three basic types which are initial norms, preliminary norms and operational norms. By means of these norms, the translator adopts suitable strategies in parallel with his selection. From a target-oriented viewpoint, Toury points out that translation is determined by norms which depend on the socio-cultural and historical context of the target language.

Functionalists such as Reiss, Nord and Vermeer dwell on the communicative function of translation and the undeniable role of culture in this process. Translation is produced based on a skopos which is determined in relation to TL culture with the SL culture in mind. The expectations of the target reader become the decisive factor in setting an objective. Therefore, it is pertinent to indicate that the translator is an intercultural mediator and that

he makes the ST understandable by scrutinizing culture-specific items and developing different strategies to translate them.

2.2.4.1. Culture-specific items (CSIs)

During the intercultural transfer, translator confronts some difficulties in rendering foreign expressions which are culture-specific such as idioms, word plays, habits etc. Baker regards CSIs as one of the most challenging issues for the translators. Newmark (2010), likewise, regards culture as “the greatest obstacle to translation, at least to the achievement of an accurate and decent translation” (pp. 172-173). Culture-related terms have remained on the agenda of translation studies since the cultural turn and have been dealt with by different scholars. For example, Nida mentions “cultural foreign words”; Reiss, Vermeer and Nord utter the word “cultureme” instead of cultural features; and Schäffner puts forward “culture-bound phenomena”. One can also encounter other coinages of the concept such as “realia” (Florin, 1993), culture-specific concepts (Baker, 1992) and culture-bound elements (Hagfors, 2003). Each of them highlights the importance of culture for a successful translation. For example, Florin (1993) defines “realia” as “words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another” (p. 123). Since they express local and/or historical color they have no exact equivalents in other languages. They cannot be translated in a conventional way and they require a special approach. Although it would be time-consuming to list all the categorizations of CSIs here, it seems necessary to illustrate some of the most favourite types and, in the light of them, present the method of selection in this study.

In fact, it is Newmark (1988b) who first mentions the “cultural word” as incomprehensible for the reader and problematic for the translator (p. 119). He defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (p. 94). He proposes five domains of culture:

- 1) Ecology: flora, fauna, winds, plains, hills
- 2) Material culture (artefacts): foods, clothes, houses and towns, transport
- 3) Social culture: work and leisure
- 4) Organizations, customs, activities, procedures, concepts: political and administrative, religious, artistic
- 5) Gestures and habits (Newmark, 1988b: 95).

According to him, the translator may well overcome the difficulty of rendering these words by taking the target culture into consideration and choosing the most appropriate translation strategies without destroying the source text. While s/he appeals those strategies, s/he needs to take into account the particular text-type, requirements of the readership and client as well as the significance of the cultural word in the text (Newmark 1988b: 96).

In 1958, Vinay and Darbelnet classified CSIs according to such areas as time division, jobs, positions and professions, food, drink, baking, particular aspects of social life, etc (Muñoz-Calvo and Buesa-Gómez, 2010: 15). Nord (1997) talks about “culture-specific phenomenon” and describes it as “one that is found to exist in a particular form or function in only one of the two cultures being compared” (p. 34). Furthermore, Nida and Taber (2003) refer to cultural translation by which the translator creates a clear and culturally understandable version of the ST for TT readers. They divide cultural terms into five categories: ecology, material culture, social culture, ideological culture, linguistic culture. Gambier (2004) talks about 'culture-specific references' which “connote different aspects of everyday life such as education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes, as experienced in different countries and nations of the world” (p. 159). In the framework of this study, Florin’s definition seems to be the most appropriate in which he refers to CSIs as “words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another” (Florin, 1993: 123). Based on these characterizations, it can be concluded that CSIs cannot be handled beyond context.

Aixelá (1996) is another figure who emphasizes the “cultural asymmetry” between people who speak different languages (p. 54). He argues that “translation provides the receiving society with a wide range of strategies, ranging from conservation (acceptance of the difference by means of the reproduction of the cultural signs in the source text), to naturalization (transformation of the other into a cultural replica)” (Aixelá, 1996: 54). In his article on culture-specific items (CSIs) in translation, he analyses cultural aspects of translation from a wider and target-oriented perspective. He touches on the opposition between culture-specific items and linguistic-pragmatic ones. He defines CSIs as “elements of the text that are connected to certain concepts in the foreign culture (history, art, literature) which might be unknown to the readers of the TT” (p. 14). In order to pave the way for the

detection of CSIs, he categorizes them as proper nouns and common expressions. Lastly, Espindola and Vasconcellos's categorisation is worth listing here:

- 1) toponyms
- 2) anthroponyms
- 3) forms of entertainment
- 4) means of transportation
- 5) fictional character
- 6) local institution
- 7) measuring system
- 8) food and drink
- 9) scholastic reference
- 10) religious celebration (Espindola and Vasconcellos, 2006: 49-50).

In our research, three dystopian novels which are constructed in a fictional context will be analysed. Therefore, the CSIs are mainly composed of fictive CSIs which create an imaginary world. In her thesis *Trouble in Dystopia*, van Dijk (2012) dwells on the fictive CSIs in the dystopian novel trilogy *The Matched*. She describes the imaginary atmosphere of the novel by stating that “the story is not set in the past or present, or in some existing culture or country, but in a fictive, future world with its own distinct culture” (p. 17). As regards to the method of examination of fictive CSIs and their translation, she uses Aixelá's classification. Moreover, Natalia and Nugroho (2014) studies cultural words and translator's role in ensuring their readability in the TT context. She scrutinizes cultural words on the basis of Newmark's classification as well as Vinay and Darbelnet's translation strategies.

On the other hand, in another thesis related to both popular fiction and translation of CSIs, Eggen (2016) investigates the CSIs within the fictional context of *The Hunger Games* book in view of Davies' micro-level procedures, however she also makes a distinction between Muihaki's (2004) *conceptual* and *associative meaning*. She questions the effect of those words on the receivers of both ST and TT. Her method of grouping the CSIs with some modifications seems applicable for this study due to its relevance to both the fictive CSIs and allusions:

- 1) CSIs related to the Hunger Games
- 2) CSIs related to Panem society
- 3) Place names
- 4) Invented animals and plants
- 5) Proper names (PNs)²:
 - i) Names and nicknames

² Eggen (2016) names this category “first names and nicknames” which I modify and use a more inclusive title.

ii) Allusive PNs (Eggen, 2016: 17).

2.2.4.1.1. Proper names as CSIs

In translation studies, it is pertinent to handle PNs within the framework of CSIs although most of the scholars in the field put forward different strategies for translating them. The term “proper names” is mostly used interchangeably with “proper nouns” although the latter only refers to single words. PNs have become the interest of many translation scholars due to the difficulties they cause during the translation process. In *Merriam-Webster*, the term is defined as “a word or group of words that is the name of a particular person, place, or thing and that usually begins with a capital”. As it is a far-reaching concept, it has been described and classified in different ways. For example, Jaleniauskienė and Čičelytė (2009) categorize them as the “names of persons, animals, companies, geographical places, zodiac signs and festivals”. Howard, on the other hand, remains faithful to the lexical meaning of PNs and states that “proper names refer to specific person, place, or thing, and is usually capitalized” (Brasiene, 2013: 7). Furthermore, he puts forward eight categories to handle PNs:

- 1) part of a person's name
- 2) given or pet names of animals
- 3) geographical and celestial names
- 4) monuments, buildings, meeting
- 5) historical events, documents, laws, and periods
- 6) groups and languages
- 7) religions, deities, scriptures
- 8) awards, vehicles, vehicle models, brand names (Howard, 2009: 1).

It can well be asserted that PNs have a significant role in the analysis of literary works. Several scholars such as Aixelá (1996), Tymoczko (1999), Davies (2003) and Hermans (1988) have become interested in the function of PNs and their literary value. For example, Aixelá (1996) distinguishes proper nouns as conventional which have “no meaning of themselves” and loaded including “literary” names and nicknames, fictional and non-fictional names (p. 59). He states that proper nouns comprise a significant part of CSIs. Davies is one of the leading scholars who touch on the potential relationship between PNs and culture. She addresses to Aixelá and indicates that some PNs “seem to be intercultural, in the sense that they are commonplace in several cultures, while others may be described as acultural in that they are not identifiable as belonging to any particular language or culture” (Davies 2003: 71). To put it differently, the PNs in the first group can be easily translated while the other ones are very likely to cause problems for translators. Moreover,

Tymoczko (1999) points that PNs can be regarded as signifiers of “racial, ethnic, national, and religious identity” (p. 223). In other words, they are useful in the creation of a political, historical and socio-cultural context, and sometimes even delivering a message to the reader. Chahat (2008) argues that they help the author generate an imaginary world as well as other stylistic elements. In order to understand this imaginary world, a true understanding of the PNs seems to be necessary.

Regarding the PNs, it is necessary to consider Newmark’s contribution in relation to the translation studies. He proposes that PNs are “a translation difficulty in any text” (Newmark, 1993: 15). Therefore, he addresses the issue from various aspects. According to him, the overlapping concepts of PNs, institutional and cultural terms are supposed to be handled together. Based on this, he extends the subject of PNs so as to include *literary proper names, geographical names, forms of address, names of institutions* -public or private- and *newspapers, journals and periodicals* (pp. 71-73). He draws attention to the division of PNs and cultural terms with these words: “(...) while both refer to persons, objects or processes peculiar to a single ethnic community, the former have singular references, while the latter refer to classes of entities” (p. 70).

Nord (1997) touches upon PNs with regard to the translation conventions and believes that they are “culture markers”; in other words, they specify the cultural origin of the text. She ascertains that “if proper names are used in a fictional text to mark the culture to which the setting belongs, all proper names form a functional translation unit” (p. 75). However, she associates this functionality with the English culture as it may change according to the linguistic features of nationalities. In her study on the translations of children’s books, Nord (2003) highlights different forms and functions of PNs. According to her, if investigated closely, PNs can give information about the aspects of the name such as age, sex and geographical origin. Furthermore, she implies that the clarification of the function of a PN in the ST enables the translator to determine its cultural value and, accordingly, transfer it to the TT. In her analysis of *Alice in Wonderland*, Nord (2003) locates 3 types of PNs: “names explicitly referring to the real world of author and original addressees, names implicitly referring to the real world of author and original addressees, and names referring to fictitious characters” (p. 182). All of these groups of names, in some degree, seem to be applicable to the PNs in *The Hunger Games* trilogy.

2.2.4.1.2. Allusive PNs

Garcés (2003) who investigates the translation of names with cultural allusions notes that allusive PNs are used “to reinforce characterization (...), but in some cases to anticipate the drawing of a character or even make it unnecessary” (p. 122). Leppihalme (1992), who uniquely deals with the notion of allusion together with PNs, points to the various forms and functions of PNs whereas she foregrounds the latter. She puts forward that “translators should bear in mind that they are cultural mediators, who must use their bicultural competence to identify and analyse the function of allusions in the ST, and to judge what translation strategy will serve the TT readers best” (p. 185). In order to highlight this matter, she conducts a few analyses as a result of which she comes up with the conclusion that translators hardly change the ST word with an allusion. In her article, she dwells on the problem of translating allusions by leaning on two sources: proper-name (PN) allusions as “allusions containing a proper name” and key-phrase (KP) allusions as “allusions containing no proper name” (p. 18). Particularly, she focuses on PN allusions which are also the subject of this study. In her view, the text type and function could have an impact on the translator’s choice of strategies.

Nord (2003) gives wide coverage to allusive names in her paper on PNs in translations of children’s literature. Her argument that “in fictional texts, like novels or children’s books, proper names do not refer to real, existing people in a factual way. They may, however, refer to real persons indirectly, like in *Alice in Wonderland*” can well be associated with their allusive quality (Nord, 2003: 183). She investigates the forms and functions of PNs. In her group of PNs, names with allusions are related to idiomatic expressions to a great extent. Besides, there are names which explicitly refer to the real persons, historical figures as well as real places.

Odlöw’s (2015) research on “allusive character names and implied meaning” in *The Hunger Games* is significant on the grounds that it elaborates PNs together with their intertextual connotations. She emphasizes that such an analysis helps the reader discover the intended meaning behind the text. Regarding the significance of allusive names, she states:

The allusive names with a salient reference do in fact contain information that can provide the reader with a wider and more complex understanding of the characters as well as other allusions and allegories in the series. The reader can also draw conclusions regarding their function in the book, and

draw parallels to our contemporary society and thus attempt to decode the author's intentions and point of view (Odlöw, 2015: 18).

She mainly draws upon Trites's (2014) work and approaches PNs in the trilogy in line with his point of view: "Collins is manipulating her young readership into a distrust of government by using intertextual references that portray all government as corrupt and autocratic (Odlöw, 2015: 3). In her analysis, she scrutinizes solely the names of characters twenty of which clearly have links with classical works. These works which are revealed by Odlöw will pave the way for uncovering other intertextual relations. In other words, all the CSIs found in the books will be examined in this respect.

In her study on the translation of PNs in humorous discourse, Antonopoulou (2004) associates allusive PNs with these functions: "(...) to convey implicit meaning by referring to popular culture figures (...), transcultural literary ones (...), politicians (...), other literary texts (...), and places (...)" (p. 220). Garcés (2003) similarly deals with how PNs are treated in rendering humor within the context of *Harry Potter* series. The cultural allusions carried by PNs with humorous implications and the method of translation become the primary concern of the study. However, as Garcés (2003) conducts his study based on translations into six different languages, he proposes only two types of strategies: translating by using spelling adaptations and translating by producing meaning adaptations (p. 124).

2.2.4.2. Translation strategies for CSIs

Translation strategy is described by Loescher (1991) as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it" (p. 8). It can be inferred from the definition that the translator consciously detects the problem, evaluates the alternative ways and selects the most suitable equivalent to ensure an effective intercultural communication. As regards to the act of translation, CSIs are really troublesome in that the translator cannot often find an exact equivalent for them. In this case, s/he has to apply the most appropriate method by taking the cultural distinctions into account. Apart from defining culture-related terms or categorizing them under different titles, translation scholars also propose some strategies for the translation of this specific group of words. According to Harvey (2000), culture-bound terms "refer to concepts, institutions and personnel which are specific to the source language culture" and they can be translated by using four techniques which are functional equivalence, formal equivalence or linguistic equivalence,

transcription or borrowing and descriptive or self-explanatory translation (p. 2). Graedler (2000) similarly puts forth four procedures of translating culture-specific concepts: (1) making up a new word; (2) explaining the meaning of the SL expression in lieu of translating it; (3) preserving the SL term intact; and (4) opting for a word in the TL which seems similar to or has the same "relevance" as the SL term (p. 3).

Newmark (1988b) suggests some guidelines with reference to specific translation problems for the translators' use in the analysis of ST. Ignoring the gap between cultures, he argues that "everything is translatable" to an extent. In parallel with the functionalist theorists, he evaluates translation in terms of its communicative aspect. As an alternative to various text types that have been suggested so far, he categorizes "text styles" into four groups: narrative, description, discussion and dialogue. Still, he values Bühler's three language functions above the others. According to him, there is often compromise between the intention of the ST author and that of the translator, but with a change of focus. For example, if a text is expressive, he indicates, it should be translated "closely" preserving the writing. In his view, a translation with a communicative aim should be "natural" which he regards as an essential quality of the TT. When naturalness is manifested in a text, the reader will probably have a clear understanding of what s/he reads.

In parallel with Nida's formal and dynamic equivalence theory, the translation methods offered by Newmark occupy a central place within the context of translation studies. Both of the semantic and communicative translation, exemplifying the most prominent ones, are put forward as effective methods for the elicitation of accurate translation products since they are associated with all three types of texts. However, Newmark objects to the idea that two texts can be fully equivalent, and he asserts that the original and translated texts necessarily differ in their semantic or communicative functions. Furthermore, he considers literal translation as an important approach in both types of translation to achieve equivalence, because, in his view, it is far more extensive than word-for-word and one-to-one translations. In addition to these umbrella terms which "relate to whole texts" (Newmark, 1988b: 81), he suggests some translation procedures which are utilized for "sentences and the smaller units of language": (a) transference; (b) naturalization; (c) cultural equivalent; (d) functional equivalent; (e) descriptive equivalent; (f) synonymy; (g) through-translation; (h) shifts or transpositions; (i) modulation; (j) recognized translation;

(k) translation label; (l) compensation; (m) componential analysis; (n) reduction and expansion; (o) paraphrase; (p) couplets; and (n) notes, additions, glosses (pp. 81-91).

Aixelá, like many of his colleagues in the field, is well aware of the effect of cultural differences on the translator's decisions. In his view, the target reader tends to either "conserve" or "naturalize" the features of the source culture. He somehow rearticulates Venuti's strategies of domestication and foreignization. Besides, he duly remarks that the translators can tackle CSI-related problems by initially figuring out the translation norms which involve the topics of interest here: genre conventions, intertextuality, credibility (....)" (Aixelá, 1996). He offers a long list of translation strategies for CSIs; five as conservative (*repetition, orthographic adaptation, linguistic translation, extratextual gloss and intratextual gloss*) and six as substitutive (*synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation*). These strategies overlap with those provided by scholars such as Vinay and Darbelnet, Newmark, etc. However, they are criticized in that there are no clear boundaries dividing them.

Davies (2003) studies culture-specific items in translations of Rowling's *Harry Potter* series. In her article, after comparing the above-mentioned categorizations of culture-specific items and the strategies used to translate them she comes up with seven translation procedures to be used for rendering CSIs: *preservation, addition, omission, globalization, localization, transformations* and *creation*. However, she rejects the idea that these procedures determine the tendency of domesticating or foreignizing. She advocates that this dichotomy is blurred with the existence of several factors such as cultural distinctions, historical periods, text types, the nature of the target audience and the relationship between the ST and TT contexts.

Baker (2011), talking about the common problems of non-equivalence, brings forward culture-specific concepts which are "totally unknown in the target culture". In her view, the translators appeal a list of translation strategies when they handle the problem of non-equivalence: (a) translation by a more general word (superordinate); (b) translation by a more neutral/less expressive word; (c) translation by cultural substitution; (d) translation using a loan word or loan word plus explanation; (e) translation by paraphrase using a related word; (f) translation by paraphrase using unrelated words; (g) translation by omission; (h) translation by illustration (pp. 23-44). In this research, Baker's classification appears to be the most applicable one in the translation of CSIs except the strategy of "translation by illustration" as there are no samples in the translated text. Besides, more direct translation

methods have been used by the translator which makes the addition of two more strategies necessary: calque and literal translation (Vinay and Darbelnet, 1995). Thus, the order of the strategies has been determined as follows:

- 1) Calque
- 2) Literal Translation
- 3) Translation by a more general word (superordinate)
- 4) Translation by a more neutral/less expressive word
- 5) Translation by cultural substitution
- 6) Translation using a loan word or loan word plus explanation
- 7) Translation by paraphrase using a related word
- 8) Translation by paraphrase using unrelated words
- 9) Translation by omission

2.2.4.3. Translation strategies for PNs

The translatability of PNs has become a matter of discussion among the translation scholars. To Hermans (1988), it depends on their ‘semanticization’ within the context (p.13). In other words, no matter how untranslatable PNs appear, the meanings they are loaded in the text can make it necessary for the translator to use a different method for rendition. This method should also be different from those suggested for CSIs. For example, Aixelá notes that PNs, compared to common expressions, require a translation that pays attention to the TL properties. However, his method is confined to the denotative meaning only, regardless of the allusiveness. Newmark (1988a), in his important book as a guide for translators, allocates a chapter to the alternative treatments of PNs in translation. He argues that “names of single persons or objects are ‘outside’ languages”; therefore, they are theoretically untranslatable (p. 70). Nevertheless, he dwells on the fact that this statement can easily be reversed when it comes to practice. In his view, the attitude of the translator depends on the class of the PNs which he divides into several categories such as historical figures, geographical and institutional names (pp. 70-71). Instead of offering general strategies for the translation of PNs, he illustrates possible ways of rendering names of persons, historical figures, institutions, geographical names and a list of other proper nouns separately. Regarding the translation of people’s names, which is the main point of interest in our category of PNs, he suggests that “people’s first and surnames are transferred, thus preserving their nationality, and assuming that their names have no connotations in the text” (Newmark, 1988b: 214).

According to Hervey and Higgins (1986), PNs can be transcribed –*exotism*–, changed alphabetically –*transliteration*– or a cultural equivalent in the TL is found out–*cultural transplantation*– (p. 29). On the other hand, Meyer (2008) who lays emphasis on verbal

communication proposes five strategies for the translation of PNs: (1) a name is rendered as a name, sometimes with minimal (phonetic) adaptations; (2) a name is omitted, with no rendition at all; (3) a name is rendered by a pronoun referring to previous occurrences in the local context of the target language discourse; (4) a name is rendered by a generic characterization, i.e. a class or common noun; (5) a name is rendered as a name, and additional characterizations are provided which enhance the accessibility for the German audience (p. 113). In addition, Nord (2003) takes advantage of several strategies for analysing the translation of PNs in *Alice in Wonderland*. By placing each form of PN in a separate group, she dwells on a list of strategies related to their translation: *reproduction, calque, exonym, adaptation, substitution, neutralization, no name*, and *omission* (p. 195). Fernandes (2006), who is influenced by Hermans's (1988) classification, identifies ten procedures to be applied in the translation of names in children's fantasy literature: *rendition, copy, transcription, substitution, recreation, deletion, edition, transposition, phonological replacement*, and *conventionality*.

