Translating Popular Fiction: A Descriptive Study on the Turkish Translation of The Hunger Games*

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Abstract

The main purpose of the paper is to examine the relationship between popular fiction and translation through literary and translation theories. The basic premise of this research is that translation of popular fiction necessiates the awareness of social, cultural, historical and political implications. It is argued that generic features of the texts affect the translators' decision processes. For the theoretical framework, the literature on popular fiction, literary genres and translation are investigated. The case study is conducted using Suzanne Collins' first book of the *The Hunger Games* trilogy and *Açlık Oyunları* by Sevinç Seyla Tezcan. For the analysis, 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 revealed on the basis of Venuti's theory.

Keywords: Popular fiction, Bestseller, Culture-specific items, Translation strategies, *The Hunger Games*

1. Genre and Translation

The question of genre in translation studies has not been investigated extensively so far. 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 per se. Genre, in literary studies, has begun to be reconsidered several times as new scientific fields and methodologies arise. However, each standpoint is valuable in that it proves the multidimensionality of this specific concept. 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?" There has been a tendency to categorize literary works into types of texts since ancient times. The most universally recognised categorization is 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 clearcut definition impossible.

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When genres are discussed, it is inevitable to ignore the concept of text type or text typology. Genre and text type have often been used interchangably, particularly in literary studies. On the other hand, they are easily distinguished by some scholars. For example, Trosborg (1997) associates the issues of text typology and genre with the type of discourse. She 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. Text types are identified by their communicative function which may be to inform, to entertain or to persuade. Therefore, it can be properly stated that the notion of text-type is one of the components that make up genre.

It is argued that genre analysis has not been studied decently in translation studies until after 1970s when 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. Skopos theorists offer that "a translation is shaped by its proposed function in the target culture" (Wittman, 2013, p. 440). They share the opinion that a translation, above all, should conform to the context in which the target reader is situated. 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. Reiss lists three types of texts which are informative, expressive and operative. According to her, while the translator performs his task, text type and text variety are the key elements according to which he draws a map. 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.

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 book of collected essays she asserts that "text types constitute a closed set with only a limited number of categories" (p.15) as opposed to genres which are included in those distinct types and limitless in nature. In her prominent article, 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, genre indicates "a distinctive category of discourse of any type, spoken or written, with or without literary aspirations" (p.7). She refers to a wide range of text types such as sonnets, novels, films, political speeches and academic articles (p. viii). Her main argument is that the text classification has a strong impact on the translators' choice of strategies. 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?"

2. Popular Fiction/Genre Fiction

The genre which is subject to our current study is popular fiction or, in other names, genre fiction. There has always been some uncertainty in terms of its purpose and scope. 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. In addition to primary genre divisions, various sub-genres begin to hit the shelves in 1930s and the categorizations kept changing with the emergence of new genres. Most critics agree on that these changes stem from "political and social conditions, such as technological developments, corporate ownership, publishing, and the unpredictable tastes of readers themselves" (Schneider-Mayerson, 2010, p. 27). 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 means that "texts refer and respond to the genre's traditions (….)" (Schneider-Mayerson, 2010, p. 28). 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 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. Unless genre is scrutinized from a socio-historical perspective, popular fiction cannot be understood completely. Above all, they have a strong cultural relation. As he properly states, "popular fiction is, essentially, genre fiction" (p. 1).

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. Furthermore, she associates popular fiction with "convention" and thus "function". She puts forward that "popular fiction (…) seems only interested in narrative, content and convention" (p. 21). Although the formulaic and thus 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. 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" (p. 2). 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 internalizes what the genre offers and evaluates 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.

3. Culture-Specific Items

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. The cultural view is supported through a number of theories. For example, Nida (2001) 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. Toury (1980), 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 inludes "the norms, conventions, ideology and values" of the society for whom the translation is conducted (Snell-Hornby, 2006, p.49).

According to the functionalist theories of translation, the translated text within the context of target culture is more important than source text and source culture. However, it is usually not possible to find an exact equivalent for the terms which are specific to a culture. Culture-related terms have remained on the agenda of translation studies since the cultural turn and have been dealt with by different scholars. Nida mentions "cultural foreign words" in 1945, Reiss and Vermeer (1984/1996) and Nord (1997) utter the word "cultureme" instead of cultural features while Schaffner puts forward "culture-bound phenomena" in 2001. Aixelá (1996) 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.

