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## 1 Introduction

Suzanne Collins' young adult series *The Hunger Games* has been a great success, selling more than 65 million books in the U.S. alone, and the film adaptations have been at least equally successful. The books have been translated into more than 50 languages (Adejobi, 2015), which testifies to the global popularity of the series.

*The Hunger Games* tells the story of Katniss Everdeen, a young girl from a poor part of the dystopian country Panem, where social injustice is common and has been so for a very long time. Katniss' twelve-year-old sister is chosen as a contestant of the 74<sup>th</sup> annual Hunger Games, but Katniss volunteers to take her place. She then travels to the rich and glorious Capitol, the capital city of Panem, where she is placed in an arena to fight 23 other teens until death. Katniss and a boy called Peeta are led to believe that there will be two winners this time, but when they are told to fight each other, Katniss refuses and threatens to commit suicide so there will be no winner of the Games. This act of rebellion is the first spark of an uprising, where the poor districts fight the rich Capitol in a war that consumes the whole of Panem.

Although Panem is supposed to be North America in the future, there is not much that reminds us of today's U.S. What we find is a new world, with new territories, a totalitarian political system, and new rules: common characteristics of a fantasy novel. It is in these aspects that we find the focus of this thesis, namely how this fictional new world is built. As is typical for the genre that *The Hunger Games* could be said to be representative of, Collins has invented new professions, technology, names, animals, and plants. All of these are items that specify the culture of Panem, and which do not exist outside of the narrative. One could therefore say that these culture-specific items (CSIs) are components of a network of references that establishes the fictional universe in the novel. For instance, species of animals and plants seem to be created by following a distinct pattern of using elements from outside of the narrative and putting them together in a new way. Another aspect of the network is that certain CSIs carry several layers of meaning, one pointing to their denotative meaning in the narrative, and another meaning that contributes to the universe-building effect of the network.

What is striking in the Norwegian translation *Dødslekene*, is that the target text (TT) often seems to operate with more general words than found in the source text (ST). In addition, when one looks at the names of the characters in the novel, there is some inconsistency: although most names of the people from the districts are names of flowers or types of weather or otherwise connected to nature, some have been changed in the TT, while others are preserved.

This points to an inconsistency in the handling of CSIs, and consequently, the CSIs universe-building function may seem to have been altered as they go against the framework built by other CSIs. The aim of this thesis is thus to explore how the Norwegian translation of universe-building CSIs affects the reader's perception of the fictional world of Panem. Is there a trend that networks of references and associations have been altered in the translated texts, and if so, has this led to the Norwegian reader having a different view of Panem than what the English-speaking reader has? In order to answer these questions, I analyse the shifts from ST to TT to determine what translation strategies the translator has chosen, this to be able to see if there is a correlation between strategy and response from the reader. This kind of response will be gathered by conducting a survey for ST and TT readers in order to investigate the differences in perception of Panem caused by the translation.

This thesis is organised in the following way: in chapter two, I review academic work concerning translation of CSIs in fantasy literature, some of which include strategies for translation of CSIs. The third chapter looks at my methodological approach to this project, while I in the fourth chapter employ these methods and analyse the outcome. The fifth chapter contains a discussion of the results of the analysis in light of the theoretical work discussed in chapter two. In the sixth and concluding chapter, I summarise the thesis and look ahead to possible further studies.

## 2 Theoretical background

In this chapter, I look at different approaches to the translation of culture-specific items in fantasy, and then work done on *The Hunger Games*.

### 2.1 Culture-specific items in fantasy

Suzanne Collins' *The Hunger Games* and other similar young adult series have been widely distributed as fantasy. However, the setting is very dystopian: in a not too distant future, the reader encounters a new political and social system. According to Curwood (2013), dystopian novels are a sub-genre of science fiction: however, others would categorise science fiction as a sub-genre of fantasy (Jackson, 2003). Both fantasy and science fiction literature arguably create a fictional culture which in at least some aspects is not identical to any culture we already know, and therefore the presentation of a variety of items – such as professions, names, animals – is needed to define this new culture. These items then are what we call CSIs, of which there are many of in a novel like *The Hunger Games*. In the field of translation, the treatment of CSIs in a text can be crucial for the reader's experience and understanding of the text, especially when it comes to fantasy literature, where CSIs play an important part in the creation of the fantastical universe.

Jackson (2003) uses the terms marvellous and mimetic when discussing fantasy as a genre. The marvellous consists of fairy tales, the supernatural and magic, while the mimetic “claims to imitate an external reality” (Jackson, 2003: 33). Someone familiar with the fantasy genre would see that fantasy contains elements of both the marvellous and the mimetic, as a fantasy novel presents itself as being real, thus equivalent to the real world, but then breaks this realism by introducing marvellous elements. Fantasy borrows “the extravagance of one and the ordinariness of the other” (Jackson, 2003: 35), “one” pointing to the marvellous and “other” to the mimetic. These terms can also be applied to CSIs in fantasy literature, as CSIs can be found both at the level of the marvellous and the mimetic. For instance, in *Harry Potter and the Philosopher's Stone (HPPS)*, we find CSIs such as King's Cross, Mrs. Norris, and Yorkshire pudding, which are all part of the mimetic level of the story, as it places the story in an external, British reality. However, in the same novel, there are also CSIs like Quidditch, Quaffle and the Golden Snitch, which help build up the marvellous level, the magical setting of the story.