2.2.4.4. Translation strategies for allusive PNs

Translation of intertextual allusions has been studied widely by scholars such as Hatim and Mason (1990, 1997), Hervey and Higgins (1986), Haywood (1995), and Schäffner (2004, 2010, 2012). When the translators are engaged with the task of determining strategies for allusive PNs, they need to consider several factors within the context of the ST and TT. As regards to the cultural dimension of allusions from the perspective of translation studies, Leppihalme's argument deserves to be mentioned here:

The translation of allusions involves not just names as such, but most importantly, the problem of transferring connotations evoked by a name in one language culture into another, where these connotations are much weaker or non-existent. The familiarity or lack of it of a name for receivers in the target culture is therefore a factor of vital importance in decision-making (Leppihalme, 1997: 79-80).

She suggests three strategies for the translation of allusive PNs each of which is explained by her in detail: *retention of the name*, *replacement of the name by another* and *omission of the name*. This is probably the most extensive investigation on the translation of allusions. Among the proposed strategies, she opts for the *retention of the name* although it is not a decent way of mediating different cultures. Newmark's suggestion for translating "literary proper names that have connotations in the ST" is that the translator should first "translate

the word that underlies the proper name into the TL, and then (...) naturalize it back into a new SL proper name” (Newmark, 1988a: 71). In this way, he argues, the originality of the PN could be preserved to an extent. However, this could be objected in that the translator’s choice of a new PN may not always connote what the writer actually intends or the reader may not associate it with the target culture at all. Another point to be considered here is whether the reader even recognizes the allusion or not. Therefore, the translation strategies put forward to deal with allusions are not necessarily applicable to all cases.

The Hunger Games trilogy contains a great variety of PNs some of which have literary and historical references either explicitly or implicitly. For this reason, it has been considered appropriate to examine all PNs, both allusive and non-allusive, according to the same model. Hermans, who is the first to divide PNs as “conventional” and “loaded”, brings up four basic strategies for the transfer of PNs which he later enriches with less common ones. As regards PNs, he indicates that:

They can be *copied*, i.e. reproduced in the target text exactly as they were in the source text. They can be *transcribed*, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be *substituted* in the target text for any given name in the source text (...). And insofar as a (...) name in a source text is enmeshed in the lexicon of that language and acquires ‘meaning’, it can be *translated*. Combinations of these four modes of transfer are possible, as a proper name may, for example, be copied or transcribed *and* in addition translated in a (translator’s) footnote (Hermans, 1988: 13).

In addition to these, he refers to *non-translation* and *replacement of a proper noun by a common noun* as frequently used alternatives, and two more that are rarely seen: *insertion of a proper name in the target text where there is none in the source text* and *the replacement of a source-text common noun by a proper noun in the target text* (Hermans, 1988: 13). In the analysis of PNs, Hermans’s model will be utilized based on the first six strategies which are mentioned above.

2.2.4.5. Domestication vs. Foreignization

Venuti pursues a culture-oriented analysis, and he is engaged with the “invisibility” of the translator which refers to the translator’s position in Anglo-American culture. Invisibility describes the case of translating fluently so that the target reader esteems the text as an original. This unique term is defined with these sentences:

A translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text— the appearance, in other words, that the translation is not in fact a translation, but the 'original' (Venuti, 1995: 1).

He argues in favour of Vermeer's target-oriented translation analysis. As it is stressed in the *Skopos Theory*, the purpose of the translation becomes the central subject again. In an attempt to clarify this purpose, he regenerates the dichotomy of "alienating" and "naturalizing" translation dating back to Schleiermacher as "foreignization" and "domestication". In line with Schleiermacher, Venuti (1993) advocates that "foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language". In his essay on the "translation as cultural politics", he insists on his objection against "ethnocentrism and racism, cultural narcissism and imperialism" rather than exalting the source culture. Although Venuti emphasizes the dominance of foreignization over domestication, his sole aim is that the translator brings about a sort of refinement of the foreign text but without yielding to the target culture norms. By this way, source text is somehow precluded from getting lost within the target context.

CHAPTER 3: POPULAR FICTION (GENRE FICTION)

3.1. Definitions

The genre which is subject to our current study is popular fiction or genre fiction as some of the scholars call it. Although its meaning seems clear to most of us, there remains some uncertainty in terms of its purpose and scope. As a matter of fact, the notion indispensably undergoes changes over time. Popular fiction dates back to the time when “storytellers and bards held audiences enraptured by their tales and ballads of wondrous adventure” (Herald, 2000: xvi) and, at the same time, they could be associated with “gothic novels of the eighteenth century” (Glover and McCracken, 2012: 28). Then in 1890s, genre categories began to be shaped and they keep changing even today. According to Gelder (2004), most commonly agreed genres of popular fiction consist of romance, science fiction, crime fiction, fantasy, horror, Western, historical popular novel and adventure novel. Bassnet (2006) points out that our century is “more ‘genred’” than the others which means that there are clear distinctions between genre categories (p. 94). In that vein, Gelder (2004) suggests that “each genre has distinctive cultural and industrial, as well as formal and historical, features” (p. 74). Thus, it is fair to state that popular fiction can be esteemed as much as literary fiction. In addition to primary genre divisions, various sub-genres began to hit the shelves in 1930s and the categorizations continue to change with the emergence of new genres. Most critics agree on that, as McCracken (1998) indicates, these changes stem from “political and social conditions, such as technological developments, corporate ownership, publishing, and the unpredictable tastes of readers themselves” (p. 12).

In order to avoid confusion, it would be pertinent to touch on the overlapping concepts of genre, popular literature, literary fiction, popular or genre fiction and bestseller. As a matter of fact, it is necessary to, first and foremost, study popular culture for a better understanding of the origin of these terms. However, as the main focus of this paper is the examination of popular fiction within the framework of translation studies, the research will not go beyond the limits of ‘genre’ in relation to translation. Gelder (2004) provides a largely illuminating perspective by taking genre as the broadest concept which comprises prose, poetry and drama as distinct types. In his view, genre is a “self-referential” concept which implies that “it is impossible both to write and to read genre fiction without a sense of that genre’s history, without a knowledge of the work of generic predecessors” (p. 55). According to him, popular

fiction and literature fall into the scope of prose fiction which is widely accepted as one of the prose categories.

In terms of popular fiction, genre is regarded as the most essential and indicative concept. Gelder (2004) draws attention to its significance with these words: “it provides the primary logic for popular fiction’s means of production, formal and industrial identification and critical evaluation” (p. 40). It helps readers identify the generic categories and recognize the authors of each category. As Gelder (2004) properly states, “popular fiction is, essentially, genre fiction” (p. 1). Unless genre is scrutinized from a socio-historical perspective, popular fiction cannot be understood completely. Above all, they have a strong cultural relation. Bloom (2002) defines popular fiction as the “expression of mass, industrial and consumer society” (p. 17). She argues that it embodies those socio-cultural matters which fall within the subject area of popular literature. Books of this category are generally divided into the areas of Western, science mystery, thriller, adventure, fantasy, romance, fiction and horror, suspense.

3.2. Characteristics

Schneider-Mayerson (2010) puts forth that a novel is characterized as popular fiction “if its success is measured (by the public and its publisher) as much by sales and the devotion of fans (by its author) as opposed to timeless literary quality” (p. 22). Bloom associates popular fiction with “convention”, and thus with “function”. She puts forward that “popular fiction (...) seems only interested in narrative, content and convention” (Bloom, 2002: 21). Although the formulaic and conservative character of genre is evaluated as a weak point, it is worthy to note that this generic nature of popular fiction brings many advantages for the reader. For example, they can easily form a connection with the past thanks to it. It would be appropriate to elucidate the notion of “convention” here, particularly genre conventions. They include elements such as time, setting, plot, symbols and characters as well as the language of a text. The realisation of these conventions enables the reader to analyse the function of the genre and the CSIs dispersed throughout the text. This view is also taken by the functionalist approach to translation according to which text types and genres should be taken into account during the examination of translations.

Furthermore, the reader of popular fiction deserves to be paid attention to in terms of their expectations and responses to the books of the genre. Actually, reception studies have had an impact on the field since 1980s (Schneider-Mayerson, 2010: 25). Although readers of

popular fiction are generally accepted as “passive consumers” (Glover and McCracken, 2012: 86), the critics have been inquiring what their areas of interest are, how their tastes are formed, what lays behind their choices of particular genres and insistence on them, and whether they are aware of the dynamics -the socio-cultural, historical and political background- of the work they are engaged in. Even if it is possible to find some remarkable answers to these questions, they can hardly become generalizable to all the readers and categories of genre. The attitudes of the reader may change depending on the time as well as the popularity of genres. For example, a rise in the technological developments naturally brings along an increasing interest in the genre of science fiction. Moreover, generic categories are unstable in their own right. They are often intertwined so inextricably that new sub-genres show up as such. Thus, it seems pertinent to observe the reader in view of the fact that each work is directly linked to the “socio-historical moment within which [it] appeared” (Glover and McCracken, 2012: 26).

Gelder (2004) presents how popular fiction, “capitalism’s most perfect literary form”, is conceived as “pure ideology” (p. 35). According to this view, books under this category are produced only to be appreciated and consumed. Although this ideological function of the field is taken for granted, it is often put forward to criticise the quality of the works and readers alike. For example, readers of popular fiction are labelled as unintellectual and uncritical who read only for pleasure. While this is true in a sense, the genre has lots of points to be discovered. That is, popular fiction takes a wide range of sources from the society it originates in. Glover and McCracken (2012) relevantly express these sources of inspiration as follows:

What happens in the home or in the workplace, the relationships among men and women or between ethnic groups and social classes, furnishes the raw material out of which the characters and situations that populate the pages of popular fiction are constructed, not as an unproblematic approximation to the real, but as a stylised and highly mediated set of narrative modes (p. 4).

3.3. Literary vs. Popular Fiction

It should be admitted that there are substantial differences between literary and popular fiction. For example, literary fiction is regarded as “highbrow” due to its captivation of intellectual circles while, on the other side, there is universal agreement on the lowbrow or mostly middlebrow quality of popular fiction. Many agree on that literary fiction cannot be

associated with ‘genre’. Gelder (2004) emphasizes the supremacy of literature and its high status -as opposed to popular fiction- which needs to be handled beyond generic concerns. Although Saricks (2009), contrary to the general belief, categorizes literary fiction as genre in that it has “identifiable characteristics and a particular pattern of writing”, he mostly reckons it as a distinctive field (p. 177). However, in Gelder’s (2014) view, literary fiction or literature is the opposite of popular fiction in theory and practice (p. 12). He maintains that the most notable factors that divide them are ‘industry’ and ‘entertainment’ which become quite influential in the perception of popular fiction. For this reason, it is important to consider it as a process including the stages of “production, distribution and consumption [the readers’ expectations]” as well as socio-cultural and political dimensions (Gelder, 2004: 2). He argues that “literature is enmeshed with the art world” while “popular fiction here is a ‘craft’” (p. 17).

Dinçkan (2010) highlights the key points “such as the purpose of the text (e.g., to entertain), the demands of the publishing houses (e.g., to consider sales), the difficulties that arise (e.g., use of colloquial language, allusions to popular culture, language of intimacy, etc.) and the strategies to be used (e.g., footnotes are not favoured in the translation of bestsellers by the publishing houses)” which are to be considered in the translation of bestsellers as distinct from classical literary texts (p. 457). Swirski (1999) is another figure who handles popular fiction in contrast with highbrow literature. He features popular fiction by touching on its literary value. To illustrate, he tries to display its resemblance to literary fiction with regard to content. Furthermore, he aims to manifest the unfavourable aspects of popular fiction, yet lays stress on its “constructive” effects. He implies that it can be valued as a medium through which the widely-esteemed classic works have the chance to survive. In addition, he states that “popular literature reflects and gives voice to the cultural needs of many people”.

Based upon the assessments of Saricks (2009) and Gelder (2004), the basic characteristics of both fields are identified in the following table:

Literary Fiction	Popular Fiction
fiction of ideas	fiction of emotion
character-centered	plot-oriented
intense formal artistry	weak formal artistry
autonomous	heteronomous
thought-provoking	entertaining
related to art	related to industry and entertainment

high cultural production	low cultural production
requires slow, careful, deep reading	requires fast reading, at leisure
creativity and originality	production and sheer hard work
Dull	sensuous
complexity	simplicity
restrained, discrete	absorbed
connected to life / life-enhancing	removed from life / escapist
all experience	pure ideology
fills the mind up	vacates the mind
a motivated reader	a distracted consumer
critical reader	uncritical reader
unconventional	conservative
singular	generic
academic context	commercial context
small-scale	large-scale
elitist	universal
restricted production	excessive, exaggerated

Table 3.1. Literary fiction vs. popular fiction

3.4. Bestseller

Bloom (2002) particularly focuses on the bestseller or best-selling fiction under the umbrella term “popular literature” which is akin to the “popular fiction”. She indicates that popular literature “covers a wide range of ideological (especially sociological, political, and aesthetic) areas of which the bestseller is only one acute example” (p. 17). In her view, popular literature, a “perceptual arena” which is in a strong interaction with scientific fields like sociology and politics, incorporates bestsellers (p. 17). Due to this extensiveness, it cannot be restricted with the reported sales figures or bestsellerdom. From a theoretical perspective, she views bestseller as comprising books which are “sold in the most units (books in a given price range) to the most people over a set period of time” (p. 6). She purports that bestsellers only become popular for a limited duration and are consumed at once. Besides, she maintains that it is inevitable for scholars to handle the bestsellers as isolated from culture since they are closely related to the customs of popular culture. Even if the primary purpose of publishing bestsellers is to achieve high circulation, she acknowledges that they can be utilized as a way of reviving important literary works in a new form. Furthermore, literary fiction may well enter the bestseller lists, a case which explains why a bestseller is not necessarily classified as popular fiction. Gelder draws an analogy between popular fiction and bestseller in the same way. However, he opts for using the term popular fiction which he characterizes as a “singular and definitive category”

instead of the relatively unsettled notion of ‘bestseller’ (Gelder, 2004: 3). According to him, (popular) literature involves acclaimed literary works such as those of James Joyce, D.H. Lawrence etc. which may or may not become a “super-seller”.

Botting (1996) refers to two functions which are attributed to the bestsellers. The predominant one is, as the term itself reveals, “commercial” and the other is “ideological” which serves either to protect or modify the established system, the first one being far more probable (Glover and McCracken, 2012: 163). He points to the complexity of popular fiction and bestseller by deeming them as “imaginary form[s] that can be protected onto and expressed out of a given set of cultural, aesthetic, social and ideological factors” (p. 165). Even so, negative implications of being a best-seller prevail particularly when it is compared to the seriousness of literary fiction (p. 169). Besides, it is argued that bestsellers subvert the recognized genre categories since they usually incorporate a mixture of more than one genre (Schneider-Mayerson, 2010: 31). In this case, they take precedence over the issue of genre which is later re-established by the intervention of popular fiction.

McCracken (1998) defines the bestseller as “the most familiar kind of popular fiction” (p. 20). To him, it is a novel concept which emerged towards the end of eighteenth century as a natural outcome of the socio-economic reforms. He maintains that “the term (...) usually describes high sales in the short term rather than enduring popularity” (p. 22). Therefore, bestsellerdom does not give clues about the true character of the text since it is concerned with numbers. In order to highlight what the text aims to achieve, one needs to investigate the ‘logics and practices’ of popular fiction and, above all, the “cultural processes” that it goes through. In that vein, McCracken (2007) puts forward that “as ephemeral, transient—in short, throwaway—texts, popular fictions are in some ways the best registers of cultural and social change” (p. 222).

CHAPTER 4: *THE HUNGER GAMES TRILOGY*

4.1. Genre: *The Hunger Games* as Dystopian Fiction

The Hunger Games trilogy can be evaluated as a good sample of cultural, historical and political type of popular fiction. It is particularly categorized as YA fiction or YA literature which addresses the readers from age 14 to 21. Besides, there is often some sort of romance in YA fiction as in the case of Katniss and Peeta, or Katniss and Gale (Henthorne, 2012: 31). However, there is controversy over which sub-genre the text belongs to. As a matter of fact, it is impossible to handle it under a single category as it contains multiple elements which can be associated with science fiction, fantasy or both at the same time. Although most critics agree that the novels belong to the category of science fiction, it can be seen that science is not the prevailing issue in the text. According to Henthorne, Collins's use of science and technology contributes to the futuristic atmosphere of the novel; nevertheless, they are not the essential issues on which the novel is grounded. Therefore, instead of confining the trilogy to a specific genre, it would be appropriate to analyse it from a broader perspective. Under the title of science fiction, there are various sub-categories among which "dystopia" describes best the fictive world of *The Hunger Games*. Henthorne clarifies the generic nature of the novel with these sentences:

(...) it is young adult fiction that addresses themes usually reserved for adults; a science fiction novel that is largely unconcerned with science and technology; a dystopian fiction that ends hopefully, at least on a societal level; a survivor story in which the survivor never fully recovers; and a Bildungsroman in which the protagonist regresses as much as she progresses (Henthorne, 2012: 30).

Dystopian fiction is believed to gain reputation following the events of September 11, 2001 (Clemente, 2012). Henthorne (2012) argues that *The Hunger Games* trilogy bears the traces of terrorism and its effects on the American society (p. 121). He suggests that "many of the things that happen in District 13 as a result of their ongoing crisis reflect things that were happening in the United States after the September 11th attacks, namely extra-judicial arrests and detainments, cruel and unusual punishment, indifference to civilian deaths, and the manipulation of events for political reasons" (p. 121). War is obviously one of the primary subjects of this genre. The Vietnam War as Collins herself mentions and the Cold War as Pavlik (2012) states evidently have a role in the invention of the story. Furthermore, Hanlon (2012) associates the situation of the devastated District 12 and its people with the dramatic

scenes after World War II whereas, in his view, the corpses that Katniss finds in her district after the bombing may bring to mind the Holocaust and the Soviet Union.

Wilkinson (2010) indicates that “dystopian novels exaggerate contemporary society and its problems by magnifying social problems and putting teens into a fictional ‘what-if’ scenario” (p. 1). It is interesting that, despite the prevailing pessimism in these texts, there is always a hero/heroine thanks to whom the reader never loses hope. In addition, dystopias mainly focus on political issues within the framework of an imaginary world. By creating this horrific world, the author addresses and mostly criticizes the ills of the society. Panem is displayed as a split society which has the Capitol living in luxury on the one side, and the downtrodden districts on the other. The nation is ruled by a totalitarian government in which the class inequity is taken for granted. Clemente (2012) examines the political and economic implications of the text and advocates that it draws the reader’s attention to the present conditions. He further points to the similarities between Panem and ancient Rome in terms of administration and entertainment.

The historical allusions in the text are also important indicators of its dystopian side. For example, the plot revolving around the fictional event called “Hunger Games” could be seen as a representation of gladiatorial games in ancient Rome and may well remind us the characters of classical mythology (Trites, 2014: 15-28). In fact, Collins (2008) benefits from history and a range of literary sources to create her own dystopia. For instance, such PNs as Titus, Lavinia, Portia, Flavius, Octavia and Claudius are taken from classical literary works together with their implied meanings (see *Julius Caesar*, Shakespeare, 1599). They may also bring to mind the characters of Greek mythology usually ending with the suffix ‘-us’. In addition, the totalitarian state, violence and punishments, the existence of a hero(ine) and the wide gap between the Capitol and districts in terms of socio-economic conditions are the common themes of dystopian novels as in the case of *1984* by George Orwell (1949).

Dystopian fictions are basically concerned with the problems of the cultural context they are produced in. As well as classical and historical references, allusions to the popular culture are utilized by the author so as to build the dystopian world of Panem (Wright, 2012: 1615-1616). Television and reality shows contribute to the manipulation of people by spreading fear. The Games are televised so as to remind the districts of the Capitol’s power. According to the common belief, mass media is used to show how American society is controlled by artificial programmes. In addition, the elements of popular culture like the exaggerated use

of luxury and advertising can well be interpreted as the signs of American consumerism (Hanlon, 2012: 920-921). In an interview, Collins talks about her childhood memory of watching the war in Vietnam on television as if it was not real. She criticizes the indifference of the society by asserting that “we’re all getting a little desensitized to the images on our televisions” (Margolis, 2008).

4.2. The Author’s Biography

Suzanne Collins was born on August 1962 in Hartford, Connecticut, US. She graduated from high school at the Alabama School of the Fine Arts. She studied theatre and communications at Indiana University. After that, she earned a master’s degree in Fine Arts at New York University. She worked as freelancer on the animated series called *Wow! Wow! Wubbzy!* which was televised for preschool children. She also worked as a scriptwriter and a novelist who is known for *The Underland Chronicles* —Gregor Series and *The Hunger Games* trilogy. *The Underland Chronicles* composing of five epic fantasy novels were written for a younger audience when compared to *The Hunger Games* trilogy which is regarded as YA fiction. As a matter of fact, she gained reputation upon the publication of *The Hunger Games* trilogy—*The Hunger Games*, *Catching Fire*, *Mockingjay*—all of which became international bestsellers.