Proper names-or nouns- (PNs) are 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" (Proper Name, n.d.). They have a significant role in the analysis of literary works. In translation studies, it is pertinent to handle PNs within the framework of CSIs. However, most of the translation scholars put forward different strategies for translating them. Aixela (1996) distinguishes proper nouns as conventional which have "no meaning of them" and loaded including "literary" names and nicknames, fictional and non-fictional names. Newmark (1988a), in his important book *Approaches to Translation* written as a guide for translators, allocates a chapter to the alternative treatments of PNs in translation.

In our research, three dystopian novels which are constructed in a fictional context are analysed. Therefore, the CSIs are mainly composed of fictive CSIs at which create an imaginary world. In her thesis, 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). 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' (2003) micro-level procedures. Eggen's method of grouping the CSIs with some modifications seems applicable for this study due to its relevance to both the fictive CSIs and allusions:

   a)   Words related to the Hunger Games
   b)   Words related to Panem society
   c)   Place names

   d) Invented animals and plants
   e) Proper names (PNs)[3]
      i) Names and nicknames
      ii) Allusive PNs[4]

3.1. Translation Strategies for Culture-Specific Items

Apart from defining culture-related terms or categorizing them under different titles, translation scholars also proposes some strategies for the translation of this specific group of words. Newmark (1988b) suggests some guidelines with reference to specific translation problems for the translators' use in the analysis of ST. In parallel with Nida's formal and dynamic equivalence theory (1964), the translation methods offered by Newmark occupy a central place within the context of translation studies. 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. Aixela (1996), 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 (2004). Most importantly, he offers a long list of translation strategies for CSIs; five as conservative and six as substitutive. These strategies overlap with those provided by scholars such as Newmark (1988b), Vinay and Darbelnet (1995) etc. However, they are criticized in that there are no clear boundaries dividing them.

Davies (2003) studies culture-specific items in translations of J K Rowling's *Harry Potter* books. 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 of culture-specific items: 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 (1992), 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 in the translation of CSIs except the strategy of "translation by illustration" as there are no samples in the translated text. Besides that, more direct translation methods have been used by the translator which makes the addition of two more strategies necessary: calque and literal translation (Vinay&Darbelnet, 1995). Thus, the order of the strategies is 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

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[3] Eggen names this category "first names and nicknames" which I modify and use a more inclusive title.
[4] My own addition

As regards the PNs, a different method is needed for translation analysis. For example, Aixela (1996) 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. Leppihalme (1997), who uniquely deals with PNs together with the notion of allusion, suggests three strategies for translators each of which is explained in detail (p.79). *The Hunger Games* Trilogy contains a number of PNs some of which can be regarded as historical references. For this reason, Leppihalme's model is utilized for analysing the translation of allusive PNs:

1) Retention of the name
2) Replacement of the name by another
3) Omission of the name

4. Domestication and Foreignization

Venuti (1995) pursues a culture-oriented analysis and is engaged with the translator's position in Anglo-American culture, that is the invisibility of the translator. Invisibility describes the case of translating fluently so that the target reader esteems the text as an original. 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 (2012) as "foreignization" and "domestication". 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. He asserts that he translator's choice of strategies in the direction of domestication or foreignization can be observed in the way he treats CSIs.

As *The Hunger Games* Trilogy which is analyzed in this study is a bestseller, it seems unobjectionable to adopt the ideas related to it. Venuti's (1998) approach to the issue of bestseller is critical in that he addresses the issue from the viewpoint of translation studies. His ideas on the bestseller as one of the "scandals of translation" illuminate the position of this genre in the discipline of translation studies and direct the translators towards a two-way route: domestication and foreignization. The translations and translator's choices will be analyzed based on her point of view that "a bestselling translation tends to reveal much more about the domestic culture for which it was produced (….)."

5. *The Hunger Games* as Dystopian Fiction

It is obvious that *The Hunger Games* is categorized as a work of popular fiction, particularly young adult fiction or young adult literature which addresses the readers from age 14 to 21 (American Library Association, 2006). 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. Under the broader title of science fiction, there are various sub-categories among which dystopia describes best the fictive world of *The Hunger Games.* As Herald (2000) indicates, dystopias often "drive from the failure or corruption of rule by a scientific elite" (p. 279). All in all, *The Hunger Games* trilogy can be evaluated as a good sample of a cultural, historical and political type of popular fiction.

