Translation of fictive culture-specific items in *The Hunger Games* trilogy

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Abstract

In this paper, the main purpose is to examine the fictive culture-specific items (CSIs) in the *The Hunger Games* trilogy and what kind of translation strategies are used in their Turkish translations. As the concept of culture is essential for translation studies, analysing culture-specific items is accepted to be one the most appropriate methods of observing the translator's approach to the text. The case study was conducted using Suzanne Collins's *The Hunger Games* trilogy and their Turkish translations performed by Sevinç Seyla Tezcan. In line with the dystopian quality of *The Hunger Games* trilogy, the CSIs were sorted out to include fictive items which were invented by the author to constitute an imaginary world. They were grouped under five categories taken from Eggen's (2016) work on *The Hunger Games* with the addition of allusive proper nouns (PNs). The detected items in both texts were compared to determine the strategies used by the translator. As regards to the translation strategies, two separate groups were determined for the analysis of CSIs and PNs. The list of strategies was established by putting together seven strategies offered by Baker and two direct translation procedures offered by Vinay and Darbelnet. During the labelling process, an intercoder reliability calculation was conducted. As the last step, an interview was designed to obtain relevant data in order to make a fair judgment on Tezcan's approach to the original texts. Ultimately, the translator's tendency either to domesticate or foreignize the text was revealed on the basis of Venuti's (2004) theory.

Keywords: Translation strategies, fictive culture-specific items, *The Hunger Games* trilogy.

Açlık Oyunları üçlemesinde kurgusal kültürel öğelerin çevirisi

Öz

Bu çalışmanın temel amacı *The Hunger Games* üçlemesindeki kurgusal kültürel öğeleri ve bu üçlemenin Türkçe çevirilerinde hangi çeviri stratejilerinden yararlanıldığını incelemektir. Kültür kavramı çeviribilim açısından önemli olduğundan kültürel öğelerin analiz edilmesi çevirmenin metne yaklaşımını gözlemlemede en uygun yöntemlerden biri olarak kabul edilir. Örnek olay incelemesi, Suzanne Collins'in *The Hunger Games* üçlemesi ile Sevinç Seyla Tezcan tarafından Türkçe'ye kazandırılan *Açlık Oyunları* üçlemesi üzerinden yapılmıştır. Kültürel öğeler, üçlemenin distopik niteliğine uygun olarak yazarın hayali bir dünya oluşturmak için yarattığı kurgusal öğelerden seçilmiştir. Bu öğeler Eggen'in (2006) *The Hunger Games* üzerine yaptığı çalışmadan esinlenilerek, gönderme içeren özel isimlerin de eklenmesiyle beş kategori altında sınıflandırılmıştır. Hem İngilizce

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hem Türkçe metinlerden çıkarılan öğeler çevirmen stratejilerini belirlemek üzere karşılaştırılmıştır. Çeviri stratejileri kültürel öğeler ve özel isimler için olmak üzere iki kategoriye ayrılmıştır. Bu stratejiler, Baker tarafından önerilen yedi strateji ile Vinay ve Darbelnet'in ortaya koymuş olduğu iki çeviri stratejisinden oluşmaktadır. Stratejilerin atanması aşamasında kodlayıcılar arası güvenirlik hesaplaması yapılmıştır. Son aşama olarak da Tezcan'ın orijinal metinlere yaklaşımı ile ilgili uygun bir çıkarımda bulunmak üzere kendisiyle yazılı bir mülakat gerçekleştirilmiştir. Sonuç olarak, Venuti'nin kuramına dayanarak çevirmenin metni yerelleştirme ya da yabancılaştırma yönündeki eğilimi ile ilgili yargıya varılmıştır.

Anahtar kelimeler: Çeviri stratejileri, kurgusal kültürel öğeler, Açlık Oyunları üçlemesi.

1. Introduction

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.

As regards literary fiction in translation studies, Emily O. 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.

Adena 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.

The question of genre in translation necessitates the handling of another concept which is intertextuality. According to Lawrence 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). 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.

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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.

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.

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 his 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). Further research including the social, historical and cultural dimensions of bestsellers will affect the decision processes of the translators to a great extent.