The Hunger Games trilogy is largely based on Collins’s life experiences. One of the issues that inspired her was warfare. When she was six years old, her father was deployed as Air Force officer in Vietnam war. She also witnessed the invasion of Iraq which had a great influence on her. In an interview, she explains the origin of Katniss’s story with these words: “One night, I was lying in bed, and I was channel surfing between reality TV programs and actual war coverage. On one channel, there’s a group of young people competing for I don’t even know; and on the next, there’s a group of young people fighting in an actual war. I was really tired, and the lines between these stories started to blur in a very unsettling way” (Margolis, 2008). In her preface to the first book, she also highlights how ancient Rome impressed her with the gladiatorial games. Furthermore, she indicates that *The Hunger Games* has its roots in mythology, especially the myth of Theseus which she had the chance to read at the age of eight. The first book of *The Hunger Games* trilogy with the same name was released in 2008. With the success of the first book, she decided to complete the series with two more books. *Catching Fire*, the second book of the trilogy, was published in 2009. One year later, the story was finalised with *Mockingjay* which became a New York Times

bestseller as well. The books were translated into more than 50 languages and they were also turned into screenplay ending up as blockbusters.

4.3. Summary of the Trilogy

The plot revolves around the 16-year-old protagonist Katniss Everdeen who is the heroine resolving the conflicts in the end. She lives in the dystopian nation of Panem which is presented as the futuristic North America. Panem is introduced to the reader as having 13 districts and the Capitol which is the ruling centre of the country. District 13 is believed to be destroyed by the Capitol after its people rebel during the Dark Days and it remains a mystery in the first two books. Each district is occupied with a special branch of industry such as coal, electricity, technology, transportation and textile. However, as their sources are controlled by the Capitol headed by President Coriolanus Snow, the inhabitants of the districts have to survive under harsh conditions. On the other hand, the Capitol people lead a prosperous and joyful life by taking advantage of this situation. The deprivation of the districts makes them a source of entertainment for the Capitol which arranges the Hunger Games annually. Two representatives called “tributes” –one boy and one girl– are chosen from each district to fight to the death in an artificial battlefield. At the end of the games, the one who survives gains food and shelter. Moreover, the Capitol uses the games as a means of threat which is designed to dissuade the districts from any revolt.

In the first book, *The Hunger Games*, the reader is introduced to the main characters: Katniss, Peeta and Gale. Katniss lives in District 12 and makes a living by hunting with her friend Gale. Peeta is a baker’s son and an important figure for Katniss’s struggle both in real life and in the arena. In this book, the reader witnesses the *Seventy-Fourth Hunger Games*. The story begins with the *reaping* which is the selection of the tributes for the Games. At first, Katniss’s sister, Prim, is selected as the female tribute while Peeta becomes the male tribute from District 12. However, Katniss volunteers to replace her sister as she is very young and fragile. Katniss and Peeta are taken to the Remake Centre in Capitol for the pre-game activities. They are dressed by the stylists, given chance to practice different skills in the Training Centre and prepared for the obstacles in the arena. Haymitch Abernathy, the ex-winner of the games and the mentor of the tributes from District 12, projects a romantic relationship between Katniss and Peeta in order to receive the support of the audience as well as that of the sponsors. After the games officially begin and the tributes are thrown into the arena, Katniss confronts great difficulties. Nevertheless, she manages to outrun the

Career tributes, venomous bees and a huge fire. She chooses to fight on her own until she realises Peeta's good intentions and understands that they need each other in order to win. When they succeed to make it to the finals, they face the reality that one of them has to kill the other for the Games to end. Nevertheless, as neither of them gets the guts, Katniss encourages Peeta to commit suicide by swallowing a handful of poisonous berries with her. Then, the gamemakers desperately announce both as winners of the seventy-fourth Hunger Games.

In *Catching Fire*, Katniss and Peeta attend the post-game ceremonies during which they appear before the cameras. President Snow is not pleased with the results because their attempt to commit suicide is construed as a revolt. As a result of their act, uprisings break out in the districts annoying President Snow even further. He asks Katniss to persuade him about her love for Peeta; otherwise, she has to suffer the consequences of cheating the President. Scared of losing her loved ones, Katniss decides to play lovers with Peeta more convincingly and marries him. They participate in the Victory Tour and visit all the districts to calm the wrathful crowds. Contrary to Snow's expectations, the revolt gets out of control. As a result, he comes up with a plan to give an end to the uneasiness in the society. When the time for the seventy-fifth Hunger Games called "Quarter Quell" comes, the tributes are declared to be chosen from the victors of the previous Games. In this way, Katniss is forced to return to the arena as the only female victor of District 12. Peeta, who volunteers to take Haymitch's place, solely aims to save Katniss's life by fighting in the arena beside her. This time, they both accept Haymitch's request to form alliances with other victors to gain more power. However, they are unaware that this alliance has already been planned with the support of long-lost District 13 and that Katniss is, in fact, chosen as the symbol of the rebellion. At the end of the book, Katniss shoots an arrow to the force field in the arena. The seventy-fifth Hunger Games ends; however, this results in the destruction of District 12 by the Capitol.

Mockingjay is the last book of the trilogy in which District 13 reappears as the new power against the Capitol. Katniss and her friends are rescued from the arena, but Peeta is taken hostage by the Capitol. Katniss, with her family who manages to escape from District 12, begins her new life in an underground place built by District 13. On the other hand, Peeta is exposed to a type of fear conditioning by being injected extreme doses of tracker jacker venom. Upon his appearance on television, Katniss realises that the Capitol uses him to take

revenge on her. The President of District 13, Alma Coin, asks Katniss to be the face of the rebellion. Katniss becomes the Mockingjay who acts as a leader in the battlefield and whose actions are televised to organize the rebels. In response to this defiance, the Capitol attacks and bombs the underground district for it shows up as a threat to the welfare of the nation. Besides, it continues to mistreat Peeta through physical and mental torture. Then, a team from District 13 is assigned the task of rescuing Peeta but, due to the fear conditioning, he is not the same boy who is in love with Katniss. On the contrary, he tries to kill her at every opportunity. Katniss blames President Snow for what happens to Peeta and decides to kill him. During the combat with the Capitol forces, Katniss's sister dies in an explosion together with many other children. Snow is finally captured and sentenced to death but, surprisingly, he reveals that the trap has been set by President Coin causing Prim's death. On the day of Snow's execution, Katniss shoots her arrow towards Coin instead of him. In the end, the nation of Panem once again becomes a peaceful place where she and Peeta live happily with their children.

CHAPTER 5: THE CASE STUDY: ANALYSIS OF CULTURE-SPECIFIC ITEMS

5.1. Selection of the fictive CSIs

The problem of how to sort through CSIs in a text has been handled from different perspectives. In this regard, Brasiené's table in which she compares different categorizations of CSIs by Pizzuto, Baker, Newmark, Chesterman, Fawcett and Davies in an attempt to draw analogies can be applied as a useful source (Brasiené, 2013: 77-78). Aixelá (1996) addresses the predicament of identifying CSIs as distinct from non-cultural words on the grounds that "in a language *everything* is culturally produced" (p. 57). This approach together with those of the scholars such as Newmark and Baker arises from the cultural gap between living societies. To be more precise, the problem of translating culture-related terms is generally considered within the limits of existing differences between cultures. For example, CSIs related to the rituals of worship vary from religion to religion, more or less; however, there is a general consensus that they are explicable to the degree that the translator is acquainted with the target culture. Nevertheless, in our case study which focuses on *The Hunger Games* trilogy, the cultural gap stems from the fictional world which is intentionally created by the author. In this regard, the translator has a two-fold problem to be solved: recognising the CSI which does not exist in real world and finding an equivalent, or in some cases, a neologism.

For this reason, the CSIs in this study are specified as "fictive" with reference to van Dijk's (2012) study. In *Merriam-Webster*, "fictive" is defined as "of, relating to, or capable of imaginative creation". It can easily be adapted to the CSIs of the dystopian country of *Panem* which describe an unreal future society. According to van Dijk, this imaginary world has a "distinct culture" which is merely pertains to the text itself. Besides, she chooses the fictive CSIs from the analysed source texts in line with Aixelá's categorization of PNs and common expressions which he defines as "the world of objects, institutions, habits and opinions restricted to each culture and that cannot be included in the field of proper names" (Aixelá, 1997: 59). In Aixelá's terms, these classes represent "the most archetypal situations" faced by the translators. Similarly, in her thesis on the "literary translation of culture-specific items", Brasiené (2013) groups CSIs using this division. Although PNs are explained in detail as being conventional and loaded by Aixelá, common expressions remain a vague

concept which makes a clear-cut identification difficult. Thus, Brasienè opts for using an eclectic method for the subdivision of common expressions.

In *The Hunger Games*, where the seventy-fourth games are held, the reader witnesses the *tributes'* preparation process for the games. The author illustrates how they are chosen district by district which is called *reaping* and taken to the Capitol where they go through a number of stages ranging from clothing to training. In the arena, the *gamemakers* and the technology used both in the construction of the arena and the implementation of the game come into play. In *Catching Fire*, the reader is engaged in post-game activities which include the *Victory Banquet* and *Victory Tour*. In addition, the *Seventy-Fifth Hunger Games* called *Quarter Quell* is played in the second half of the book. This time, the old victors and the strategies they follow during the game occupy the reader's interest. Finally, in the first half of *Mockingjay*, there is the reappearance of District 13 and its presentation to the reader with its administrators, regulations, technological resources and division of labour. This new district brings along some neologisms such as *communicuff*, *pod* and *hijacking*. Towards the end, Panem goes to war with the Capitol. Thus, CSIs used in this book mainly identify high-tech equipments, fantastic creatures and war strategies.

As Eggen (2016) indicates, it would be misleading to assert that all the fictive CSIs are neologisms for the reader (p. 17). In fact, the author mostly recreates what the reader already knows for the sake of the fictive world that the story revolves around. This is usually conducted by the author's combining familiar words so as to invent a unique item. For example, the words *Hunger* and *Games* are ironically adjoined by the author to create an imaginary game on which the fictional context is built. It seems that the whole political framework of the novel lies beneath their juxtaposition. Thanks to this new concept, the societies of *Panem* and *the Capitol* are established. While *Hunger* symbolizes the deprivation of the people of *Panem*, *Games* reveals how *Capitol* man lives a prosperous and luxurious life. Therefore, the main concerns of two societies are different: those in *Panem* chase food to survive whereas the *Capitol* man is only engaged with entertainment to feed themselves on. Throughout the three novels, the reader can come across CSIs which are combined in this way. The items such as *gamemakers*, *skill stations*, *death recap*, *Victory Banquet*, *Quarter Quell*, *peacekeeper*, *hoverplane*, *mockingjay*, etc. may sound familiar; however, they hardly make sense outside the state of *Panem*.

Moreover, Collins alternatively uses the existing words in such an unconventional way that they gain a new and figurative meaning. For example, feast literally refers to “an elaborate and usually abundant meal often accompanied by a ceremony or entertainment”. In the first book, the reader encounters a feast which is prepared to bring the tributes together and make them kill each other during the games. Similarly, the sponsors who are gambling on the potential survivor of the game, send gifts to the tributes not for advertising purposes, but for entertaining themselves. In addition, the concepts such as *mentor*, *reaping*, *hijacking* and *tesserae* tear down the perceptions of the reader and altogether create a new world in their minds.

In our case study, the selected CSIs correspond to Aixelá's (1996) classification in a broad sense. However, there are a few differences which need to be mentioned. The first one is that the common expressions are grouped under four categories which are unique to the text under scrutiny: *CSIs related to the Hunger Games*, *CSIs related to Panem society*, *place names* and *invented animals and plants*. All of these categories include common expressions as well as PNs. Secondly, in the present study, common expressions are not necessarily handled as the negation of PNs as Aixelá indicates. To be obvious, the fact that a CSI is not labelled as a PN does not imply that it is a common expression. Instead, in this case study, a CSI with the first letter in capital is categorized as a PN on condition that it is not located in one of the previous categories. Therefore, the fifth category in which PNs are examined closely under the subheadings of *names and nicknames* and *allusive PNs* is treated separately. As regards the last distinctive feature of the method of selection, both the PNs and common expressions are composed of fictive CSIs. Rather than including all the items that have cultural implications, it seems more appropriate to benefit from van Dijk's (2012) “fictive CSIs” due to the dystopian nature of the trilogy.

As the first step of the analysis, the source text was investigated in the light of five categories of CSIs. The items were chosen both at word and phrase level according to their fictional properties. Some of the detected CSIs were associated with two or more categories. In order to clarify the distinctions between them, the categorizations were elaborated as much as possible. In this way, it was aimed to minimize the complexities that may arise from placements of the CSIs. For example, all of the place names either belong to the category of *CSIs related to the Hunger Games* or *CSIs related to Panem society* and some belong to even both. In such cases, as the *place names* is a more specific category, they are not included

in the others once again. Moreover, some place names could be evaluated under the category of PNs or vice versa. However, in this study, if the CSIs fit into one of the first four categories, they are not included within the category of PNs. In order to elucidate the selection and categorization processes of CSIs, each category is explained below:

5.1.1. CSIs related to the *Hunger Games*:

The story of the novel is rooted in an imaginary event called ‘Hunger Games’. This category may include words related to the system of the game, materials and setting. In fact, it corresponds to the category of *social culture* implying work and leisure activities suggested by Newmark (1988b: 98). It is associated with festivals, games and sports activities. Gambier (2004), on the other hand, refers to them as *sports* (p. 160) while Espindola and Vasconcellos (2006) deals with them as *forms of entertainment* (pp. 49-50). In the source texts, the activities which are conducted before, during or after the games are included in this category. Additionally, all of the above-mentioned labels can be adapted to this category.

In the trilogy, 37 CSIs related to the *Hunger Games* have been detected. These items are associated with the design, rules, players, weapons, fields and broadcast of the *Seventy-Fourth Hunger Games* as well as the *Quarter Quell*. The first book in which the *Seventy-Fourth Hunger Games* is held has 28 CSIs, more than the other two books. In *Catching Fire*, 23 CSIs have been extracted thanks to the *Quarter Quell*. *Mockingjay* has just one CSI *chink* which was already located in the first book but translated with a slight difference. The majority of the items in this category are “non-invented” words (Eggen, p.17). *Token*, *daily report*, *review board*, *reaping*, *tributes*, *gifts*, *Victor’s Circle* and *recap* are just a few of the examples. The reader needs to understand the logic of the games to be able to reach the implicit meaning of these CSIs. Besides, some of the CSIs in this category require a detailed analysis in terms of allusive meaning. As Collins has been greatly inspired by the Roman gladiatorial games, one can see the reflections of them in such terms as *arena*, *tributes*, *feast* and *sponsors*.

5.1.2. CSIs related to *Panem* society:

This group of CSIs point to the Newmark’s (1988b) category of *material culture* which involves food, clothes, housing, transport and communication (p. 103). Furthermore, it can be associated with his category of *organizations, customs, ideas* including political, social, legal, religious and artistic traditions and ideas. Since *Panem* is a fictional society, it has a unique structure and its own regulations. In *Mockingjay*, the origin of the name is unveiled

by a reference to *panem et circenses* which means “bread and circuses” in ancient Rome. In the trilogy, 33 CSIs belonging to *Panem* society fit in this category. This time *Mockingjay* holds the vast majority of the items due to the reappearance of District 13. This underground state has its own formal procedures, management units, technology, weaponry, housing and transportation. Therefore, new compounds such as *tracker anklets*, *Bunker Protocol*, *Mockingjay Deal* and *Simulated Street Combat (S.S.C.)* as well as neologisms like *hoverplanes*, *communicuff* and *propos* come to the fore. Moreover, in *The Hunger Games* and *Catching Fire*, the socio-political structure of *Panem* society manifests itself through expressions such as *peacekeeper*, *tesserae*, *The Dark Days*, *The Treaty of Treason*, *Harvest Festival* and so on.

5.1.3. Place names:

Places play an important role in dystopias as they are symbolically crucial in the construction of a futuristic world. Howard (2009) handles them under the category of *geographical and celestial* PNs (p. 1). However, in this paper, the analysis will apply to both proper and common nouns. Besides, celestial PNs can be ignored within the context of *The Hunger Games*. In total, 33 CSIs have been noted as place names throughout the trilogy. It is obvious that place names are of great value as they contribute to the setting of the story. The *Capitol*, *Panem*, the districts, the arena, *the Meadow* and *Victor's Village* epitomize just a few of the major places where the events unfold. *District 13* is where the revolts first break out and the oppositions against the capitalist system rise. Katniss and Peeta, the inhabitants of *District 12 (Seam)*, become the faces of the rebellion with their suicide attempt in the final of *Hunger Games*. In addition to that, Katniss's piercing the force field in the *Quarter Quell* causes the destruction of *District 12* by the *Capitol*. In the third book, while a team from *District 13* called *Star Squad* undertakes the mission of overthrowing the *Capitol*, *Capitol's* army is engaged with chasing the rebels. During the fight, *Star Squad* is exposed to different kinds of *pods* which are specifically arranged barriers to block the entrance of the rebels to the *Capitol*.

One can rightly argue that some of the CSIs in this group could also be counted as items related to either the *Hunger Games* or *Panem* society. Besides, there might be a tendency to group most of them as PNs because they are used to name the special sections, each of which serves a specific mission. To illustrate, *Hob* is a place of trading, *Remake Centre* is where the tributes go through a physical revolution and *Games Headquarters* is used as the centre

of games where critical decisions and moves are made. Nevertheless, it seems logical to treat place names as a separate category since all the CSIs in this group signify a fictive place no matter how familiar they appear. Besides, it is difficult to envisage the neologisms such as *Cornucopia* and *Appalachia* without being aware of their label as a place name. Similarly, *Beauty Base Zero*, *the Block*, *the Transfer*, *Collective*, *Airborne Division* and *Production* may sound strange to the reader in the first instance. Thus, it would be easier to determine the limits and functions of these CSIs by labelling them as place names.

5.1.4. Invented animals and plants:

These items are partly related to the *ecology* of Newmark (1988b: 103). The denotation used by Howard (2009) for this category is *given or pet names of animals* although it does not bear a strong resemblance (p. 1). In this framework, only the names of fantastic animals and plants which are the manifestations of author's imagination are examined. For example, *jabberjays* are portrayed as the genetically mutated creatures invented by the *Capitol*. They have the unique ability of imitating human voices to the highest degree. Later, their mating with the female mockingbirds gives rise to a new type of species called *mockingjay*. As Katniss utters in *Catching Fire*, "a mockingjay is a creature the Capitol never intended to exist" (p. 45). This quality makes it the symbol of the rebel, which explains why the third book of the trilogy is named after it. The golden pin with the bird's image on it becomes Katniss's token in the games and her nickname during the mission. Similarly, the author introduces the tracker jackers, wolf and monkey mutts as well as a number of invented animals and plant grouped as CSIs which totally amount to 9.

5.1.5. Proper names (PNs)

Based on Davies's (2003) assumption that "not all proper names need be considered as CSIs", it can be put forward that, in this study, some of the PNs can be regarded as culture-specific while a small percentage cannot (p. 71). For example, all the *names and nicknames* belong to the dystopian world of the text whereas the connotations of allusive PNs may vary from culture to culture. For this reason, it is fair to state that the categorization of PNs coincides with Aixelá's (1996) "conventional" proper nouns which have no meaning of themselves and "loaded" proper nouns which consist of literary names and nicknames, fictional and non-fictional names "around which certain historical or cultural associations have accrued in the context of a particular culture" (p. 59). In order to distinguish words with allusions, PNs are divided into two groups: (i) names and nicknames, (ii) allusive PNs. In

this study, only Howard's (2009) first two categories seem relevant for the taxonomy of PNs while the others are already included in the first four categories.

5.1.5.1. Names and nicknames:

Under this category which corresponds to Aixelá's "conventional" PNs, names and nicknames of a specific person or thing without any particular connotation are examined. Fernandes (2006) defines personal names as "dense signifiers in the sense that they may contain in themselves clues about the destiny of a character or indications of the way the storyline might develop" (p. 46). He lays emphasis on the functional aspect of names in literary texts by focusing on children's fantasy literature (pp. 44-57). He maintains the functionalist perspective of Nord who characterizes names as "the word(s) whose main function is/are to identify, for instance, an individual person, animal, place, or thing" (Nord, 2003: 183). Rather than using the term *proper nouns*, he suggests the hypernym *names* which is acknowledged to subsume *common nouns* in some cases alongside the *proper nouns*.

Besides, his category of *names* is largely composed of literary names, either conventional or loaded (Hermans, 1988: 13). In his article, these classes are replaced by three types of "meanings" that qualify names: semantic, semiotic and sound symbolic. As for the function of personel names with a semantic meaning, he puts forward that they mainly involve the type of names which provide insight into the characters' world and impact. Eggen, in her study, forms the category of *first names and nicknames* based on Fernandes's (2006) semantically loaded names which give clues about the function of the word. The second category is related to the connotational meaning of names with respect to gender, class, nationality, intertextuality, mythology, etc. (p. 46). In that vein, this nomenclature appears to be compatible with the *names and nicknames* and *allusive PNs* of the trilogy under scrutiny.

The number of the detected PNs in this category is 77. Among them, there are 11 nicknames, 64 first names with or without a surname and 2 PNs which are the names given to a poem, *The Hanging Tree*, and a game, *Crazy Cat*. The nicknames are respectively *Prim* for *Primrose*, *Catnip* for *Katniss*, *Foxface* for a female tribute from District 5, *Goat Man* for an old man who owes a small herd of goats, *Fire Girl* for *Katniss*, *The Morphlings* for the two tributes from District 6, *Nuts and Volts* for *Wiress* and *Beetee* from District 3, *Avox* for the punished and mutilated traitors and the *Nut* for a mountain. There are also *Greasy Sae* and

Tigris which could be handled from both perspectives: either being the real names or nicknames. Regarding them, the author seems to leave it to the reader to make a choice. *Greasy Sae* is mentioned as an old woman who sells hot soup at the black market and who is known for fabricating variations of food. Tezcan, both being the reader and the translator of the St, treats *Greasy Sae* as a nickname by replacing the word *Greasy* with its Turkish counterpart *Yağlı* whereas she opts for keeping *Tigris* as it is.