Trites (2014) summarizes the literary quality of *The Hunger Games* with these words: "With its many intertextual references and its bleak plot resolution, the (…) trilogy implies that, while war is heinous, governments will never refrain from waging them and are therefore never to be trusted" (p.27). 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). Besides, the historical allusions in the text are 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, pp. 15-28).

Dystopian fictions are basically concerned with problems of the cultural context they are produced in. Thus, the abundance of cultural elements in the analyzed book enables a deeper understanding of the source text.

6. Analysis of the fictive CSIs

In the light of five categories of CSIs, 113 items including PNs have been detected both at word and phrase level. Some of the detected CSIs could be associated with two or more categories. This is often the case with PNs. In this study, they are not included in the category of "proper names" if they could be placed in one of the categories of (a), (b), (c) and (d).

a) **Words 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, p. 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 (2006) deals with them as *forms of entertainment* (pp. 49-50).

b)

English	Page	Turkish	Page	Translation Strategies
reaping	3	toplama	9	2
Hunger Games	7	Açlık Oyunları	13	2
reaping clothes	13	toplama günü kıyafetleri	18	8
entry	14	giriş	19	4
tributes	21	haraç	24	2
mentor	53	akıl hocası	51	2
sponsors	54	sponsorlar	51	1
gifts	54	armağanlar	51	2
arena	55	arena	53	1
recap	61	bant görüntüleri	58	7
prep team	86	hazırlık ekibi	67	2
seal the sponsor deals	86	sponsor bağlamak	81	5
fellow tribute	91	birbirlerini	85	9
hovercraft	95	araç	153	3
gamemakers	101	oyun kurucular	95	7
survivor	104	savaşçı	97	4
head trainer	108	baş eğitmen	100	2
stations	108	istasyonlar	100	2
skill stations	108	beceri istasyonları	101	2
private sessions	111	özel oturumlar	103	2
twitch-up snares	127	hızlı çekişli tuzak	117	7
catacomb	167	katakomp	153	1
tracker/tracking device	167	izlenmen için bir çip/takip çipi	153	7
review board	169	gözden geçirme komitesi	155	2
golden horn	172	boynuz	157	9
cannons (each shot represents a dead tribute)	177	top atışları (her atış ölen bir haracı simgeliyordu)	162	7
project the dead's images into the sky	178	ölenlerin görüntülerini gökyüzüne yansıtmak	162	2
death recap	182	ölenlerin açıklanacağı yayın	165	8
seal of the capitol	282	Capitol mührü	165	2
precision launchers	204	hedef ayarlı atıcılar	186	8
triggers (n.)	205	düğmeler	186	4
section (of the game)	205	bölge	186	4
pack	215	grup	195	4
nightly death toll	284	geceleri verilen ölü listesi	257	7
daily report	307	günlük haberler	277	4
feast	328	ziyafet	295	2
pre-arena events	423	arena öncesi olaylar	373	1-2
Victory Banquet	426	Zafer Ziyafeti	376	2

c) Words related to Panem society: This group of words point to the Newmark's category *material culture* which involves food, clothes, housing, transport and communication (1988b, p. 103). Furthermore, it can be associated with his *organizations, customs, ideas* which include political, social, legal, religious and artistic traditions and ideas. Since Panem is a fictional society, it has a unique structure and its own regulations.

d)

English	Page	Turkish	Page	Translation Strategies
peacekeeper	6	Barış Muhafızları	12	2
grain rations	8	tahıl istikakları	13	2
pool	15	kura	19	5
tesserae	15	mozaik taşları/mozaik	19/ 20	8-2
take out (any)tesserae	17	mozaik taşına isim yazdırmak	22	8
bread made from the tessera grain	18	tahıllı ekmek	22	4-9
racketeers	19	düzenbazlar	23	2
state	20	devlet	23	4
The Dark Days	21	Karanlık Günler	24	2
The Treaty of Treason	21	İhanet Anlaşması	24	2
home kids	31	o çocuklar	33	4
Capitol people	56	Capitol insanları	54	2
The Head Peacekeeper	60	Baş Barış Muhafızı	57	2
hollow day	268	sığ gün	243	2
pariahs	289	parya	261	1

e) Place Names: It seems logical to group place names as words related to Panem instead of treating them as a separate category. Places play an important role in dystopias they as they are symbolically crucial in the construction of a futuristic world. Howard (2009, p. 1) handles them under the category of *geographical and celestial* PNs. 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.*