2. 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 Julie B. S. 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 Alaycıkuş, 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 Jean-Paul Vinay and Jean Darbelnet (1995) and Mona 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.

3. Culture-specific items (CSIs)

Baker regards CSIs as one of the most challenging issues for the translators. Peter 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). In fact, it is Newmark (1988) 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).

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.

CSIs related to the Hunger Games
CSIs related to Panem society
Place names
Invented animals and plants
Proper names (PNs)[3]:
Names and nicknames
Allusive PNs (Eggen, 2016: 17).

3.1. Proper names as CSIs

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. As it is a far-reaching concept, it has been described and classified in different ways. For example, Evelina Jaleniauskienė and Vilma Čičelytė (2009) categorize them as the "names of persons, animals, companies, geographical places, zodiac signs and festivals". Brian 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" (Howard, 2009: 1). Maria 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.

3.2. Allusive PNs

Christiane 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. Furthermore, Ellen 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.

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[3] Eggen (2016) names this category "first names and nicknames" which I modify and use a more inclusive title.

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4. Translation strategies

4. 1. Translation strategies for CSIs

Calque[4]
Literal Translation
(Vinay and Darbelnet, 1995:32-35)
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
(Baker, 2011:23-43)
Translation by paraphrase using a related word
Translation by paraphrase using unrelated words
Translation by omission

4.2. Translation strategies for PNs

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. Theo 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.

Borrowing (copying/reproduction)
Transcription
Substitution
Translation (including footnotes)
Non-translation (deletion/omission)
Replacement by a common noun (Hermans, 1988: 13).

5. 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, Brigita Brasienė's table in which she compares different categorizations of CSIs by Angelo Pizzuto, Mona Baker, Peter Newmark, Andrew Chesterman, Peter Fawcett and Eirlies Davies in an attempt to draw analogies can be applied as a useful source (Brasienė, 2013: 77-78). Javier Fransco 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

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[4] "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".

neologism. For this reason, the CSIs in this study are specified as "fictive" with reference to Kim van Dijk's (2012) study.

5.1. CSIs related to the *Hunger Games:*

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.*

5.2. Place names:

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*.

5.3. Invented animals and plants:

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.

5.4. 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.

5.4.1. Names and nicknames:

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*

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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.

5.4.2. 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, 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, the purpose here is to introduce the findings of the previous studies so as to illuminate the intertextual relations from different points of view.

6. Intercoder 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). Intercoder or interrater reliability is referred to as "a measure of consensus among the coders (….)". (Mellinger and Hanson, 2017: 247). For this purpose, 33 (30% of the total number) CSIs have been selected randomly and embedded in a table. The reliability was calculated via the online tool ReCal3[5] which is designed for comparing the responses from three or more coders.

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

Table 1. ReCal3 output for intercoder reliability

File size:	231 bytes
N coders:	3
N cases:	33
N decisions:	99

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[5]   Freelon, D. *ReCAl3: Reliability for 3+ Coders.* Retrieved June 12, 2017 from http://dfreelon.org/utils/recalfront/recal3/

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Table 2. 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%

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 scale[6], 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%.

7. Discussion of findings within the framework of domestication and foreignization

In this analysis, the strategies are placed either under the category of domestication or that of foreignization:

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

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.

8. Interview

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.

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

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.

9. Findings

Table 3. The number of the detected CSIs

Categories of CSIs	Number of the detected CSIs
CSIs related to the Hunger Games	37
CSIs related to Panem society	32
Place names	33
Invented animals and plants	9
PNs	Number of the detected PNs
Names and nicknames	77
Allusive PNs	22
Total number of CSIs and PNs	210

Table 6.2. Frequency and percentage of each applied strategy

Translating Strategies for CSIs (Vinay&Darbelnet, 1995 and Baker, 2011)	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 (Hermans,1988)	Number of Strategies Found	Percentage (%) Based on Total 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 (Toury, 1995).

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.

10. 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.

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".

All in all, based on the theory of domestication and foreignization, the translator seems to "move the reader toward the writer" by preserving the ST to a large extent (Schleiermacher in Venuti, 2012: 49). 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).

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