Moreover, those who are familiar with the geographical structure of the United States of America can easily recognize the names of places such as *Vick* (a town in Texas), (*Finnick*) *Odair* (close to Adair, a town in Iowa), *Alma* (*Coin*) (a town in Colorado), *Madge* (a settlement in the state of Wisconsin), *Hawthorne*, *York*, and *Lyme* which are the names of towns in different regions in the USA. It can be suggested that Collins has some real life experiences regarding these places; therefore, she makes use of them on purpose. Besides, she might have the intention of reflecting American culture in her fictional state of Panem which is associated with North America. In addition to them, most of the names clearly indicate the physical, personal or occupational traits of their owners as well as the characteristic features of the districts they come from. For example, names such as *Katniss*, *Primrose*, *Gale*, *Buttercup* and *Annie* are floral names which can well be interpreted as symbolising purity and innocence. Beetee's fellow tribute Wiress connotes "wires" which have always intrigued Beetee who brings the end of *Seventy-Fifth Hunger Games* thanks to them. Furthermore, *Snow* of *President Coriolanus Snow* and his white rose as a symbol of power seems to be interconnected. *Effie Trinket*'s absurd appearance and later her falling from grace obviously befit her surname, *Trinket*³, which refer to a flamboyant but worthless ornament. Other given names such as *Twill*, *Bonnie*, *Pollux*, *Tax*, *Gloss*, *Cashmere*, *Glimmer*, *Seeder* and *Marvel* all have a lexical meaning even though it remains to be discovered whether those meanings are directly associated with the characters in question.

5.1.5.2. Allusive PNs:

This group of PNs has been determined according to the literary and cultural value that they gain in relation to a certain text, culture or history. Odlöw (2015) particularly focuses on allusive character names in *The Hunger Games* trilogy in an attempt to elucidate Collins's intentions. She confines her study with names which involve classical allusion(s); as a result,

³ A small ornament or item of jewellery that is of little value. Online dictionary. Retrieved March 16, 2017 from <https://en.oxforddictionaries.com/definition/trinket>.

she locates 20 allusive PNs which she characterizes as either “salient” or “ambiguous” according to the perspicuity of the reference. In this study, there are totally 22 names detected in this group. Most of them are used to allude to the characters from classical literary works like those of Shakespeare’s. Other names have their origins in a range of sources such as Greek mythology, the Roman Empire and historical figures. *Panem* is the only allusive PN which does not identify a character, but a place. Its allusiveness stems from the old saying *panem et circenses* which means “bread and circuses” in Latin (Collins, *Mockingjay*, 2010: 249). It is highly probable that the detected allusive PNs have more than one source of origin; therefore, it seems hard to uncover all the references in this study. Furthermore, instead of tracing their historical or literary background, here the purpose is to introduce the findings of the previous studies so as to illuminate the intertextual relations from different points of view.

To illustrate names with historical allusions, *Fulvia* and *Octavia* can be addressed as the names of Mark Antony’s –a Roman politician– wives which can also be encountered in Plutarch’s *Life of Antonius*. Even Plutarch’s name, which is the modified form of Lucius Mestrius Plutarchus, is revived in that of head gamemaker *Plutarch Heavensbee*. Besides, in his work *The Lives of the Noble Grecians and Romans Caesar*, one can read the biographies of some historical figures such as *Coriolanus*, *Romulus* and *Cato* which are also encountered as character names in the trilogy. Other names related to historical figures are *Seneca Crane* recalling the philosopher Seneca who committed suicide (Odlöw, 2015: 15), *Coriolanus Snow* recalling the tyrant Roman General Caius Marcius Coriolanus (Odlöw, 2015: 9), *Dr. Aurelius*, recalling the name of the emperor Marcus Aurelius who ruled Rome from 161–180 AD and wrote a book on meditations. *Claudius Templesmith* is another allusive PN which is put forward as evoking the Roman emperor, *Tiberius Cladius* as well as Hamlet’s uncle in Shakespeare’s *Hamlet* (1599-1601). Similarly, the trilogy includes names referring to classical mythology such as the twin brothers *Castor* and *Pollux* whose names are taken from the stars constituting the constellation Gemini. Speaking of mythology, *Theseus* is probably the most inspiring character for Collins’s creation of *Katniss Everdeen*, as the valour of Theseus in the myth of *Theseus and the Minotaur* resembles Katniss’s fight for freedom in many aspects.

Moreover, some of the names could be associated with Shakespeare’s works although they might have their origins elsewhere, i.e. historical persons. For example, *Cressida* (*Troilus*

and *Cressida*), *Titus* and *Lavinia* (*Titus Andronicus*). The fictional name *Caesar* saliently refers to the dictator Julius Caesar of Rome in the name of whom a tragedy is indited by Shakespeare. Caesar Flickermann in the trilogy hosts a TV programme featuring the Hunger Games. He acts as a key figure used in the manipulation of the crowds, which could be associated with the dictatorship of Julius Caesar. In addition to *Caesar*, several names (*Brutus*, *Portia*, *Cinna*, *Flavius*) can also be traced back to the tragedy *Julius Caesar*.

5.2. Analysis of the Translation Strategies

5.2.1. Translation strategies for CSIs

5.2.1.1. Calque

“Calque” or “loan translation” is a special kind of borrowing where the SL expression or structure is translated literally. In order to distinguish it from literal translation, word-for-word translations which sound new or unfamiliar to the target reader and which gain meaning within the context are accepted as “calque”. Hervey and Higgins (1992) define calque as “an expression that consists of TL words and respects TL syntax, but is unidiomatic in the TL because it is modelled on the structure of a SL expression” (p. 33). Moreover, it is identified by Pedersen (2007) as “the result of stringent literal translation that may appear exotic to the TT audience” (p. 136). As Nord (2003) states, calques “preserve their semantic strangeness but lose their foreign look” (p. 194). This strategy has been embraced by different translation theorists as a solution type. For example, Ivir (1987) discusses that literal translation, which he alternatively names “calque”, refers to word-for-word translation and it is the most extensively used strategy. Mailhac (1996), likewise, handles literal translation as having the same meaning as calque and Newmark similarly addresses calque as “the literal translation of common collocations, names of organizations, the components of compounds (e.g. ‘superman’, *Übermensch*) and perhaps phrases” which he names “through-translation”. It is important to indicate here that none of these scholars make a clear-cut distinction between calque and literal translation as their overlapping is inevitable. Thus, the intention is to make an optimal decision regarding their status, which is also applied in this study. In this paper, they are handled as separate categories in order to highlight the fictive nature of the items which either sound strange or lose their meaning in the translation.

Vinay and Darbelnet (1995) address two types of calques:

1) a lexical calque, i.e. a calque which respects the syntactic structure of the TL, whilst introducing a new mode of expression (Ex.: Compliments of the Season!: Compliments de la saison!)

2) a structural calque which introduces a new construction into the language (Ex.: Science-fiction: Science-fiction) (p. 32).

This division is not applied to the CSIs here; instead, both lexical and structural calques are aligned under the title of “calque”. In total, 27 calques have been detected throughout the analysed translations of CSIs which are listed below:

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
gamemakers	oyun kurucular	(1)
Career Tributes	Kariyer Haraçları	(1)
Victory Banquet	Zafer Ziyafeti	(1)
Victory Tour	Zafer Turu	(1)
pool of victors	galipler havuzu	(1)
edible-insect station	yenilebilir böcekler istasyonu	(1)
victors' circle	galipler çemberi	(1)
blood rain	kan yağmuru	(1)
Peacekeepers	Barış Muhafızları	(1)
The Treaty of Treason	İhanet Anlaşması	(1)
hollow day	sığ gün	(1)
force field	güç sahası	(1)
rebel base	isyan tabanı	(1)
18:00-Cat Adoration	18:00 Kediye Tapınma	(1)
tracker anklets	iz sürücü bileklikler	(1)
S.S.C., short for Simulated Street Combat	Temsili Sokak Mücadelesi'nin kısaltılmışı olan T.S.M.	(1)
Star Squad	Yıldız Mangası	(1)

disinformation team	yanlış bilgi ekibi	(1)
Mockingjy Deal	Alaycı Kuş Anlaşması	(1)
Justice Building	Adalet Binası	(1)
Remake Centre	Yeniden Yaratılma Merkezi	(1)
Games Headquarters	Oyunlar Genel Merkezi	(1)
Victor's Village	Galipler Köyü	(1)
The Peacekeeper's Headquarters	Barış Muhafızları'nın Karargahı	(1)
Beauty Base Zero	Güzellik Seviye Sıfır	(1)
hummingbird room	sinek kuşu odası	(1)
nightlock	gece kilidi	(1)

The translations in this category are the lexicalized forms of the ST items. Although the individual words may sound familiar, the newly-formed structures as well as the references of the items arouse the feeling that the reader encounters the concept for the first time. In fact, the TT items hardly make any sense at first sight unless they are considered as part of the context or in parallel with other texts of the same genre. To put it briefly, calques have been selected on condition that they bear an “exotic” quality. Nevertheless, there are still some items which can cause confusion. For example, even though *Adalet Binası* may sound familiar if the reader happens to associate it with the Turkish courthouse, it symbolizes a different place in the trilogy where the governmental issues are conducted. Besides, reaping activities are thoroughly carried out in this building, which reveals that injustice is more prevalent there unlike its name. Thus, it can be stated that *Adalet Binası* is a borrowing and evaluated as calque.

5.2.1.2. Literal translation

Newmark (1988b) treats literal translation differently from a number of other translation procedures. He deems literal translation as the most basic one “both in communicative and semantic translation” (p. 70). According to him, this procedure includes the translation of units such as words, groups, collocations, clauses and sentences (p. 69). Vinay and Darbelnet (1995) define literal, or word-for-word, translation as “the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL”. They maintain that “in

principle, a literal translation is a unique solution which is reversible and complete in itself” (pp. 33-34).

As compared to the procedure of “calque”, it can be said that literal translation requires grammatical loyalty to the ST item rather than borrowing a word to adapt it to the TT. Furthermore, Vinay and Darbelnet (1995) put forward that if the source and target languages belong to the same family, or preferably to the same culture, literal translation is probably the most appropriate choice to translate the ST item conveniently (p. 34).

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
entry	giriş	(2)
escort	refakatçi	(2)
tributes	haraç	(2)
token	hatıra	(2)
mentor	akıl hocası	(2)
gifts	armağanlar	(2)
prep team	hazırlık ekibi	(2)
head trainer	baş eğitmen	(2)
skill stations	beceri istasyonları	(2)
private sessions	özel oturumlar	(2)
review board	gözden geçirme komitesi	(2)
section (of the game)	bölge	(2)
feast	ziyafet	(2)
pre-arena events	arena öncesi olaylar	(2)
one month of our winnings	bir aylık kazancımız	(2)
The Dark Days	Karanlık Günler	(2)
Harvest Festival	Hasat Festivali	(2)
entry-level ranks	giriş seviyesinde rütbeler	(2)

18:00-Reflection	18:00 Düşünme	(2)
<i>communication units</i>	<i>iletişim birimleri</i>	(2)
national security assembly	milli güvenlik toplantısı	(2)
Level Five security drill	beşinci seviyede güvenlik tatbikatı	(2)
Bunker Protocol	SİĞINAK PROTOKOLÜ	(2)
Assignment Board	Görevlendirme Kurulu	(2)
pod	koza	(2)
The gunfire pod	Silahlı koza	(2)
The net pod	Ağlı koza	(2)
District	Mıntıka	(2)
Seam	Dikiş	(2)
Meadow	Çayır	(2)
Training Centre	Eğitim Merkezi	(2)
Communication Centre	İletişim Merkezi	(2)
Education Centre	Eğitim Merkezi	(2)
Special Defence	Özel Savunma	(2)
SPECIAL WEAPONRY	ÖZEL SİLAHLAR	(2)
Supply Station	Malzeme İstasyonu	(2)
guard stations	muhafız istasyonu	(2)
observation room	gözlem odası	(2)
Nut	Ceviz	(2)
tree rat	ağaç faresi	(2)

The rendering of CSIs in this category is compatible with word-for-word translation, especially in grammatical aspects. The method used here to distinguish literal translation from calque is, firstly, to analyse the novelty of the item for the reader and, if it is unique to the text and still sounds strange, it is categorized as calque. Secondly, single words such as *entry*, *escort*, *tribute*, *gifts*, *pod* etc. which are translated word-for-word are accepted as

literal translation. However, it would be necessary to note that this translation procedure brings about a semantic loss which requires some sort of explanation within the text. For example, *giriş* is the one-to-one translation of *entry*, yet it seems that its meaning as enrolling to be reaped for the games is not reflected properly. Similarly, *bölge* for the *section* of the game and *koza* for *pod* which refers to specially designed obstacles are rendered with their lexical meanings and, for this reason, remain insufficient to indicate what the original words might actually mean. On the other hand, there are phrases such as *skill stations*, *review board*, *The Dark Days*, *Harvest Festival* and *Bunker Protocol* whose literal translation obviously refers to the concept intended by the author as the individual words (*skill*, *station*, *dark*, *days*, *harvest*, *festival*, *bunker*, *protocol*) are used with their lexical meanings.

5.2.1.3. Translation by a more general word (superordinate)

As the first strategy put forward by Baker (2011) to deal with the problem of non-equivalence, “translation by a more general word” is applied for the rendering of only 5 CSIs. Superordinate is a word which “includes the meaning of more specific words”. Baker suggests that “this is one of the commonest strategies for dealing with many types of non-equivalence, particularly in the area of propositional meaning” (p. 23) and that, by this means, it becomes possible for the translator “to overcome a relative lack of specificity in the target language compared to the source language (p. 25). The ST items listed below are unique to the fictional world of Panem. Thus, it is nearly impossible to find a TL equivalent which is perceived as it is by the TL reader. *Hovercraft* and *hoverplane* are specifically designed air vehicles that are used by the Capitol. They are replaced by the word *araç*, a Turkish superordinate meaning “vehicle”. By combining *hava* [air] and *araç*, the translator attempts to indicate that the vehicle is a flying type. In a similar vein, the collocations *mockingjay*, *tracker jackers* and *sugar berries* epitomise totally idiosyncratic species of flora and fauna in Panem. Therefore, the translator opts for the superordinate *kuş* [bird] for *jay*, *yaratık* [creature] for *jackers* and *meyve(leri)* [fruit] for *berries*.

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
hovercraft	araç	(3)
hoverplanes	hava araçları	(3)
mockingjay	alaycı kuşlar	(3)

tracker jackers	iz sürücü yaratıklar	(3)
sugar berries	şeker meyveleri	(3)

5.2.1.4. Translation by a more neutral/less expressive word

This strategy is applied to 5 CSIs which do not have the same expressive meaning in the TT. Thus, the translator opts for rendering them with more neutral expressions. The first item, *reaping*, is used for the selection of the tributes for the games, namely the harvesting of the people instead of crops. Due to its fictive nature, it lacks an equivalent in Turkish. Therefore, it is translated as *toplama* which refers to neither people, nor crops by being neutralized. As to the *edible-plants station*, the neutralized word is the *station* which qualifies one of the private sections located in the *Training Centre* where the tributes practice different activities to perform in the arena. The Turkish translation *stand*, which bears the same meaning as English *stand* (n), is a counter or booth where people sell something or exhibit. This usage hardly illustrates the physical aspects of the *station*. Likewise, *kilitleme* for *lockdown* and *giriş* for *launch* are less expressive words. *Lockdown* refers to the sheltering of the people of District 13 in the bunkers during a state of emergency, and it is rendered with the word *kilitleme* [locking] which is not a proper translation. Besides, *launch room* is a place from which the competitors are thrown to the arena whereas its Turkish counterpart *giriş* [entry] fails to express the technical structure of this place such as the lifting.

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
reaping	toplama	(4)
edible-plants station	yenilebilir bitkiler standı	(4)
wedge	aralık/dilim	(4)
lockdown	kilitleme	(4)
Launch Room	Giriş Odası	(4)

5.2.1.5. Translation by cultural substitution

Cultural substitution (Baker, Mailhac, Pedersen), cultural equivalent (Newmark) or naturalization (Aixelá) are among the titles used to identify this particular strategy. Newmark (1988b) defines it as “an approximate translation where a SL cultural word is translated by

a TL cultural word” (pp. 82-83). On the other hand, Baker (2011) explains it as “replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader, for instance by evoking a similar context in the target culture” (p. 29). In her view, it helps the reader understand CSIs from the perspective of the target culture. She discusses that, in this way, the target reader can become acquainted with an unfamiliar concept.

4 CSIs translated by cultural substitution have been located in the ST. For instance, *to seal the sponsor deals* is an expression indicating the provision of financial aid by the supporters of the tributes which is arranged by mentors in case of need in the arena. This CSI is adapted to the Turkish cultural context by being rendered as *sponsor bağlamak* which is a colloquial expression. Moreover, *halkevi* refers to the Turkish public houses which were established for educational as well as political purposes in the first half of the twentieth century whereas *community home* denotes those houses “provided by a local authority for children who cannot remain with parents or relatives”.

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
to seal the sponsor deals	sponsor bağlamak	(5)
community home	halkevi	(5)
Command	Karargâh	(5)
groosling	hindikuşu	(5)

5.2.1.6. Translation using a loan word or loan word plus explanation

Loan words are one of the most widely-used strategies in translation. Ivir and Kwieciński categorizes this strategy under the name of “borrowing” while Newmark calls it “transference” which involves transliteration and transcription (Harvey, 2000: 5). A loan word is defined as “a word taken from another language and at least partly naturalized”. In our analysis, however, the translator usually borrows the ST item without changing it or adding an explanation. This strategy basically refers to transferring an expression without translating it. Regarding the usage of loan word, Baker (2011) puts forward that it is “particularly common in dealing with culture-specific items, modern concepts and buzz words” (p. 33). She gives the example of “Cream Tea Expert” which is a culture-specific

word translated to German as “‘Cream-Tea’-Experten” using this strategy (p.33). The CSIs in the table below mostly involves PNs and their direct transfer to the TT. There are only a few exemptions which are borrowed via the procedure of transliteration such as *catacomb*–*katakomp*, *Collective*–*Kolektif*, *Production*–*Prodüksiyon*, *Block*–*Blok* and *mutation*–*mutasyon*.

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
sponsors	sponsorlar	(6)
arena	arena	(6)
catacomb	katakomp	(6)
Holo	Holo	(6)
Panem	Panem	(6)
Capitol	Capitol	(6)
Hob	Hob	(6)
The Rockies	Rockies	(6)
Appalachia	Appalachia	(6)
Cornucopia	Cornucopia	(6)
Collective	Kolektif	(6)
Hangar	hangar	(6)
Production	Prodüksiyon	(6)
the Block	BLOK	(6)
the Transfer	Transfer	(6)
mutations/mutts	mutasyon, mutta/mutasyon	(6)

5.2.1.7. Translation by paraphrase using a related word

Newmark (1988b) defines paraphrase as “an amplification or explanation of the meaning of a segment of the text” (p. 90). Pedersen (2005), on the other hand, addresses the use of paraphrase as a form of generalization in the translation of extralinguistic culture-bound references (ECRs) in subtitles. He remarks that “this strategy involves rephrasing the ECR,

either through ‘reduction to sense’, or by completely removing all trace of the ECR and instead using a paraphrase that fits the context” (Pedersen, 2005: 8). It can be concluded from different identifications of the strategy that paraphrasing can either bring about a ST-oriented or TT-oriented translation, or, as the third alternative, have a neutralizing effect (Majhuti, 2012: 72). However, the usage of a related word in this process as suggested by Baker tends to preserve the ST item lexically which naturally originates a ST-centered translation. In this regard, Baker (2011) asserts that:

This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language (p. 36).

One of the examples put forward by Baker (2011) in order to illustrate this strategy is as follows:

Source text (*The Patrick Collection*):

Hot and cold food and drinks can be found in the Horner’s Nest, overlooking the Alexick Hall.

Target text (German):

Im Horner’s Nest, **das** die Alexick-Halle **überblickt**, bekommen Sie warme und kalte Speisen und Getränke.

In the Horner’s Nest, **which overlooks** the Alexick-Hall, you can have hot and old meals and drinks (p. 37).

When the following 7 CSIs and their translations are investigated, it can be seen that the items are paraphrased by using a related word and, therefore, there is a tendency to preserve the CSI with a minimum loss of meaning.

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
tracker/tracking device	izlenmen için bir çip/takip çipi	(7)
cannons (each shot represents a dead tribute)	top atışları (her atış ölen bir haracı simgeliyordu)	(7)
nightly death toll	geceleri verilen ölü listesi	(7)
communicuff	iletişim kelepçesi	(7)

the rebel techno team	isyancıların teknik ekibi	(7)
jabberjay	zevzek kuşları	(7)
a swarm of mutation gnats	mutasyona uğratılmış bir tatarcık sürüsü	(7)

All of the detected CSIs in this group are unique to the text and only understandable within the boundaries of its own world. The translator opts for explaining the CSIs by using a related word without diverging from the lexical meaning. All the CSIs except for *cannons* are combinations of two or more words which are translated as faithfully as possible to the original context. *Cannons* is translated with an addition which comes from the *shot* in following sentence. On the other hand, it is obvious that *communicuff* is a new coinage which is composed of the syllables taken from two different words: *communication* and *handcuff*. The translator paraphrases the word by undoing the neologism. Similarly, *jabberjay* is a combination of the words *jabber* and *jay* which are paraphrased as *zevzek* and *kuş*.