English	Page	Turkish	Page	Translation Strategies
District 12 (twelve)	4	12. Mıntıka	10	2
Seam	4	Dikiş	10	2
the Meadow	5	Çayır	11	2
Panem (North America)	7	Panem (Kuzey Amerika)	12	6
Capitol	7	Capitol	12	6
Hob	7	Hob	12	6
square	18	meydan	22	2
Justice Building	20	Adalet Binası	23	2
community home	31	halkevi	33	5
The Rockies	48	Rockies	46	6
Appalachia	48	Appalachia	46	6
centres	49	kayıt altına alınacakları yerler	47	8
Cornucopia	67	Cornucopia	63	6
Remake Centre	70	Yeniden Yaratılma Merkezi/Eğitim Merkezi	67	7
City Circle	79	Şehir Meydanı	74	2
Training Centre	79	Eğitim Merkezi	74	2
Games Headquarters	161	Oyunlar Genel Merkezi	148	2
Launch Room	168	Giriş Odası	154	4
Stockyard	168	Ağıl	154	2
Victor's Village	357	Galipler Köyü	320	2

f) Invented animals and plants: These words are partly related to the *Ecology* of Newmark (1988b, p. 103). The denotation used by Howard (2009, p.1) for this category is *given or pet names of animals* although it does not bear a strong resemblance. In this framework, only the names of fantastic animals and plants which are the manifestations of author's imagination are examined.

g)

English	Page	Turkish	Page	Translation Strategies
flesh-eaters	5	leş yiyiciler	11	5
mockingjay	49	alaycı kuş yavrusu/alaycı kuşlar	47	8-2
muttations/mutts	49, 387	muttasyon,mutta/mutasyon	47, 345	1-2
jabberjay	49	zevzek kuşları	47	5
tracker-jackers	216	iz sürücü yaratıklar	197	8
sugar berries	324	şeker meyveleri	291	1
nightlock	373	gece kilidi	333	1

h) Proper names

Newmark (1988a) includes in this group *literary proper names, geographical names, forms of address,* names of *institutions* -public or private-, and *newspapers, journals and periodicals* (pp.71-73). In this study, the PNs will be selected according to Aixela's (1996) category of "loaded" PNs 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" (1996, p. 59). Here, in order to distinguish words with allusions, PNs are divided into two groups: (i) names and nicknames, (ii) allusive PNs. The translation strategies are determined in view of Leppihalme's model.

i)   Names and nicknames

English	Page	Turkish	Page	Translation Strategies
Prim/Primrose	3	Prim/çuha çiçeği	9	2
Buttercup	3	Düğün Çiçeği	9	2
Gale	7	Gale	13	1
Catnip	7	Catnip	13	1
Effie Trinket	8	Effie Trinket	14	1
Greasy Sea	12	Yağlı Sae	17	2
Madge	13	Madge	18	1
Lady (prim's goat)	18	Leydi	22	2
Undersee	20	Undersee	24	2
Haymitch Abernathy	22	Haymitch Abernathy	25	1
Katniss Everdeen	27	Katniss Everdeen	29	1
Primrose Everdeen	29	Primrose Everdeen	26	1
Peeta Mellark	47	Peeta Mellark	31	1
Johanna Mason	70	Johanna Mason	46	1
Venia	71	Venia	67	1
Snow	71	Snow	77	2
Avox	72	Avox	83	1
Delly Cartwright	82	Delly Cartwright	84	1
Atala	89	Atala	100	1
Rue	108	Rue	106	1
Caesar Flickerman	109	Caesar Flickerman	133	1
Claudius Templesmith	114	Claudius Templesmith	156	1
Glimmer	143	Glimmer	193	1
Foxface	254	Tilki Surat	230	2
Clove	309	Clove	278	1
Rooba	316	Rooba	284	1
Goat Man	317	Keçi Adam	285	2
Fire Girl	338	Ateşten Kız	303	2

ii)   Allusive PNs

English	Page	Turkish	Page	Translation Strategies
Flavius	71	Flavius	68	1
Octavia	71	Octavia	68	1
Cinna	72	Cinna	68	1
Claudius Templesmith	114	Claudius Templesmith	156	1
Titus	166	Titus	152	1
Cato	212	Cato	193	1
Caesar Flickerman	109	Caesar Flickerman	133	1