5.2.1.8. Translation by paraphrase using unrelated words

This strategy is explained by Baker (2011) as follows:

If the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some contexts. Instead of a related word, the paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex (p. 38).

The CSIs in this category are explained by the translator with some irrelevant words that altogether make up a meaningful unit. It depends on the translator's creativity and power of imagination to express what is hidden in the original item.

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
matching-token	uyumlu takım sembolleri	(8)
recap	bant görüntüleri	(8)
death recap	ölenlerin açıklanacağı yayın	(8)
Quarter Quell	Çeyrek Asır Oyunları	(8)
chink	kusurlu bölgeye	(8)

pool	kura	(8)
tesserae	mozaik taşları/mozaik	(8)
take out (any) tesserae	mozaik taşına isim yazdırmak	(8)
Hijacked	zapt edilmişti/Zapt	(8)
hijacking	zihni zaptı	(8)
to hijack him (Peeta) back	zapt olayını geri çevirme	(8)
regulation clothes	ünifforma	(8)

5.2.1.9. Translation by omission

When it is difficult for the translator to come up with a suitable equivalent, when there is no need to repeat an item or, as Baker (2011) states, when “the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations”, the translator may well omit the item in translation (p. 42).

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
Careers	<i>omitted</i>	(9)
bread made from the tessera grain	<i>omitted</i>	(9)
home kids	<i>omitted</i>	(9)
propos	<i>omitted</i>	(9)
jack suggested hijack	<i>omitted</i>	(9)

5.2.2. Translation Strategies for PNs

The analysis used in this section has been performed based on the following strategies suggested by Hermans (1988) for the translation of PNs and explained in Chapter 2.

- 1) Borrowing (copying/reproduction)
- 2) Transcription
- 3) Substitution
- 4) Translation (including footnotes)

- 5) Non-translation (deletion/omission)
- 6) Replacement by a common noun

Totally in the group of PNs, 99 items have been extracted. 77 of them include names and nicknames while 22 of them have been identified as allusive PNs. In the following tables, PNs are listed under the titles of ST and TT items as in the case of CSIs. The only difference is that strategies are numbered according to Hermans's strategies stated above.

5.2.2.1. Names and nicknames

For the names of the people, Tezcan uses the strategy of *borrowing* without making any changes or additions. The nickname *Lady* which refers to Prim's goat is *transcribed* in the form of *Leydi* which is already recognized as such in Turkish. 14 of the PNs which are also the nicknames of different characters are rendered by the strategy of *translation* among which the meaning of *Glimmer*, *Marvel*, *Cashmere* and *Gloss* are given in the translator's footnote. Furthermore, *Greasy Sae* as well as *Nuts and Volts* are treated as two different items for which the translator combines two strategies. *The morphlings*, an invented word composing of *morphine* and *ling*, is both transcribed as *morfin/morfinman* and *replaced* by the common nouns *bağımlılar* and *kadın* which are more neutral when compared to *kaçık*, the lexical meaning of *ling*.

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
Prim	Prim	(1)
Gale	Gale	(1)
Catnip	Catnip	(1)
Effie Trinket	Effie Trinket	(1)
Madge	Madge	(1)
Undersee	Undersee	(1)
Haymitch Abernathy	Haymitch Abernathy	(1)
Katniss Everdeen	Katniss Everdeen	(1)
Peeta Mellark	Peeta Mellark	(1)
Johanna Mason	Johanna Mason	(1)
Venia	Venia	(1)

Snow	Snow	(1)
Avox	Avox	(1)
Delly Cartwright	Delly Cartwright	(1)
Atala	Atala	(1)
Rue	Rue	(1)
Glimmer	Glimmer	(1)
Clove	Clove	(1)
Rooba	Rooba	(1)
Gale Hawthorne	Gale Hawthorne	(1)
Hazelle	Hazelle	(1)
Rory	Rory	(1)
Vick	Vick	(1)
Posy	Posy	(1)
Ripper	Ripper	(1)
Cray	Cray	(1)
Marvel	Marvel	(1)
Purnia	Purnia	(1)
Leevy	Leevy	(1)
Bristel	Bristel	(1)
Thom	Thom	(1)
Rooba	Rooba	(1)
Twill	Twill	(1)
Bonnie	Bonnie	(1)
Maysilee Donner	Maysilee Donner	(1)
Cecelia	Cecelia	(1)
Chaff	Chaff	(1)

Finnick (Odair)	Finnick (Odair)	(1)
Johanna Mason	Johanna Mason	(1)
Seeder	Seeder	(1)
Enobaria	Enobaria	(1)
Atala	Atala	(1)
Wiress	Wiress	(1)
Beetee	Beetee	(1)
Woof	Woof	(1)
Mags	Mags	(1)
Tax	Tax	(1)
Blight	Blight	(1)
Annie Cresta	Annie Cresta	(1)
Dalton	Dalton	(1)
Alma Coin	Alma Coin	(1)
Boggs	Boggs	(1)
Paylor	Paylor	(1)
Eddy	Eddy	(1)
Hawthorne	Hawthorne	(1)
Lyme	Lyme	(1)
York	York	(1)
Jackson	Jackson	(1)
Leeg 1	Leeg 1	(1)
Leeg 2	Leeg 2	(1)
Mittchell	Mittchell	(1)
Homes	Homes	(1)
Tigrises of the Capitol	Capitol'ün Tigris'leri	(1)

Lady (Prim's goat)	Leydi	(2)
Foxface	Tilki Surat	(4)
Goat Man	Keçi Adam	(4)
Fire Girl	Ateşten Kız	(4)
"The Hanging Tree"	"İdam Ağacı"	(4)
Crazy Cat	Deli Kedi	(4)
Glimmer	Glimmer (Ç.N. Parıltı)	(4)
Marvel	Marvel (Ç.N. Mucize, olağanüstü şey)	(4)
Cashmere	Cashmere (Ç.N. Kaşmir)	(4)
Gloss	Gloss (Ç.N. Yıldız)	(4)
Primrose	çuha çiçeği	(4)
Buttercup	Düğün Çiçeği	(4)
Tigris	Tigris footnote: *(Latince) Kaplan. (ed.n.)	(4)
Greasy Sae	Yağlı Sae	(4)-(1)
The Morphlings	morfin bağımlıları/morfinman kadın	(2)-(6)
Nuts and Volts	Kaçık ve Volt	(4)-(2)

5.2.2.2. Allusive PNs

All the allusive PNs are rendered using the strategy of *borrowing* regardless of the meanings they carry or might be carrying. 21 of them refer to the character names mostly derived from classical works. The phrase *panem et circenses* which explicitly alludes to the political motto “bread and circuses” in ancient Rome and the city of *Panem* which originates from it are neither translated, nor given any explanation.

SOURCE-TEXT ITEM	TARGET-TEXT ITEM	T.S.
Flavius	Flavius	(1)
Octavia	Octavia	(1)
Cinna	Cinna	(1)

Portia	Portia	(1)
Claudius Templesmith	Claudius Templesmith	(1)
Titus	Titus	(1)
Cato	Cato	(1)
Caesar Flickerman	Caesar Flickerman	(1)
Darius	Darius	(1)
Seneca Crane	Seneca Crane	(1)
Plutarch Heavensbee	Plutarch Heavensbee	(1)
Romulus Thread	Romulus Thread	(1)
Brutus	Brutus	(1)
Panem	Panem	(1)
<i>Panem et Circenses</i>	<i>Panem et Circenses</i>	(1)
Fulvia Cardew	Fulvia Cardew	(1)
Cressida	Cressida	(1)
Messalla	Messalla	(1)
Castor	Castor	(1)
Pollux	Pollux	(1)
Coriolanus Snow	Coriolanus Snow	(1)
Lavinia	Lavinia	(1)
Aurelius	Aurelius	(1)

5.3. Interoder Reliability Calculation

In order to sustain the qualitative results of the study with a quantitative method, an intercoder reliability check has been conducted to measure the compatibility between different coders. A reliability measurement is necessary to be applied for assessments including multiple items or multiple evaluators (Mellinger and Hanson, 2017). Interoder or interrater reliability is referred to as “a measure of consensus among the coders (....)”.

(Mellinger and Hanson, 2017: 247). In the *Encyclopedia of Survey Research Methods*, it is described as “the extent to which two or more independent coders agree on the coding of the content of interest with an application of the same coding scheme” (Lavrakas, 2008: 344). By making different coders select from a range of translation strategies, it is aimed to ensure a high level of reliability as well as a low margin of error. There are a number of statistical methods to measure the intercoder reliability such as Holsti’s CR, Scott’s pi, Cohen’s kappa and Krippendorff’s alpha. However, the main objective of the reliability check in this case study is simply to determine the average pairwise percentage agreement.

For this purpose, 33 (30% of the total number) CSIs have been selected randomly and embedded in a table. The PNs were not included as they were investigated using different strategies. In the table which was prepared for the coders, the ST items were listed with their Turkish counterparts, and the sections to be rated by the coders were left blank. The form also included 9 translation strategies that were used in the study. Two colleagues from the field who are also PhD students at the Department of Translation and Cultural Studies were asked to label the CSIs with one of the translation strategies which were aligned and explained in detail. After the coders completed the ratings, all the results were placed in the relevant sections titled *Coder 1*, *Coder 2* and *Coder 3* for comparison. The reliability was calculated via the online tool ReCal3⁴ which is designed for comparing the responses from three or more coders. The requirements for the operation of this calculator were fulfilled according to the following instructions:

- 1) Data should be nominal,
- 2) Each file should represent multiple coders working on a single variable,
- 3) Each column should represent a single coder’s work on one variable,
- 4) Each row should represent a single unit of analysis,
- 5) All codes must be represented numerically,
- 6) Input file must be formatted properly,
- 7) All columns must contain the same number of units of analysis with no missing data.

As a result of the calculations, the output from the ReCal3 has been obtained as shown below:

File size:	231 bytes
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⁴ Freelon, D. *ReCal3: Reliability for 3+ Coders*. Retrieved June 12, 2017 from <http://dfreelon.org/utis/recalfront/recal3/>

N coders:				3
N cases:				33
N decisions:				99
Average Pairwise Percent Agreement				
Average pairwise percent agr.	Pairwise pct. agr. cols 1 & 3	Pairwise pct. agr. cols 1 & 2	Pairwise pct. agr. cols 2 & 3	
83.838%	87.879%	84.848%	78.788%	

Figure 5.1. ReCal3 output for intercoder reliability

As it can be seen in the table, the average pairwise percentage agreement is 83.838% which can well be regarded as sufficient or, even perfect according to Kappa's benchmark scale⁵, when it is taken into account that 90% is accepted as a high agreement level. The *Coder 1*'s agreement level with the *Coder 2* and *Coder 3* exceeds 80% while the percent agreement between *Coder 2* and *Coder 3* remain at 78.788%.

5.4. Discussion of Findings within the Framework of Domestication and Foreignization

The investigation of CSIs in relation to domestication and foreignization is common among the translation scholars. Davies handles the issue of CSIs by aligning two tendencies shown by the translator: one is related to the approach (domesticating or foreignising); the other is more specific and related to the translation procedures (Davies, 2003: 69-70). This categorization is illustrated on a continuum drawn by Jaleniauskienė and Čičelytė (Jaleniauskienė and Čičelytė, 2009: 33).

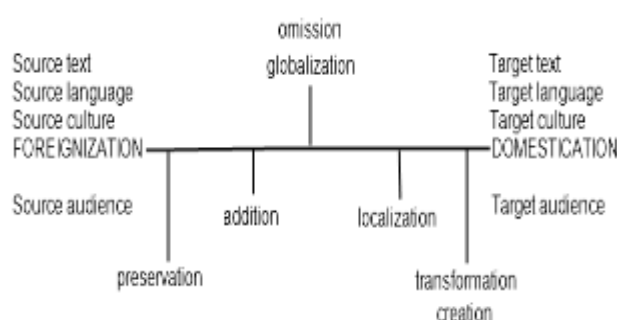


Figure 5.2. A continuum between foreignization and domestication

⁵ Online book chapter. Retrieved January 10, 2017 from <http://www.agreestat.com/book3/bookexcerpts/chapter6.pdf>.

In order to make a judgment on the tendency of Tezcan in translating *The Hunger Games* trilogy, it is appropriate to draw a similar line on which the translation strategies are aligned. In this analysis, as distinct from Jaleniauskienė and Čičelytė's (2009) continuum, the strategies are placed either under the category of domestication or that of foreignization. The classification is formed based on the ideas of translation theorists. For example, *calque* and *literal translation* are listed as two of the direct translation procedures by Vinay and Darbelnet (1995) which signify a transfer from the ST to the TT without much effort; therefore, they are included in the category of foreignization. *Translation using a loan word or loan word plus explanation* is a special kind of borrowing which is clearly an indication of foreignization. Most of the items in this group are preserved as they are instead of being adapted to TL patterns. Although transcriptions which are also handled under the category of *loan words* denote a tendency to domesticate, their scarcity makes them inactive throughout the entire category. On the other hand, Jaleniauskienė and Čičelytė (2009) associate the use of a superordinate or a neutral word with Davies's strategy of *globalization* which, they assert, is a form of domestication (p. 33). In the same vein, *paraphrasing* can be classified as a foreignizing or domesticating procedure based on the words that are used to substitute the original item. In this analysis, it is assumed to be foreignizing if a related word is used, and domesticating if unrelated words are used. Moreover, *cultural substitution* or *naturalization* is a means of adapting a source item to the TL culture and it is undoubtedly regarded as a domesticating strategy. Lastly, there is the strategy of *omission* of a ST item in the TT by which the translator eliminates an untranslatable part of the ST. In this way, the TT reader is precluded from confronting a foreign expression.

Foreignization
Calque
Literal Translation
Translation using a loan word or loan word plus explanation
Translation by paraphrase using a related word
Domestication
Translation by a more general word (superordinate)
Translation by a more neutral/less expressive word
Translation by cultural substitution
Translation by paraphrase using unrelated words
Translation by omission

Regarding the strategies used for the translation of PNs and in what ways they affect the processes of domestication and foreignization, Hermans (1988) brings up Toury's concepts

of “adequacy” and “acceptability” (p. 18). To sum up briefly, Toury (1995) puts forward that “adherence to source norms determines a translation’s adequacy as compared to the source text” while “subscription to norms originating in the target culture determines its acceptability” (pp. 56-57). When Hermans’s strategies are taken into account, it can be suggested that only the strategy of *borrowing* leads to foreignization while the usage of others (*transcription, substitution, translation, omission, replacement by a common noun*) refers to a tendency to neutralize the original text. It can be inferred from the prevailing application of *borrowing* that the translator, consciously or unconsciously, strives for rendering an adequate translation.



6. FINDINGS

In order to highlight the translator's treatment of fictive CSIs in the dystopian text in question, English and Turkish versions of the trilogy have been read and examined comparatively. In the category of fictive CSIs, 111 items (58 fictive CSIs from the first book, 13 fictive CSIs from the second book and 40 fictive CSIs from the third book) have been extracted respectively from both the source and target texts. They have been categorized under five headings all of which contribute to the creation of a fictive environment.

Table 6.1. The number of the detected CSIs

Categories of CSIs	Number of the detected CSIs
1. CSIs related to the Hunger Games	37
2. CSIs related to Panem society	32
3. Place names	33
4. Invented animals and plants	9
5. PNs	Number of the detected PNs
i. Names and nicknames	77
ii. Allusive PNs	22
Total number of CSIs and PNs	210

The translation strategies have been determined with reference to the theories of Vinay and Darbelnet (1995) and Baker (1992). All the categories except the PNs have been analyzed in light of 9 strategies, 2 of which were selected from those of Vinay and Darbelnet (1995) whereas the other 7 belong to the classification of Baker (1992) excluding *translation by illustration*. To verify the method of selection by a quantitative analysis, an intercoder reliability calculation was performed and the average pairwise percent agreement was obtained to be 83.838% which is accepted as a sufficient level. As for the translation of PNs, Hermans's strategies have been chosen due to their aspect of incorporating both allusive and non-allusive PNs. Based on all these, the number of the detected CSIs and the distribution of translation strategies used for rendering them are as follows:

Table 6.2. Frequency and percentage of each applied strategy

Translating Strategies for CSIs (Vinay&Darbelnet, 1995 and Baker, 1992)	Number of Strategies Found	Percentage (%) Based on Total Strategies Used
Calque	27	22,31

Literal Translation	40	32,05
Translation by a more general word (superordinate)	5	4,13
Translation by a more neutral/less expressive word	5	4,13
Translation by cultural substitution	4	3,30
Translation using a loan word or loan word plus explanation	16	13,22
Translation by paraphrase using a related word	7	5,78
Translation by paraphrase using unrelated words	12	9,91
Translation by omission	5	4,13
Total	121	100
Translation Strategies for PNs Number of Percentage (%) Based on Total Strategies Found Strategies Used		
Borrowing	86	82,69
Transcription	3	2,88
Substitution	0	0
Translation	14	13,46
Non-translation	0	0
Replacement by a common noun	1	0,96
Total	104	100

The translator applies the direct translation strategies (*calque*, *literal translation* and *loan word*) more than the others. These three strategies occupy nearly 70% of all the 9 strategies used. *Literal translation* is the most commonly used strategy which was applied 40 times (32,05%). The second most used strategy is *calque* with a rate of 22,31% and the third is *translation using a loan word (or loan word plus explanation)* with a rate of 13,22%. The translator uses the strategy of *paraphrasing* (using a related word or unrelated words) 19 times which occupies more than 15% of the frequency of all the used strategies. *Translation by a more neutral/less expressive word* is applied to 5 CSIs. This strategy neutralizes the unfamiliar ST item so as to minimize the confusion of the target reader. In the same way, *translation by a more general word (superordinate)* which is used for a similar purpose is applied 5 times. *Cultural substitution* is the least applied strategy. The frequency of both *translation by omission* and *cultural substitution* which bring about a more ‘local’ text remain at very low levels. This situation can be interpreted as an indicator of the source-oriented nature of the translation.

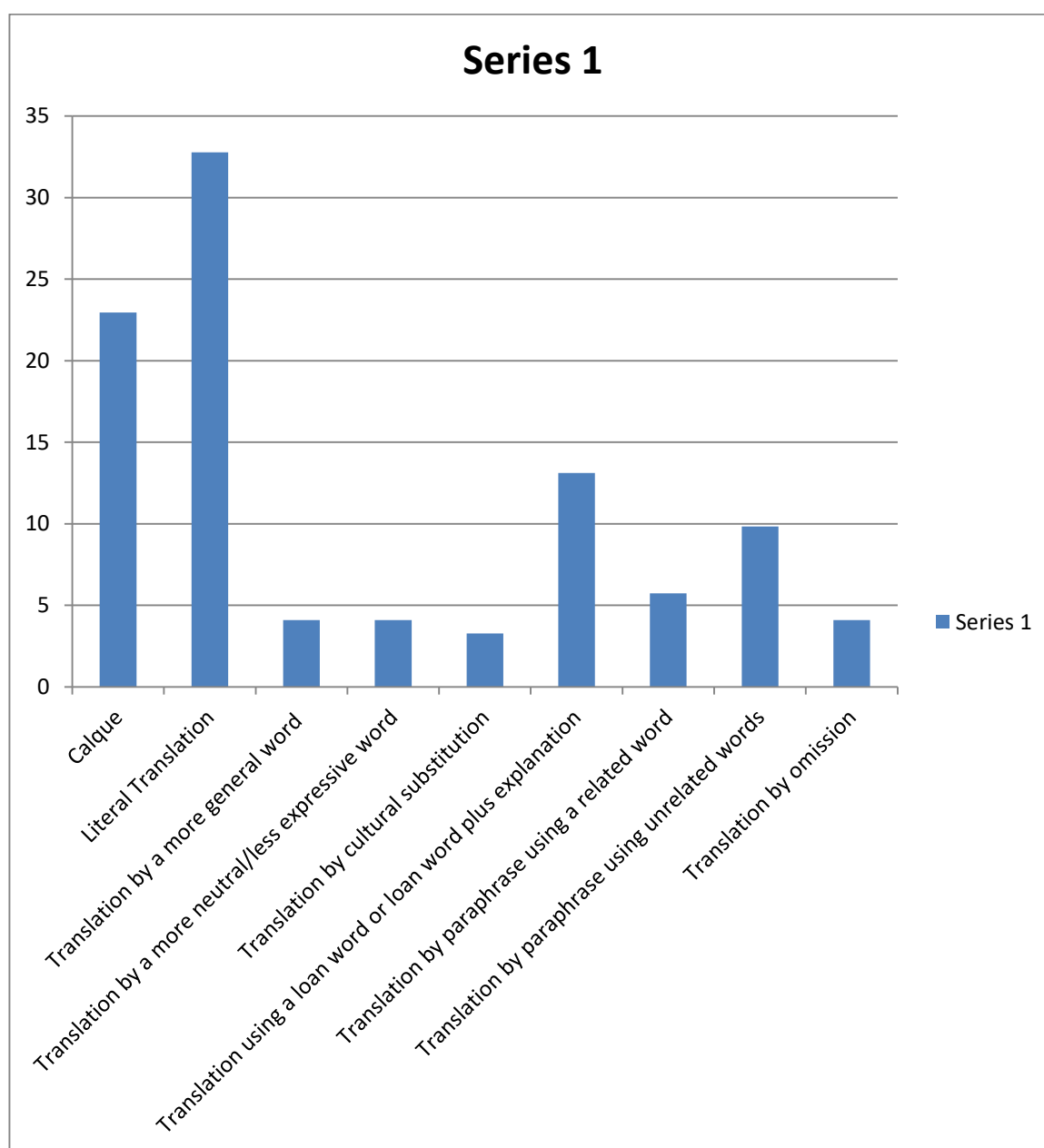


Figure 6.1. Percentage of use of all strategies applied in translating CSIs in *The Hunger Games* trilogy

As for the PNs, related items were examined under two different groups. In the group of names and nicknames, 77 items were detected. The strategy of *borrowing* was applied 64 times. That is, 64 items were transferred directly with no change. Only 1 item was *replaced by a common noun* while 3 nicknames were rendered by *transcription*. In addition, the translator opted for the strategy of *translation* for 14 items which are mostly composed of nicknames. It can be seen that the translator utilized more than one translation strategy for 3 PNs. At a later stage, the allusive PNs in both texts were evaluated and it was seen that they

were all rendered using the strategy of *borrowing*. This shows that Tezcan is either unaware of the allusions or unwilling to reflect the allusive meanings in the target text. For whatever reason, it is obvious that the TT lacks the quality of revealing the intertextual nature of the ST.

Borrowing is the most frequently used strategy for translating PNs with a percentage of 82,69%. This confirms the general assumption that PNs are theoretically untranslatable. However, one point that needs further discussion here is that the translator attempts to make use of other strategies, especially *translation*, in her treatment of names and nicknames whereas this is not the case in allusive PNs. One of the reasons for that might be the translatability of the items. The translated items in the first group include nicknames or names with a lexical meaning. On the other hand, most of the allusive PNs refer to the ancient or classical works. Tezcan abstains from an attempt to use any translation strategy for them, nor does she resort to a sort of explanation or footnote. As the intertextuality is closely intertwined with culture, it can be inferred that Tezcan is unaware of the effect of these items on the source text and the recipients. Therefore, it seems that she does not give precedence to the expectations of the target reader and the representation of these names in the target culture.

To put it briefly, the translator benefits from the listed translation strategies 225 times for 210 CSIs in total. The domesticating strategies included in the group of CSIs (*translation by a more neutral/less expressive word, translation by paraphrase using unrelated words, translation by cultural substitution, translation by a more general word (superordinate) translation by omission*) as well as those in the group of PNs (*transcription, substitution, translation, non-translation, replacement by a common noun*) totally amount to 21,68% of all the used strategies. On the other hand, the foreignizing strategies included in the group of CSIs (*calque, literal translation, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word*) as well as the one in the group of PNs (*borrowing*) occupy 78,31% of the applied strategies. Therefore, it can be concluded that strategies of foreignization are by far the most applied ones for both CSIs and PNs.

7. CONCLUSION

In this study, the relationship between translation and popular fiction has been elaborated in the light of genre and literary theories of translation. One of the objectives of this study was to demonstrate that popular fiction is in fact an extensive field which is closely related to the notions of genre and culture. The other important objective of the study was to examine how the multidimensionality of these texts affect the translators of popular fiction. As the concept of culture is essential for genre as well as translation, analysing CSIs was accepted to be the most appropriate way of observing the translator's approach to the text. In this study, as the initial objective has been to examine popular fiction through the translator's perspective, it would be fair to take the translator for the reader. To be more precise, translator is undoubtedly the reader of the source text he is responsible for translating. Not only does s/he read, but also s/he is supposed to look into all the aspects within and beyond text level. These aspects basically pertain to the cultural status of the text which needs to be taken into account especially when it is popular fiction in question. As a reader of popular fiction, s/he deals – or is supposed to deal- with the source culture, position of the genre in source culture, the allusions to the popular culture, history and other texts as well as the target culture, the acquaintance of the target reader with the genre and its origins. The theory of domestication and foreignization put forward by Venuti (1995) constitutes the general framework of this analysis. Particularly, his discussion on the bestsellers in view of these binary opposites has led us to come to a conclusion. His approach is critical in that he addresses the issue from the viewpoint of translation studies. He argues that, in the translation of bestsellers, domestication is valued above foreignization due to political concerns.

In Chapter 2, the initial step was to elucidate the notion of genre. The chapter is divided into two main sections. In the first section; definitions of genre by different scholars, theories on genre in relation to literary studies as well as the relationship between genre and intertextuality are presented. Genre as “a distinctive *type* of text” is an everchanging concept which is shaped according to the requirements of the society. Although a number of disciplines such as linguistics, semiotics, discourse analysis and cultural studies have become influential in genre analysis, the main focus in this study has been the position of genre in literary studies and translation. Trosborg is perhaps the most notable theorist who dwells on text type in connection with translation. According to her, the type of a text is determined by its function of informing, entertaining or persuading. Based on the

viewpoints of different scholars, it has been concluded that genre is an umbrella term which embodies the concept of text type. The point is that the clarification of the issue of text typology facilitates the translation process. As long as the translator gains insight about the intention of the author and function of the text, s/he can choose more suitable strategies to create the same effect. Moreover, this section includes the theory of intertextuality within the framework of genre. The aim is to point out that intertextuality clearly has links with genre and translation. Briefly, it is indicated that a genre has the quality to renew itself by adhering to the past at the same time. Therefore, it becomes inevitable for genres to interact. In the sample of popular fiction, I intend to show this interaction via allusions which are given under the title of intertextuality.

In the second section, the theories of translation are explained in detail beginning from the 1950s. Linguistic, functionalist, discourse-based and cultural theories are handled through the most notable representatives of the field. Linguistic theories are mentioned briefly as precipitating the concept of “equivalence” in translation. The argument that translation should create the same effect of the original text is later adopted by other translation theorists. Among the functionalist theories, those of Vermeer, Reiss and Nord come to the forefront. They also form the basis for the methodology of this study. In a nutshell, functionalists put forward that the purpose of translation is a key factor in developing suitable strategies. Reiss highlights the significance of genres and text types for the translator who accordingly chooses a source-oriented or a target-oriented translation. Skopos theory places the emphasis on the target text whereas Nord attaches equivalent value to the source text analysis. As to the cultural theories of translation, Even-Zohar, Toury and Newmark are worth considering. Cultural studies, mainly the feminist and postcolonial approaches, began to influence the field in 1980s. Thus, the role of the translator as a cultural mediator came to the fore once again. Culture is a dynamic system which is directly related to the translation studies. Not only the translator’s mastery of the foreign language, but also his/her knowledge of the foreign culture determines the quality of translation. S/he is expected to transfer the source culture norms in such a way that the target readers familiarize themselves with the foreign culture without moving away from target culture. That is, s/he mediates between two different cultures.

In order to specify the relationship between culture and translation in this research, culture-specific items have been selected as the subject of the case study. They are accepted as the

“elements of the text that are connected to certain concepts in the foreign culture (...) which might be unknown to the readers of the TT” (Aixelá, 1996: 14). In line with the dystopian quality of *The Hunger Games* trilogy, the CSIs were sorted out to include fictive items which are invented by the author to be used in an imaginary world. They were grouped under five categories which were taken from Eggen’s (2016) work on *The Hunger Games* and introduced with the addition of allusive PNs:

- 1) CSIs related to the Hunger Games
- 2) CSIs related to Panem society
- 3) Place names
- 4) Invented animals and plants
- 5) PNs:
 - i) Names and nicknames
 - ii) Allusive PNs

PNs have been an issue of concern for the translation scholars as their variety creates problems for the translator. Besides, they are identified as culture-specific as they are strong indicators of religion, ethnic origin, nation etc. *The Hunger Games* trilogy incorporates a wide range of PNs and they are important in understanding the social, cultural and historical background of the text. As Odlöw (2015) also reveals in her paper, some of these PNs which are called “allusive” can be traced back to different sources in literature and history. For this reason, they were categorized as distinct from names and nicknames. As for the translation strategies, PNs were examined by those of Hermans while the other four categories were analyzed according to nine strategies composed of Vinay and Darbelnet’s and Baker’s. The strategies for CSIs included *calque*, *literal translation*, *translation by a more general word (superordinate)*, *translation by a more neutral/less expressive word*, *translation by cultural substitution*, *translation using a loan word or loan word plus explanation*, *translation by paraphrase using a related word*, *translation by paraphrase using unrelated words* and *translation by omission* whereas PNs were examined by using *borrowing*, *transcription*, *substitution*, *translation*, *non-translation* and *replacement by a common noun*.

In Chapter 3, the distinctive characteristics of the field of popular fiction are provided in comparison with literary fiction. The field has not been investigated thoroughly so far; thus, there is still uncertainty about its functions. In this chapter, one of the objectives was to display particular qualities of popular fiction alongside its entertaining function. Incorporating a number of sub-genres such as romance, science fiction, horror and fantasy, popular fiction appeals to the readers of all ages. Despite the fact that its value is judged by

the sales figures, it still deserves attention as much as literary fiction. For example, it has different dimensions with regard to content and structure. In addition, it is often loaded with allusions to the politics, history and (popular) culture; hence, each reader interprets it to the extent that their knowledge, experiences and expectations permit. After all, the main argument in this chapter is that the works of popular fiction bear intertextual relations due to their generic features. It is advocated that the awareness of these features help the reader perceive the true intentions of the author, though not entirely. When it comes to the translation of popular fiction, the reader is the translator whose awareness affects the destiny of the translation. Although it is difficult to make a judgment about the degree of his/her consciousness, the dominance of certain strategies gives us clues about his/her decision in the direction of a source-oriented or a target-oriented translation. Moreover, it becomes an indicator of his/her treatment of CSIs in general.

In Chapter 4, *The Hunger Games* trilogy is introduced in terms of its literary quality, generic aspects and plot. The trilogy has been chosen as a good sample of dystopian fiction although, in the meantime, it embodies the characteristics of other subgenres of popular fiction. Dystopias are frightening future societies with certain qualities which altogether make up the dystopian culture. In this study, it is suggested that in order to understand this culture one is supposed to examine fictive elements first. Deriving from the imagination of an author, fictive CSIs necessarily arouse the feeling of unfamiliarity in the reader. Furthermore, they may even sound foreign to the translator unless s/he recognizes the genre. Even though s/he knows the source language and culture very well, it becomes a difficult task to render those items without any loss of impact and meaning. Therefore, it is argued that the translator's burden is diminished as long as s/he acquaints himself/herself with the socio-cultural, political, historical, and intertextual aspects of the genre.

The case study is performed by analysing the English versions followed by the analysis of Turkish translations. In Chapter 5, the categories of CSIs and the translation strategies are explained in detail. All the CSIs have been extracted from the source text and categorized under five headings. There was confusion about categorizing some CSIs which could be placed in more than one category. For example, almost all of the place names could also be labelled as PNs. However, the category of PNs mostly includes names and nicknames of living beings as well as those with allusions. *Panem* is the only place name which is also allusive due to the phrase *panem et circenses*. Thus, it is involved in both categories at the

same time. The other allusive PNs which are composed of character names have been chosen due to their references to classical works, historical and political figures. In the process of extracting names alluding to the characters of classical works, Odlöw's study on the allusive character names in the trilogy has been enlightening. In this study, allusive PNs were included in the analysis due to their cultural value. In other words, they were chosen as part of CSIs. The aim was not to reveal all the allusions by taking the notion of intertextuality to the centre; rather, I aimed to display how the intertextual aspect of genre is reflected in specific type of texts and what kind of difficulties it brings about in translation. In total, 210 fictive CSIs were extracted from three books. Among them there were 77 PNs, 22 of which were labelled as allusive. All of them were placed in a table with their Turkish counterparts, page numbers in both versions, context and translation strategies (Appendix-3).

As regards to the translation strategies, two separate groups were determined for the analysis of CSIs and PNs. The list of strategies for CSIs was established by putting together seven strategies offered by Baker and two direct translation procedures offered by Vinay&Darbelnet. The reason for such a combination was to evaluate the translator's attitude either towards domestication or foreignization by distributing as much strategies as possible under each category. To this end, *calque*, *literal translation*, *translation using a loan word or loan word plus explanation* and *translation by paraphrase using a related word* were listed as domesticating strategies while *translation by a more general word (superordinate)*, *translation by a more neutral/less expressive word*, *translation by cultural substitution*, *translation by paraphrase using unrelated words* and *translation by omission* were accepted as foreignizing. One of the hardships was to distinguish some strategies from others. This partly stems from that translation theorists sometimes use different names for the same strategy. For example, there are differing views on the distinction between *calque* and *literal translation*. However, this issue was elucidated by adopting Nord's (2003) assertion that calques "preserve their semantic strangeness but lose their foreign look" (p. 194). Besides, theorists may attach different meanings to the same strategy as in the case of *paraphrasing* which is called *adaptation* by Newmark (1988) and *modulation* by Pizzuto (2010). In order to overcome this conflict, two independent coders were asked to choose the suitable translation strategies for 30% of the CSIs, except PNs, for reliability calculation (Appendix-1). As a result, the compatibility of the strategies selected by three coders was obtained to be 83,838%, which is accepted as satisfactory.

As the findings of the study show, in the group of CSIs, the translator applies the strategy of *literal translation* and *calque* more than the others. In the group of PNs, *borrowing* is the most frequently used strategy. First of all, the frequency of these three strategies indicates Tezcan's respect for the ST and SL culture. Thus, it can well be asserted that she treats the CSIs from a source-oriented perspective. It can be argued that the target reader encounters a foreignized text which hardly bears the traces of the TL culture. Secondly, on the basis of Tezcan's approach to the allusive PNs, it seems difficult to suggest that she is aware of the intertextual aspects of the text. Even if she is, the TT does not reflect this characteristic properly as the original text does. The uniformity of the strategies provides confirmatory evidence that the cultural value of the text is underrated.

The difficulties faced by the translators of popular fiction are manifold. In this paper, the main concern has been the generic and cultural difficulties. In order to understand the works of popular fiction, one needs to have some information about the generic features of the text. Otherwise, it can only be read for entertainment and escape which are generally regarded as the main reasons for the popularity of this genre. However, it should be borne in mind that these specific types of texts have a cultural, social, historical and political background. Thus, studies on them necessitate looking from a broader perspective. This paper proposes that the difficulties arising from generic and cultural aspects manifest themselves in the form of CSIs. CSIs are regarded as the most problematic area in translation studies. Cultural theorists agree on that the more the translator is acquainted with the source culture, the easier the task of translation becomes. Nevertheless, in genre fiction, s/he has to be aware of the dynamics of the text type such as function, intentions of the author, expectations of the reader, content and structure. In *The Hunger Games* trilogy, CSIs are not evaluated with regard to American language and culture. Instead, they belong to a dystopian world which is the product of Collins's imagination. Therefore, in this study, translator's cultural awareness has been determined through her treatment of fictive CSIs. It has been suggested that the difficulty of translating these items stems from the unfamiliarity of the translator, not with the item but with its origins. In other words, recognizing the allusions within the text can from a wider perspective.

In order to make a fair judgment on Tezcan's approach to the translations, an interview was designed to obtain relevant data. When her answers to the questions of the interview are considered, it can be concluded that she consciously attempted to foreignize the text. She

states that the translator should respect the author and keep his/her loyalty to the source text. She puts forward that domestication can be interpreted as ignoring the readers' capabilities; therefore, the translator should leave it to the readers to discover the text based on their own experiences. For this purpose, she generally prefers using footnotes without changing the original item. Moreover, according to Tezcan, "the greatest difficulty in the translation of *The Hunger Games* trilogy was that it was written by using simple present tense". She barely had problems about rendering CSIs due to her familiarity with the American culture. However, regarding the fictive CSIs, she implies that she never felt certain about the correctness of translations such as *mintika* for *district* and *haraç* for *tribute*. One reason was that it was her first attempt to translate a dystopian fiction. Although she believed that this unreal world should be conveyed in the most correct way, it can be inferred from her choice of strategies that she maintains the foreign atmosphere of the novel. As for the intertextual relations between dystopian novels, she holds the view that each dystopia is unique in its own right. In addition, she deems it pointless to establish relationships between Panem and others. She points out that "Panem of *The Hunger Games* is the world which exists only in *The Hunger Games*". For this reason, she mostly prefers to keep the form and content of ST items. Venuti asserts that translation strategies used in the translation of popular fiction tends to domesticate the source text according to the expectations of the target reader. Contrary to his view, the strategies used by Tezcan proves her tendency to preserve the original items as much as possible. She treats the ST as an entity in itself and seems to disregard the effect of translation on the target reader. In addition to this, it can be argued that the target text fails to fulfil its function of reflecting the fictive atmosphere of the ST with all the generic, cultural and intertextual aspects.

All in all, based on the theory of domestication and foreignization, the translator seems to "bring the audience to the text" by preserving the ST to a large extent. In this case, the target reader is expected to understand the cultural and intertextual context of the ST. If the audience lacks the necessary background knowledge about the ST and SL culture, it means that they are unable to perceive what the writer intends to give. Alternatively, the translator as a reader is supposed to have a command of both cultures and decide which functions the texts are to fulfil. Although it is not possible to make a clear-cut judgment about the translator's command of the SL and TL cultures, in this study, her treatment of the CSIs provides evidence for her source-oriented decision processes. As a result, the TT is captured by the unfamiliar environment of the ST supported by the fictive CSIs. Thus, the perception

of the TT is left to the imagination of the reader and, as Venuti (1998) argues, TT gains different meanings at the hands of different groups of people. Venuti's (1998) ideas on bestseller translations, which, according to her, "tend to reveal much more about the domestic culture" appear to be invalid for the translations in question (p. 125).

Studies in this area are limited with a few case studies on the translations of popular fiction analysed in terms of culture-specific words only. Dinçkan's articles have been the main sources on which this research is grounded. This study endorses her argument that popular fiction has distinct characteristics which cause difficulties for the translators. In "Translating the Bestseller" (2006), she discusses the translation of bestsellers by adopting Nida's approach in the process of selecting CSIs. In her research, she is basically concerned with the linguistic aspects of popular fiction genre. Thus, she suggests that the translator should pay attention to the use of linguistic and lexical structures such as idioms, collocations etc. for a correct translation of the cultural items. Although she makes the links between translation and popular fiction explicit, it is deemed as necessary to consider the characteristics of the genre and the context in which the bestsellers are produced. Therefore, this study intends to deal with the genre-related features of texts from a wider perspective. It is concerned with the contextual factors of the genre beside structural ones. For this reason, the items under scrutiny have been restricted to the fictive CSIs. In another article on the subject, Dinçkan (2010) examines the translators' treatment of culture-bound collocations in three English bestsellers by means of Baker's translation strategies. Although her study proposes that some translators choose to domesticate culture-bound collocations while others use foreignizing strategies more, she comes up with the conclusion that domesticating appears to be more preferable. However, the results of this study are not compatible with this inference. Besides, I believe that, in the translation of popular fiction, domestication necessitates translator's command of the target culture norms and the position of translated popular fiction in the target culture. Therefore, foreignization seems to be an easier solution.

Another important work on popular fiction has been carried out by Majhut (2012) who touches on the cultural specificity in popular fiction. The basic premise of her research is that the employment of "assimilative solution types" -which corresponds to domestication- becomes more and more widespread among translators of detective fiction. Venuti's argument is confirmed once more by this assertion, which contradicts with our study. The inconsistency of the results may stem from the corpus of two studies. Whereas this paper is

engaged with a trilogy, Majhut examines all the samples of detective fiction produced between 1960 and 2010. One of the reasons could be that the sub-genres of detective fiction and dystopian fiction have distinct qualities. Thus, the categories of CSIs have been formed by means of different methods.

This study is important in that it offers a different perspective for solving the problems faced by translators of popular fiction by integrating the concepts of genre, culture, intertextuality and translation. One of the limitations was that the variables such as target reader, policy of the publishing house, the position of the translated popular fiction in the target culture, and intertextual relations have not been included in this study. The notion of intertextuality was reduced to the allusive PNs by excluding allusions at word and phrase level. Besides, as the reader and reception factors were not handled, it was not necessary to extend the scope to the theories of popular culture. In the light of different dimensions of popular culture, more research on popular fiction will definitely be useful for the improvement of the translation theory. More research on the social, historical and ideological aspects of bestsellers will affect the decision processes of the translators to a great extent. This could be regarded as a departure point for further studies.



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APPENDICES

APPENDIX-1. Intercoder Reliability Form for the Content Analysis

This analysis is conducted as part of the study on the Turkish translations of culture-specific items (CSIs) in *The Hunger Games* Trilogy. In order to make the content analysis, 30% of the CSIs (33) were chosen from these four categories: *CSIs related to The Hunger Games*, *CSIs related to Panem society*, *place names* and *invented animals and plants*. The proper name CSIs were not included as they were investigated using different strategies. In the table below, which is prepared for the coders, the ST items were listed with their Turkish counterparts and the sections to be rated by the coders were left blank. Two colleagues from the field who are also PhD students at the Department of Translation and Cultural Studies were asked to label the CSIs with one or, for some, two of the translation strategies which are aligned and explained below:

The first two strategies were chosen from Vinay and Darbelnet (1995)'s *direct* translation procedures:

1. Calque:

This is a special kind of borrowing where the SL expression or structure is translated literally. They preserve their semantic strangeness but lose their foreign look (Nord, 2003, p.194). They address two types of calques:

i. a lexical calque, i.e. a calque which respects the syntactic structure of the TL, whilst introducing a new mode of expression; (Ex.: Compliments of the Season!: Compliments de la saison!)

ii. a structural calque which introduces a new construction into the language (Ex.: Science-fiction: Science-fiction) (Vinay and Darbelnet, 1995: 32).