7. Discussion

In order to highlight the translator's treatment of genre fiction, the fictive CSIs have been extracted 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. PNs have also been included in the analysis as CSIs. The translation strategies have been determined with reference to the theories of Baker (1992) and Vinay&Darbelnet (1995). As for the analysis of translation of PNs, Leppihalme's (1997) strategies have been chosen. Based on this, the distribution of translation strategies used for rendering the items in a,b,c and d categories are as follows:

The translator applies the direct translation strategies (calque, literal translation and loan word) more than the others. Literal translation is the most commonly used strategy which was applied to 38 CSIs. These three strategies occupy nearly 60% of all the 9 strategies used. The second most used strategy is translation by a more neutral/less expressive word. It aims to neutralize the unfamiliar ST item so as to minimize the confusion of the target reader. Translation by a superordinate which is used for a similar purpose is applied only once. Other strategies (5, 7, 8, 9) which brings about a more 'local' text occupy 27% of all the strategies. As for the PNs, 26 names and nicknames and 7 allusive PNs were detected. 24 of the PNs remained unchanged while 9 of them were replaced by another name(s). The translator does not omit any PNs which shows her fidelity to the ST.

8. Conclusion

In this study, the relationship between translation and popular fiction has been elaborated in the light of genre and literary theories of translation. Studies in this area are limited with a few case studies on the translations of popular fiction analyzed in terms of culture-specific words only. A number of disciplines such as linguistics, semiotics, discourse analysis and cultural studies have been influential in developing theories within the area as well as methodologies for the translators. Genre is identified by a range of features such as form, function, content, meaning, intertextual relations and so on. Therefore, in genre analysis, one should investigate several parameters such as the originator, the audience and the purpose of the text, the socio-cultural context (functional perspective), the text's distinctive properties and relation to other texts (intertextual factors).

Genres are composed in line with specific conventions which include elements such as time, setting, plot, symbols and characters as well as the language of the text. Nord (1997) believes that each culture has the potential to generate its own conventions. Therefore, the translator can choose his strategy within the limits of target text. In the same way, he can deal with problems which stem from CSIs and PNs (Nord, 1997, p.58). Moreover, the recognition of these conventions enables the reader -or the translator here- 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. For this reason, Vermeer's skopos theory together with Reiss's contributions have been used in order to clarify the function and the type of the text. Popular fiction is generally regarded as a source of entertainment and "escape" (Gelder, 2004, p.5). Nevertheless, this type of texts bear social, cultural, historical and political implications which make them rich in context and intense in meaning. 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 he read, but also he is supposed to look into all the aspects within and beyond text level. As a reader of popular fiction, he deals –or is supposed to deal- with the the intention of the author, the function of the text, 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 and the familiarization of the target reader with the genre. 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 the case study, *The Hunger Games* has been chosen since the dystopian fiction is relatively new as a subgenre of young adult literature. The analysis of the CSIs has been conducted in line with the socio-cultural implications of the text. Venuti's approach to the issue of "bestseller" has been utilized for taking a stance throughout the study. He 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. The translation strategies used by Tezcan reveal her general tendency towards foreignization. Thus, she treats the ST as an entity in itself and intends to preserve it as much as possible instead of creating the same effect on the target reader. As she mostly prefers to keep the form and content of ST items, it can be inferred that her awareness of the generic items remains weak. 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, by integrating the overlapping concepts of genre, translation, intertextuality and culture, this study offers a different perspective for solving the problems faced by translators of bestsellers. Theories of popular culture, although related to this area has not been mentioned in this study since the research is basically conducted from a literary perspective. As the reader and reception factors are not handled here, it is not necessary to extend the scope of this study to the issues of popular culture. This could be regarded as a departure point for further studies.

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