Example: Hunger Games — Açlık Oyunları

Victory Banquet — Zafer Ziyafeti

2. Literal Translation

It is the word-for-word translation of the ST item.

Example: gifts — armağanlar

escort — refakatçi

The other seven strategies were chosen from Baker (1992)'s strategies that he put forward to be used in cases of non-equivalence (pp. 23-47) The eighth strategy *translation by illustration* is not included here.

3. Translation by a more general word (superordinate)

The use of a general word (superordinate) to overcome a relative lack of specificity in the target language compared to the source language. (p. 25)

Example: hovercraft — araç

4. Translation by a more neutral/less expressive word

Example: token — hatıra
lockdown — kilitleme

5. Translation by cultural substitution

This strategy involves replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader (p. 29)

Example: community home — halkevi

6. Translation using a loan word or loan word plus explanation

Adopting a word or phrase from one language and incorporate it to another without translation.⁶

Example: Hangar — Hangar
Collective — Kolektif

7. Translation by paraphrase using a related word

This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form (p. 36)

Example: matching-token — uyumlu takım sembolleri
nightly death toll — geceleri verilen ölü listesi

8. Translation by paraphrase using unrelated words

Modifying a superordinate or simply unpacking the meaning of the source item, particularly if the item in question is semantically complex.

⁶ “Loan word,” Retrieved February 12, 2016 from <https://en.wikipedia.org/wiki/Loanword>.

Example: death recap — ölenlerin açıklanacağı yayın
reaping clothes — toplama günü kıyafetleri

9. Translation by omission

If there is no exact equivalent to a CSI and the meaning conveyed by a particular item or expression is not vital enough to the development of the text, the translator can omit it in the TT.

Example: the *jack* suggested *hijack* (omitted in the TT)

Table 1.1. CSIs Related to *The Hunger Games*

NO	CSI	TRANSLATION	CONTEXT	CODER 1	CODER 2	CODER 3
1	reaping	toplama	“This is the day of the reaping (....)”	4	4	4
2	tributes	haraç	“In punishment for the uprising, each of the twelve districts must provide one girl and one boy, called tributes , to participate.”	2	2	2
3	recap	bant görüntüleri	“We go to another compartment to watch the recap of the reapings across Panem.”	8	8	8
4	gamemakers	oyun kurucular	“On the last afternoon, we’ll each get a chance to perform in private before the Gamemakers .”	1	1	1
5	catacomb	katakomp	“My final dressing and preparations will be alone in the catacombs under the arena itself.”	6	6	6
6	Victory Tour	Zafer Turu	On this tour, the victors of the Hunger Games visit the districts and the Capitol to accept the greetings.	1	2	1

7	edible-insect station	yenilebilir böcekler istasyonu	“After lunch I do the edible-insect station with the District 8 tributes.”	1	1	1
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Table 1.2. CSIs Related to *Panem* Society

NO	CSI	TRANSLATION	CONTEXT	CODER 1	CODER 2 (B)	CODER 3 (S)
8	tesserae	mozaik taşları	“You can opt to add your name more times in exchange for tesserae .”	8	7	8
9	Harvest Festival	Hasat Festivali	“A usually modest gathering to celebrate the harvest in District 12” ⁷	2	2	6
10	The Treaty of Treason	İhanet Anlaşması	“The Treaty of Treason gave us the new laws to guarantee peace.” (following the Dark Days, the uprising of the districts against the Capitol)	1	1	1
11	hollow day	sığ gün	“That’s a day where no matter what you put in your belly, it’s never enough.”	1	1	1
12	hoverplanes	hava araçları	“(…) the sky was filled with hoverplanes and the bombs were raining down.”	3	3	3
13	18:00-Reflection	18:00 Düşünme	“My mother and sister are home for 18:00-Reflection , a half hour of downtime before dinner.”	2	2	4
14	communicuff	iletişim kelepçesi	“It looks like an oversized watch, but it receives print messages. Being granted a communicuff is	7	1	6

⁷ Henthorne, T. (2012). *Approaching The Hunger Games trilogy: A literary and cultural analysis*. McFarland Publishing, 158. [Kindle Edition].

			a special privilege that's reserved for those important to the cause (....)”			
15	propos — which is short for 'propaganda spots'...”		“To make a series of what we call propos —which is short for 'propaganda spots' (....)”	9	9	9
16	hijacking	zihin zaptı	“A rather uncommon technique known as hijacking . It's a type of fear conditioning (....)”	8	8	8
17	pod	koza	“Each light is called a pod . It represents a different obstacle, the nature of which could be anything from a bomb to a band of mutts.	2	2	2

Table 1.3. Place Names

NO	CSI	TRANSLATION	CONTEXT	CODER 1	CODER 2	CODER 3
18	Seam	Dikiş	“Our part of District 12, nicknamed the Seam (....)”	2	2	2
19	Hob	Hob	“The black market in District 12 known as the only place to buy and sell banned items, such as spirits, poached game, or other goods illegally obtained.” ⁸	6	6	6
20	Justice Building	Adalet Binası	“The Justice Building of District 12 was used for formal	1	1	1

⁸ Retrieved June 15, 2016, http://thehungergames.wikia.com/wiki/The_Hob.

			administration such as registration of marriages, a place for tributes to bid goodbye to their loved ones, and the occasional medal of valor for the oldest child in the families of miners who died in mining accidents, like Katniss and Gale's fathers had.” ⁹			
21	Remake Centre	Yeniden Yaratılma Merkezi	A place where tributes are renewed physically (make-up, costumes etc.) and prepared for the games	1	1	1
22	Launch Room	Giriş Odası	“We follow instructions to my destination, a chamber for my preparation. In the Capitol, they call it the Launch Room. ”	4	7	1
23	The Peacekeeper's Headquarters	Barış Muhafızları'nın Karargahı	A place located in the square where peacekeepers are deployed	1	1	1
24	Command	Karargah	“District 13's high-tech war room, featuring communications equipment, maps, computers, and control panels.” ¹⁰	5	5	5
25	Nut	Ceviz	The nickname of the mountain which “houses the heart of the Capitol's military”.	2	2	2

⁹ Retrieved from http://thehungergames.wikia.com/wiki/District_12.

¹⁰ Henthorne, T. (2012). *Approaching The Hunger Games trilogy: A literary and cultural analysis*. McFarland Publishing, 158. [Kindle Edition].

26	Production	Prodüksiyon	"I stick my forearm in the wall and stare groggily at the day's schedule. Immediately after breakfast, I am slated for Production. "	6	6	6
27	hummingbird room	sinek kuşu odası	A place in District 13 which is "a replication of a meadow, filled with real trees and flowering plants, and alive with hummingbirds".	1	1	1

Table 1.4. Invented Animals and Plants

	CSI	TRANSLATION	CONTEXT	CODER 1	CODER 2	CODER 3
28	muttations/mutts	muttasyon, mutta/mutasyon	"The common term used for all the genetically altered animals created by the Capitol"	6	6	6
29	mockingjay	alaycı kuşlar	"The species that could replicate both bird whistles and human melodies."	3	7	3
30	jabberjay	zevzek kuşları	Male mockingbirds created by the Capitol to memorize and repeat human conversations, especially those of the enemies	7	7	7
31	tracker jackers	iz sürücü yaratıklar	Capitol-invented killer wasps	3	3	3
32	sugar berries	şeker meyveleri	A very sweet berry that grows wild	3	3	3
33	nightlock	gece kilidi	A poisonous berry	1	1	1

APPENDIX-2.

APPENDIX-2.1. Interview Form (Turkish)

Sayın Sevinç Seyla Tezcan,

Aşağıdaki sorular, Gazi Üniversitesi Sosyal Bilimler Enstitüsü Çeviri ve Kültürel Çalışmalar (İngilizce) doktora programı kapsamında tarafımda yazılmakta olan “Translating Popular Fiction: A Descriptive Study on the Turkish Translations of *The Hunger Games* Trilogy” adlı tezde kullanılmak üzere hazırlanmıştır.

Katkınız için teşekkürler.

Selen Tekalp

1. *Açlık Oyunları* üçlemesini çevirirken ne tür zorluklarla karşılaştınız? (bilhassa kültürel öğeler açısından)

Açlık Oyunları’nın çevirisindeki birinci zorluk, yazarın metni simple present tense’le yazmış olmasıydı. Daha önce de söylediğim gibi, çeviri eğitimim yok ama içsel olarak, geçmiş zaman yerine simple present tense’in tercih edilmiş olması, şahsi görüşüme göre, yazar böyle bir fark yaratmak istediği için, saygı gereği şimdiki zamanla çevirmeyi gerektirirdi. Ancak çevirinin şimdiki zamanla çevrilmiş ilk hali okurlardan tepki alınca, geçmiş zaman olarak düzeltildi. (Bu, bugün de yaşadığım bir ikilemdir. Ancak genel tercihe saygı duyarak simple present tense’i “genellikle” geçmiş zaman olarak çeviriyoruz.) Benim ilk çevirilerimden biri, hatta ilk distopya çevirimdi. Dilimizde ve günümüzde çok kullanılmayan kavramlar vardı. Olmayan bir dünyayı doğru şekilde aktarmak önemliydi. Mıntıka, haraç gibi sözcükleri “uydurmak” zor gelmediyse de sonrasında “Ya olmadıysa?” diye kaygılandırdı. Fakat daha sonra kitapların çok sevilmesiyle, yazarın da çalışmalarına etkin şekilde katıldığı filmi izleyince, doğru şekilde aktardığıma ikna olup rahatladım. Zaman zaman çeviriyle ilgili eleştiriler okuyorum ve keşke bugün çevirme şansım olsaydı diyorum. Kültürel öğelerle ilgili büyük bir sıkıntı yaşamadım. Bizim ülkemiz Amerikan kültürüne, filmlerine, kavramlarına çok aşina olduğu için aktarmak Açlık Oyunları’nda da, diğer bestseller kitaplarda da çok sorun yaratmıyor diye düşünüyorum.

2. “Çok satanlar”ın çevirilerinde birlikte çalıştığınız yayınevinin belirli bir politikası var mı? Yoksa çeviri yaklaşımını tamamen kendiniz mi belirliyorsunuz?

Yayınevinin en belirgin politikası yabancı dildeki isim ve kavramları olabildiğince Türkçeleştirmek, okunmasını kolaylaştırmak. Benim tercihim ise elbette kelimeleri Türkçeleştirmek ama kavramları olduğu gibi bırakmak. İster çağdaş olsun ister belli bir dönemi anlatan bir hikâye, ben kendi adıma olabildiğince aslına sadık kalmaktan yanayım. Birincisi, yazara saygı duyulması gerektiğini düşünüyorum. İkincisi yerelleştirildiğinde sakil durabilen şeyler var. Kùltürlerin iç içe geçtiğı, seyahat etmenin ya da internet, filmler, medya gibi araçlarla başka kùltürleri tanımanın ve haberdar olmanın çok kolaylaştığı ve yaygınlaştığı, küresel ekonomi sayesinde yabancı markaların evlerimize kadar ulaştığı bir çağda, aslı gibi bırakmamanın dünyadan haberdar olan okuyucuya saygısızlık olacağını, sakil gelebileceğini düşünüyorum. Diğer yandan okumanın bir amacı, bana göre, yeni şeyler keşfetmektir; bu yüzden ait olduğu kùltüre sadık kalmayı tercih ediyorum. Genellikle olduğu gibi bırakıp dip not kullanmayı tercih ederim ama bunları süzgeçten geçirmek editöre yani yayınevine düşer ve son karar onlara aittir.

Ünlü çeviri kuramcısı Venuti'ye göre bestseller çevirilerinde çevirmen okuyucunun beklentilerini dikkate alarak yerelleştirme (domestication) yapma eğilimindedir. Sizin çevirinizde kùltürel öğeler dikkate alındığında daha çok yabancılaştırma (foreignization) eğiliminde olduğunuz görölmektedir. Buna göre;

3. Bilinçli olarak mı yabancılaştırma yaklaşımı sergilediniz?

Sanırım bunun cevabını yukarıda vermiş oldum.

4. Belirli çeviri stratejilerinden yararlandınız mı?

Bilimsel bir strateji olduğundan şüpheli olmakla birlikte, her zaman benimsediğim en önemli strateji kendimi okur yerine koymak.

5. Açlık Oyunları serisinin distopik roman türünde olması, çeviri yaparken seçimlerinizi nasıl etkiledi? Çeviriyi yaparken türün diğer örnekleriyle (örn. 1984, *Cesur Yeni Dünya* gibi) ilişki kurdunuz mu?

Her distopyanın kendi doğası var. Hepsinde bir dünya yeniden kuruluyor. Dolayısıyla, elbette çeviri yaparken kafamda başka distopik eserlerle ilgili çağrışımlar oluyor ama bence esas olan o dünyayı kendi kafanızda canlandırıp içine girebilmek ve aktarabilmek. Söylemek istediğim şu aslında: Açlık Oyunları'nın Panem'i Açlık Oyunları için var olan tek dünya. Bunun dışında bir dünya ya da örnekle ilişki kurmak bence yanlış ve hatta gereksiz olur.

APPENDIX-2.2. Interview Form (English)¹¹

Dear Sevinç Seyla Tezcan,

The following questions have been arranged as part of my PhD thesis titled “Translating Popular Fiction: A Descriptive Study on the Turkish Translations of *The Hunger Games* Trilogy” which is prepared within the framework of Translation and Cultural Studies programme at Institute of Social Sciences, Gazi University.

Thank you for your contribution.

Selen Tekalp

1. What kind of difficulties did you face in the translation of *The Hunger Games* trilogy (especially with regard to the cultural elements)?

The greatest difficulty in the translation of *The Hunger Games* trilogy was that it was written by using simple present tense. I haven't had any education on translation, but I personally think that the author intended to make a difference by using simple present tense instead of simple past tense. Therefore, out of respect for the author, I first translated it by simple present tense. However, as it got negative reactions from the readers, it was corrected and written by simple past tense (I still have dilemmas in this issue. But I “generally” prefer using simple past tense in view of the expectations). It was one of my first translations, and my first translation of a dystopian work. I encountered some terms which were out of date or which were not used in Turkish language. It was important to convey an unreal world in the correct way. Even though it was not difficult to make up words such as *mintika* [district] and *haraç* [tribute], later I asked myself “What if they didn't work?” After some time, when the translations were appreciated and I watched the films which were shot by the participation of the author, I was convinced that I rendered them correctly. Sometimes I read criticisms about the translations and I wish I had the opportunity to translate them today. I didn't face big problems about the cultural elements. I believe that our country is quite familiar with the American culture, films and terms, thus their transfer does not cause big trouble in the translation of bestsellers and they didn't in the translation of *The Hunger Games*.

2. Does the publishing house you work for have a certain policy for the translation of bestsellers? Otherwise, do you choose the method of translation yourself?

¹¹ My own translation.

The primary policy of the publishing house is to make the words and terms in the foreign language as Turkish as possible for a fluent reading. On the other hand, I prefer to leave the concepts as they are while I make words Turkish. I mostly prefer to be faithful to the original work no matter if the story is modern or it narrates a specific period. First of all, I think that we should respect the author. Secondly, domestication of some words may sound unpleasant. In our age, the cultures are intertwined. It is easier and more widespread to travel or learn and stay informed about other cultures by means of internet, films, media. Due to the global economy, foreign brands even enter into our houses. Considering all these, I am in the opinion that it may sound unpleasant and perceived as a sign of disrespect for the reader who is already informed. Besides, one of the purposes of reading is, in my view, to discover new things. Therefore, I choose to remain faithful to the source culture. Generally, I leave the words as they are and use footnotes, but the final decision is made by the editor and the publishing house after revision.

According to the translation scholar Venuti, in the translation of bestsellers, the translator's tendency is to domesticate in view of the expectations of the reader. When the cultural elements are considered, it is seen that your general tendency was foreignizing. Based on this;

3. Did you foreignize on purpose?

I guess I have already answered this question above.

4. Did you use any translation strategies?

I doubt whether it is a scientific approach, but I always put myself in the reader's place which is the most important strategy.

5. How did the fact that *The Hunger Games* series are dystopian novels affect your choices in the translation process? Did you establish any relationship between the trilogy and other works of the genre such as *1984*, *Brave New World*?

Each dystopia has a unique nature. A new world is built in each one. Therefore, even if I see some relations with other dystopian works, the point is to envision this world, enter into it and convey. What I intend to say is that Panem of *The Hunger Games* is the world which exists only in *The Hunger Games*. It would be wrong and even unnecessary to establish relationships with other worlds or samples.

APPENDIX-3. CSIs in *The Hunger Games* trilogy

1) CSIs related to the *Hunger Games*:

<i>The Hunger Games</i>						
No.	CSI	Page	Turkish	Page	T.S.	CONTEXT
1	reaping	3	toplama	9	(4)	“This is the day of the reaping .”
2	Hunger Games	7	Açlık Oyunları	13	(1)	(...) I avoid discussing tricky topics. Like the reaping, or food shortages, or the Hunger Games .”
3	entry	14	giriş	19	(2)	“What can you have? Five Entries ? I had six when i was just twelve years old.” (the names of the citizens go into the pool as candidates to be selected for the Hunger Games)
4	escort	20	refakatçi	24	(2)	“Effie Trinket, District 12’s escort , fresh from the Capitol with her scary white grin, pinkish hair, and spring green suit.”
5	tributes	21	haraç	24	(2)	“(…) each of the twelve districts must provide one girl and one boy, called tributes , to participate.”
6	token	44	hatıra	43	(2)	“Wearing a token from my district is about the last thing on my mind.”
	matching-token (<i>Catching Fire</i>)	251	uyumlu takım sembolleri	233	(8)	“On his wrist he wears a solid-gold bangle with a pattern of flames – this must be his concession to Effie’s matching-token plan-(...)”
7	mentor	53	akıl hocası	51	(2)	“Your mentor has a lot to learn about presentation.” (a past victor of the games who is supposed to train the tributes from his/her district)
8	sponsors	54	sponsorlar	51	(6)	“(…) your mentor (...) advises you, lines up your sponsors , and dictates the presentation of any gifts.”
	to seal the sponsor deals	86	sponsor bağlamak	81	(5)	Effie says: “Unfortunately, I can’t seal the sponsor deals for you. Only Haymitch can do that.”

9	gifts	54	armağanlar	51	(2)	"(...) your mentor (...) advises you, lines up your sponsors, and dictates the presentation of any gifts ."
10	arena	55	arena	53	(6)	"Obviously Haymitch isn't much, but Effie Trinket is right about one thing: once we are in the arena , he's all we've got."
11	recap	61	bant görüntüleri	58	(8)	"Did they watch the recap of the day's events on the battered old TV(...)?"
	death recap	182	ölenlerin açıklanacağı yayın	165	(8)	"Night has just come when I hear the anthem that precedes the death recap ."
12	prep team	71	hazırlık ekibi	67	(2)	"Apparently he has no interest in seeing me until Venia and the other members of my prep team have addressed some obvious problems."
13	hovercraft	95	araç	153	(3)	"The hovercraft appeared out of nowhere,' I continue to Peeta. "I mean, one moment the sky was empty and the next it was there."
14	gamemakers	101	oyun kurucular	95	(1)	"On the last afternoon, we'll each get a chance to perform in private before the Gamemakers ."
15	head trainer	108	baş eğitmen	100	(2)	"As soon as we join the circle, the head trainer , a tall, athletic woman named Atala steps up and begins to explain the training schedule."
16	skill stations	108	beceri istasyonları	101	(2)	"When Atala begins to read down the list of the skill stations , my eyes can't help flitting around to the other tributes."
17	Career Tributes / Careers	109	Kariyer Haraçları / ...	101	(1)-(9)	"In District 12, we call them the Career Tributes , or just the Careers ."
18	private sessions	111	özel oturumlar	103	(2)	"We steer clear of archery and weightlifting though, wanting to save those for our private sessions ."
19	catacomb	167	katakomp	153	(6)	"My final dressing and preparations will be alone in the catacombs under the arena itself."
20	tracker (tracking device)	167	izlenmen için bir çip	153	(7)	"This is just your tracker , Katniss. The stiller you are,

						the more efficiently I can place it,' she says."
21	review board	169	gözden geçirme komitesi	155	(2)	"“It's your district token, right?" I nod and he fastens it on my shirt. 'It barely cleared the review board . Some thought the pin could be used as a weapon(....)"
22	cannons	177	top atışları	162	(7)	"It's late afternoon when I begin to hear the cannons . Each shot represents a dead tribute."
23	section (of the game)	205	bölge	186	(2)	"(...) certain areas of the arena are rigged for certain attacks. And that if I can just get away from this section , I might be able to move out of reach of the launchers."
24	nightly death toll	284	geceleri verilen ölü listesi	257	(7)	"For the most part, the only communication the tributes get from outside the arena is the nightly death toll ."
25	daily report	307	günlük haberler	277	(2)	"I let him drift off to sleep then (...) while I watch the daily report in the sky. No new casualties."
26	feast	328	ziyafet	295	(2)	"(...) he's inviting us to a feast (...) But this is no ordinary feast. Each of you needs something desperately"
27	pre-arena events	423	arena öncesi olaylar	373	(2)	"The first half hour or so focuses on the pre-arena events , the reaping, the chariot ride through the Capitol (...)"
28	Victory Banquet	426	Zafer Ziyafeti	376	(1)	"Peeta and I are whisked to the president's mansion for the Victory Banquet (...)"
Catching Fire						
29	Victory Tour	4	Zafer Turu	9	(1)	"If it were up to me, I would try to forget the Hunger Games entirely. (...) But the Victory Tour makes that impossible."
30	Quarter Quell	41	Çeyrek Asır Oyunları	43	(8)	"(...) it won't be long before the Capitol begins gearing up for the Quarter Quell ." "This is the year of the Seventy-fifth Hunger Games, and that means it's also a Quarter Quell ."

31	winnings	67	kazancımız	67	(2)	“(…) as a token of our thanks we'd like for each of the tributes' families from District Eleven to receive one month of our winnings every year.”
32	pool of victors	196	galipler havuzu	183	(1)	“On the seventy-fifth anniversary, (...), the male and female tributes will be reaped from their existing pool of victors .”
33	edible-insect station	261	yenilebilir böcekler istasyonu	242	(1)	“After lunch I do the edible-insect station with the District 8 tributes (....)”
	edible-plants station	325	yenilebilir bitkiler standı	304	(4)	“I didn't bother spending time at the edible-plants station in training because it was so effortless for me last year. Now I wish I had.”
34	victors' circle	263	galipler çemberi	244	(1)	“After my shooting exhibition, I still get teased some, but I no longer feel like I'm being mocked. In fact, I feel as if I've somehow been initiated into the victors' circle .”
35	wedge	300	aralık	280	(4)	“The other tribute in my watery wedge is old Woof from District 8.” It (<i>Cornucopia</i>) looks like a pie sliced into twelve equal wedges .”
			dilim	347		
36	blood rain	364	kan yağmuru	339	(1)	“In the next pie wedge over came the blood rain , where Johanna, Wiress, and Beetee were caught.”
Mockingjay						
37	chink	6	kusurlu bölge	11	(8)	“It was my arrow, aimed at the chink in the force field surrounding the arena, that brought on this firestorm of retribution.”

2) CSIs related to *Panem* society:

The Hunger Games						
No.	CSI	Page	Turkish	Page	T.S.	CONTEXT

1	Peacekeepers	6	Barış Muhafızlar 1	12	(1)	“Most of the Peacekeepers turn a blind eye to the few of us who hunt because they’re as hungry for fresh meat as anybody is.”
2	pool	15	kura	19	(8)	“(…) until you reach the age of eighteen, the final year of eligibility, when your name goes into the pool seven times.”
3	tesserae	15	mozaik taşları/moz aik	19/20	(2)	“You can opt to add your name more times in exchange for tesserae . Each tessera is worth a meager year’s supply of grain and oil for one person.”
	take out (any) tesserae	17	mozaik taşına isim yazdırmak	22	(8)	“I wouldn’t let her (Prim) take out any tesserae .”
	bread made from the tessera grain	18	tahıllı ekmek	22	(9)	“(…) we drink milk from Prim’s goat, Lady, and eat the rough bread made from the tessera grain , although no one has much appetite anyway.”
4	The Dark Days	21	Karanlık Günler	24	(2)	“Then came the Dark Days , the uprising of the districts against the Capitol.”
5	The Treaty of Treason	21	İhanet Anlaşması	24	(1)	“ The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games.”
6	those home kids	31	o çocuklar	33	(9)	“(…) if it had become known that my mother could no longer care for us, the district would have taken us away from her (...) I’d grown up seeing those home kids at school.”
7	hollow day	268	sığ gün	243	(1)	“(…) I’m going to have what we call a hollow day back in District 12. That’s a day where no matter what you put in your belly, it’s never enough.”
Catching Fire						
8	Harvest Festival	14	Hasat Festivali	19	(2)	“Lit windows, smoke from the chimneys, bunches of brightly colored corn affixed to the front doors as decoration for the upcoming Harvest Festival .”

9	force field	228	güç sahası	212	(1)	"That force field at the bottom of the cliff, it was like the one on the roof of the Training Center."
Mockingjay						
10	hoverplanes	8	hava araçları	13	(3)	"Yet within fifteen minutes, the sky was filled with hoverplanes and the bombs were raining down."
11	rebel base	33	isyan tabanı	37	(1)	"They had to build up a rebel base in the Capitol, get some sort of underground organized in the districts"
District 13						
12	entry-level ranks	9	giriş seviyesinde rütbelere	15	(2)	"Those over fourteen have been given entry-level ranks in the military and are addressed respectfully as 'Soldier'."
13	18:00-Reflection	22	18:00 Düşünme	27	(2)	"My mother and sister are home for 18:00--Reflection , a half hour of downtime before dinner."
14	18:00-Cat Adoration	22	18:00 Kediye Tapınma	27	(1)	"(...) it becomes 18:00—Cat Adoration . Prim just sits on the floor weeping and rocking that awful Buttercup (...)"
15	communicuff	22	iletişim kelepçesi	27	(7)	"We're heading down to the dining hall for 18:30—Dinner when Gale's communicuff begins to beep."
16	communication units	44	iletişim birimleri	49	(2)	"Give them two hours a day, deducted from their training time. A quarter-mile radius. With communication units and tracker anklets."
17	tracker anklets	44	iz sürücü bileklikler	49	(1)	"Give them two hours a day, deducted from their training time. A quarter-mile radius. With communication units and tracker anklets ."
18	national security assembly	47	milli güvenlik toplantısı	51	(2)	"Call a national security assembly during Reflection today," she orders.
19	propos	49	Omitted	54	(9)	To make a series of what we call propos – which is short for 'propaganda spots' – featuring you, and broadcast them to the entire population of Panem."

20	Level Five security drill	154	beşinci seviyede güvenlik tatbikatı	152	(2)	“I do. At any rate, we're overdue for a Level Five security drill ,’ says Coin.”
21	lockdown	155	kilitleme	152	(4)	“Let's proceed with the lockdown .’ She begins to type rapidly on her keyboard, authorizing her decision.”
22	Bunker Protocol	158	Sığınak Protokolü	155	(2)	“A piece of white paper, coated in clear plastic, reads Bunker Protocol . (...) The first section is entitled ‘On Arrival.’”
23	the rebel techno team	194	isyancıların teknik ekibi	190	(7)	“But the rebel techno team manages to override even the latter and, in a real coup, keeps control for almost the entire attack on Snow.”
24	<i>Hijacked</i>	200	Zapt	196	(8)	“No, <i>not deranged</i> , I remind myself. Hijacked . (...) I don't know what it means.”
	hijacking	201	zihnin zaptı	197	(8)	“Now we believe something more was going on. That the Capitol has been subjecting him to a rather uncommon technique known as hijacking . It's a type of fear conditioning. (...)”
	<i>jack suggested hijack</i>	202	<i>Omitted</i>	197	(9)	“We believe it was chosen because the technique involves the use of tracker jacker venom, and the jack suggested hijack .”
	to hijack him back	219	zapt olayını geri çevirme	215	(8)	“The only dubious ray of hope has come from my sister. ‘Prim came up with the idea of trying to hijack him (Peeta) back ,’ Haymitch tells me.”
25	Assignment Board	262	Görevlendirme Kurulu	255	(2)	“Well, you have three weeks. It's not long, but you can begin training. If the Assignment Board deems you fit, possibly your case will be reviewed.”
26	S.S.C., short for Simulated Street Combat	275	Temsilî Sokak Mücadelesinin kısaltılmışı olan T.S.M.	267	(1)	“The soldiers simply call it the Block, but the tattoo on my arm lists it as S.S.C., short for Simulated Street Combat .”
27	pod	280	koza	271	(2)	“Each light is called a pod . It represents a different obstacle, the nature of which could be anything from a bomb to a band of mutts.”

	The gunfire pod	308	Silahlı koza	297	(2)	“ The gunfire pod is positioned about a third of the way down, just above an apartment awning. We should be able to trigger it with bullets.”
	The net pod	308	Ağlı koza	297	(2)	“ The net pod is at the far end, almost the next corner. This will require someone to set off the body sensor mechanism.”
28	regulation clothes	284	üniforma	275	(8)	“Not so much as a token from 7 to set beside her regulation clothes in her anonymous drawer.”
29	Star Squad	287	Yıldız Mangası	278	(1)	“Therefore, we've handpicked the eight of you to be what we call our ' Star Squad .' You will be the on-screen faces of the invasion.”
30	disinformation team	290	yanlış bilgi ekibi	281	(1)	“They tell us we're part of the disinformation team . If the rebels only shoot Plutarch's pods, it will take the Capitol about two minutes to realize we have the holograph.”
31	Holo	291	Holo	282	(6)	“The commanders here are working off Plutarch's holograph. Each has a handheld contraption called a Holo that produces images like I saw in Command.”
32	Mockingjay Deal	414	Alaycı Kuş Anlaşması	392	(1)	“She is protected under what we call the Mockingjay Deal (...) wherein Katniss Everdeen agreed to support the rebels in exchange for captured victors' immunity.”

c) Place Names:

<i>The Hunger Games</i>						
No.	CSI	Page	Turkish	Page	T.S.	CONTEXT
1	District	4	Mıntıka	10	(2)	The name given to Panem's thirteen nation-states
2	Seam	4	Dikiş	10	(2)	“Our part of District 12, nicknamed the Seam , is usually crawling with coal miners heading out to the morning shift at this hour.”

3	Meadow	5	Çayır	11	(2)	"I only have to pass a few gates to reach the scruffy field called the Meadow ."
4	Panem	7	Panem	12	(6)	"When I was younger, I scared my mother to death... about the people who rule our country, Panem (....)"
5	Capitol	7	Capitol	12	(6)	"(...) the people who rule our country, Panem, from the far-off city called the Capitol ."
6	Hob	7	Hob	12	(6)	"(...) trades in the Hob , which is the black market where I make most of my money."
7	Justice Building	20	Adalet Binası	23	(1)	"We all exchange terse nods then focus our attention on the temporary stage that is set up before the Justice Building ."
8	community home	31	halkevi	33	(5)	"(...) the district would have taken us away from her and placed us in the community home ."
9	Rockies	48	Rockies	46	(6)	"In school, they tell us the Capitol was built in a place once called the Rockies ."
10	Appalachia	48	Appalachia	46	(6)	"District 12 was in a region known is Appalachia ."
11	Cornucopia	67	Cornucopia	63	(6)	"(...) Cornucopia , a giant golden horn shaped like a cone with a curved tail, the mouth of which is at least twenty feet high (....)"
12	Remake Centre	70	Yeniden Yaratılma Merkezi	67	(1)	"I've been in the Remake Center for more than three hours and I still haven't met my stylist."
13	Training Centre	79	Eğitim Merkezi	74	(2)	"(...) where they will welcome us, play the anthem, and escort us into the Training Center , which will be our home/prison until the Games begin."
14	Games Headquarters	161	Oyunlar Genel Merkezi	148	(1)	"(...) they'll be at the Games Headquarters , hopefully madly signing up our sponsors, working out a strategy on how and when to deliver the gifts to us."
15	Launch Room	168	Giriş Odası	154	(4)	"We follow instructions to my destination, a chamber for my preparation. In the Capitol, they call it the Launch Room ."

16	Victors' Village	357	Galipler Köyü	320	(1)	"Anyway, if we make it back, you won't be a girl from the Seam, you'll be a girl from the Victor's Village ."
Catching Fire						
17	Peacekeeper's Headquarters	163	Barış Muhafızlar ı'nın Karargâhı	154	(1)	"That was the plan: to take over the centers of power in the city like the Justice Building, the Peacekeepers' Headquarters (...)"
18	Communication Centre	163	İletişim Merkezi	154	(2)	"That was the plan: to take over the centers of power in the city like (...), and the Communication Center in the square."
Mockingjay						
19	Education Centre	21	Eğitim Merkezi	25	(2)	"(...) your schedule for the day. (...) 7:00— <i>Breakfast</i> . 7:30— <i>Kitchen Duties</i> . 8:30— Education Center , Room 17."
20	Command	23	Karargâh	27	(5)	"I linger in the doorway of Command , the high-tech meeting/war council room complete with computerized talking walls, electronic maps (...)"
21	Special Defence	55	Özel Savunma	59	(2)	"We came to collect these three anyway. They're needed for Special Defence . I'll take full responsibility."
22	Collective	63	Kolektif	66	(6)	"We follow directions to the Collective , a huge room that easily holds the thousands who show up."
23	Beauty Base Zero	67	Güzellik Seviye Sıfır	70	(1)	" Beauty Base Zero turns out to be what a person would look like if they stepped out of bed looking flawless but natural."
24	SPECIAL WEAPONRY	75	ÖZEL SİLAHLAR	77	(2)	"Four soldiers guard the entrance to the hall marked SPECIAL WEAPONRY ."
25	Hangar	89	Hangar	91	(6)	"This one lies just above the transport spoke to the fifth airlift platform. It's taking us to the Hangar ."
26	Production	131	Prodüksiyon	131	(6)	"Immediately after breakfast, I am slated for Production ."
27	Supply Station	158	Malzeme İstasyonu	156	(2)	"Go to the Supply Station and secure one pack for each member of your Compartment."

28	guard stations	178	muhafız istasyonu	175	(2)	“Before the bombing, very little of the current 13 was above ground. A few guard stations . The training area.”
29	hummingbird room	195	sinek kuşu odası	191	(1)	“We refuse to leave Special Defence and end up waiting in the hummingbird room for news.”
30	observation room	211	gözlem odası	206	(2)	“Plutarch, Haymitch, and I go to the observation room next to where Peeta's confined.”
31	Nut	215	Ceviz	211	(2)	“We've nicknamed the mountain the Nut since I relayed Plutarch's ‘tough nut to crack’ comment to the weary and discouraged rebel leaders here.”
32	Block	275	BLOK	267	(6)	“A handful of us are moved into an additional class that gives me hope I may be a contender for the actual war. The soldiers simply call it the Block (....)”
33	Transfer	337	Transfer	322	(6)	“There is a simple network of wide tunnels. (...) It's called the Transfer , since small trucks use it to deliver goods around the city (....)”

d) Invented animals and plants:

<i>The Hunger Games</i>						
No.	CSI	Page	Turkish	Page	T.S.	CONTEXT
1	mockingjay	49	alaycı kuşlar	47	(3)	“I suddenly recognize it. A mockingjay . They're funny birds and something of a slap in the face to the Capitol.”
2	muttations/mutts	49/38 7	muttasyon, mutta/mutasyon	47/34 5	(6)	“The common term for them was muttations , or sometimes mutts for short.”
3	jabberjay	49	zevzek kuşları	47	(7)	“One was a special bird called a jabberjay that had the ability to memorize and repeat whole human conversations.”
4	tracker jackers	216	iz sürücü yaratıklar	197	(3)	“More likely they will be one of the Capitol's muttations, tracker jackers (....). Like the jabberjays, these killer wasps”

5	groosling	236	hindikuşu	213	(5)	“She recognizes the bird, too, some wild thing they call a groosling in her district.”
6	sugar berries	324	şeker meyveleri	291	(3)	“Yes, they’re sugar berries . My mother makes jam from them.”
7	nightlock	373	gece kilidi	333	(1)	“Not these, Katniss. Never these. They’re nightlock . You’ll be dead before they reach your stomach.”
Catching Fire						
8	tree rat	325	ağaç faresi	304	(2)	“Finnick asks a lot of questions about the rodent, which we decide to call a tree rat .”
Mockingjay						
9	a swarm of muttation gnats	292	mutasyona uğratılmış bir tatarcık sürüsü	282	(7)	“On the fourth morning, Soldier Leeg 2 hits a mislabeled pod. It doesn't unleash a swarm of muttation gnats, which the rebels are prepared for (....)”

e) Proper Names (PNs)

i) Names and nicknames:

The Hunger Games					
No.	CSI	Page	Turkish	Page	T.S.
1	Prim/Primrose	3	Prim/çuha çiçeği	9	(1)-(4)
2	Buttercup	3	Düğün Çiçeği	9	(4)
3	Gale	7	Gale	13	(1)
4	Catnip	7	Catnip	13	(1)
5	Effie Trinket	8	Effie Trinket	14	(1)
6	Greasy Sae	12	Yağlı Sae	17	(4)-(1)
7	Madge	13	Madge	18	(1)
8	Lady (Prim's goat)	18	Leydi	22	(2)

9	Undersee	20	Undersee	24	(1)
10	Haymitch Abernathy	22	Haymitch Abernathy	25	(1)
11	Katniss Everdeen	27	Katniss Everdeen	29	(1)
12	Peeta Mellark	47	Peeta Mellark	31	(1)
13	Johanna Mason	70	Johanna Mason	46	(1)
14	Venia	71	Venia	67	(1)
15	Snow	71	Snow	77	(1)
16	Avox	72	Avox	83	(1)
17	Delly Cartwright	82	Delly Cartwright	84	(1)
18	Atala	89	Atala	100	(1)
19	Rue	108	Rue	106	(1)
20	Glimmer	143	Glimmer	193	(1)
21	Foxface	254	Tilki Surat	230	(4)
22	Clove	309	Clove	278	(1)
23	Rooba	316	Rooba	284	(1)
24	Goat Man	317	Keçi Adam	285	(4)
25	Fire Girl	338	Ateşten Kız	303	(4)
<i>Catching Fire</i>					
26	Gale Hawthorne	5	Gale Hawthorne	10	(1)
27	Hazelle	8	Hazelle	13	(1)
28	Rory	9	Rory	14	(1)
29	Vick	9	Vick	14	(1)
30	Posy	9	Posy	14	(1)

31	Ripper	11	Ripper	16	(1)
32	Cray	12	Cray	17	(1)
33	Marvel	83	Marvel	83	(1)
34	Purnia	123	Purnia	119	(1)
35	Leevy	125	Leevy	120	(1)
36	Bristel	125	Bristel	121	(1)
37	Thom	125	Thom	121	(1)
38	Rooba	151	Rooba	144	(1)
39	Twill	158	Twill	150	(1)
40	Bonnie	158	Bonnie	150	(1)
41	Maysilee Donner	195	Maysilee Donner	183	(1)
42	Cecelia	216	Cecelia	202	(1)
43	Chaff	216	Chaff	202	(1)
44	Finnick (Odair)	216	Finnick (Odair)	202	(1)
45	Johanna Mason	216	Johanna Mason	202	(1)
46	Seeder	241	Seeder	225	(1)
47	Enobaria	253	Enobaria	235	(1)
48	Atala	253	Atala	235	(1)
49	Wiress	255	Wiress	237	(1)
50	Beetee	255	Beetee	237	(1)
51	The Morphlings	255	morfin bağımlıları/morfinman kadın	237	(2)-(6)
52	Nuts and Volts	259	Kaçık ve Volt	240	(4)-(2)
53	Woof	261	Woof	242	(1)

54	Glimmer	261	Glimmer (Ç.N. Parıltı)	242	(4)
55	Marvel	261	Marvel (Ç.N. Mucize, olağanüstü şey)	242	(4)
56	Cashmere	261	Cashmere (Ç.N. Kaşmir)	242	(4)
57	Gloss	261	Gloss (Ç.N. Yıldız)	242	(4)
58	Mags	261	Mags	242	(1)
59	Tax	262	Tax	243	(1)
60	Blight	358	Blight	334	(1)
61	Annie Cresta	389	Annie Cresta	362	(1)
Mockingjay					
62	Dalton	9	Dalton	14	(1)
63	Alma Coin	11	Alma Coin	17	(1)
64	Boggs	31	Boggs	35	(1)
65	Paylor	97	Paylor	99	(1)
66	Eddy	100	Eddy	101	(1)
67	Hawthorne	131	Hawthorne	131	(1)
68	The Hanging Tree	138	İdam Ağacı	137	(4)
69	Crazy Cat	171	Deli Kedi	168	(4)
70	Lyme	224	Lyme	220	(1)
71	York	263	York	256	(1)
72	Jackson	286	Jackson	277	(1)
73	Leeg 1	287	Leeg 1	277	(1)
74	Leeg 2	287	Leeg 2	277	(1)
75	Mitchell	287	Mitchell	277	(1)

76	Homes	287	Homes	277	(1)
77	Tigris	359	Tigris footnote: *(Latince) Kaplan. (ed.n.)	342	(4)
	Tigrises of the Capitol	367	Capitol'un Tigris'leri	350	(1)

ii) Allusive PNs:

<i>The Hunger Games</i>					
No.	CSI	Page	Turkish	Page	T.S.
1	Flavius	71	Flavius	68	(1)
2	Octavia	71	Octavia	68	(1)
3	Cinna	72	Cinna	68	(1)
4	Portia	76	Portia	72	(1)
5	Claudius Templesmith	114	Claudius Templesmith	156	(1)
6	Titus	166	Titus	152	(1)
7	Cato	212	Cato	193	(1)
8	Caesar Flickerman	109	Caesar Flickerman	133	(1)
<i>Catching Fire</i>					
9	Darius	12	Darius	17	(1)
10	Seneca Crane	23	Seneca Crane	27	(1)
11	Plutarch Heavensbee	93	Plutarch Heavensbee	91	(1)
12	Romulus Thread	126	Romulus Thread	121	(1)
13	Brutus	216	Brutus	202	(1)
<i>Mockingjay</i>					
14	Panem	7	Panem	12	(1)

	<i>Panem et Circenses</i>	249	<i>Panem et Circenses</i>	243	
15	Fulvia Cardew	11	Fulvia Cardew	17	(1)
16	Cressida	95	Cressida	97	(1)
17	Messalla	95	Messalla	97	(1)
18	Castor	116	Castor	118	(1)
19	Pollux	116	Pollux	118	(1)
20	Coriolanus Snow	192	Coriolanus Snow	188	(1)
21	Lavinia	307	Lavinia	296	(1)
22	Aurelius	395	Aurelius	375	(1)

ÖZGEÇMİŞ

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Yabancı Dil

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GAZİLİ OLMAK AYRICALIKTIR