Davies (2003) looks at the translation of CSIs in *HPPS* and the different procedures used when translating these words into French and German. She distinguishes between the translation of culture-specific items as individual procedures – micro-level – and a global approach to

culture-specific items: macro-level translation. For translations on the micro-level, Davies (2003) mentions the possibility for a full-scale cultural transplantation, a procedure where all the typically British cultural references are replaced with cultural references from the target culture. This kind of transplantation has been judged as a possible and appropriate method of translation for children's literature, to make the target text as familiar as possible for the reader. However, Davies continues, none of the translations she has looked at have attempted such a full-scale cultural transplantation, as the various translations preserve the British setting of the *Harry Potter* series. Therefore, she looks at the individual, micro-level procedures done by the translators, which she divides into seven different types:

1. *Preservation*

When a translator faces an item with no close equivalent in the target language and therefore decides to preserve the source text item. Davies presents the use of “pub” and “porridge” in the French translation of *HPSS* as examples (2003: 73).

2. *Addition*

Sometimes the translator might decide to preserve the source text word, but as the target text might become somewhat obscure as a result, he or she may supplement with some additional information. These additions should not hold up the narrative or diverge from the original style (Davies, 2003).

3. *Omission*

If no adequate equivalent can be found, the translator may choose to “omit a (...) CSI altogether” (Davies, 2003: 79). In these cases, an addition would probably give more emphasis to the CSI than it had in the source text, and thus an omission would be better in terms of preserving style. The French translator of *HPSS* has for example decided to exclude any mention of Yorkshire pudding (Davies, 2003).

4. *Globalisation*

To ensure that audiences from a wider range of cultural backgrounds understand the CSIs, a translator may replace them with more neutral or general words, such as replacing “mint humbugs” with the French equivalent of “mint sweets”, and using simply “barres de chocolat” for “Mars bars” (Davies, 2003: 83).

5. *Localisation*

Being the opposite of globalisation, localisation describes the process where the translator replaces a general/neutral CSI from the source text with a CSI anchored in

the target culture, like using the name of a traditional French Christmas cake, “*bûche de Noël*”, instead of “Christmas cake” (Davies, 2003: 84).

#### 6. *Transformations*

Davies (2003) states that the distinction between this category and some of the others is unclear, as a transformation is a modification beyond that of globalisation or localisation. She presents the change of the title of the novel as a transformation: *The Philosopher’s Stone* has been replaced with *l’École de Sorciers* (“Wizard School”), thus removing the allusion to the stone which could change common things into gold. The tendency of these procedures seems to be a more obvious and more down-to-earth CSI, caused by “the translator’s or the editor’s assessment of the audience’s flexibility, tolerance or willingness to wrestle with possible obscurity” (Davies, 2003: 86).

#### 7. *Creation*

As the title suggests, this is a procedure where the translator creates a new CSI where the ST does not have one. In translations of *HPPS*, creations occur in the encounter of some proper names, where the translators have changed the name of various characters to make it more meaningful to the target reader, while at the same time they have tried to create an English flavour. Davies uses the cat Mrs. Norris as an example: The French equivalent, Miss Teigne [ringworm], points to her irritating being but loses much of her English-sounding name. The Italian equivalent, Mrs Purr, has a strong connection to her being a cat, but does perhaps mislead the reader into believing that this is a sweet, nice creature when this is absolutely not the case (Davies, 2003). In the case of *HPPS*, this is a strategy used to anglicate CSIs. However, the category appears as unclear, as it states that Mrs. Norris is not a CSI, even though it clearly establishes the British setting of *HPPS*.

The macro-level, on the other hand, treats culture-specific items as parts of a reference network, where they establish the marvellous world within the mimetic world with references to both the fantasy universe and real-life Britain. According to Davies (2003), micro-level procedures will be decided by the CSI’s contribution and relevance to the macro-level references of the given book. She continues by distinguishing between several possible reference networks found in *HPPS*. The first is the references to British background: Food, traditions and school customs (Davies, 2003: 89). Here, the CSIs function as a “grounding device” (Davies, 2003: 90), setting the scene of the novel, so to speak. This way, the significance of the CSIs

concerning the British aspects of life goes beyond the importance of each individual item, and there is therefore a general, macro-level motivation behind the treatment of these CSIs.

Another of Davies' networks on the macro-level is that of cultural literacy: J.K. Rowling creates allusions, hints and references as a kind of bonus for the "more or less sophisticated reader" (Davies, 2003: 90) to notice. Although these items are purposefully put into the text by the author, an understanding of them is not needed for the reader to be able to read the story. Seeing as the Harry Potter series are children's books, Rowling could not have expected her target group to recognize her references to Roman mythology (Minerva: the name of a teacher at Hogwarts, but also the Roman goddess of wisdom), for instance. However, these allusions do tend to create a fuller description of for example characters that go beyond the direct description in the novel, a process which Davies attributes to the creation of the fictional world (2003).

Cascallana (2006) looks at the Spanish translations of British fantasy fiction for children, such as Roald Dahl's *Charlie and the Chocolate Factory*, and analyses important shifts "in order to determine the relationship between source text and target text, the meaning acquired by the translated text, and its reception in the target culture" (Cascallana, 2006: 97). She states that intertextuality, understood here as "the production of meaning from the complex relationships that exist between the text, other texts, the readers and the cultural context" (Cascallana, 2006: 98), can affect the translation of CSIs: for instance, the translator's knowledge of the ST and TT languages decides to which degree CSIs are given connotative meanings. This is also discussed by Van Coillie (2006), as he mentions different factors that might affect the translator's choice. The first factor is that of the nature of a name, where he states without much further explanation that the "connotation attached to a name appears to be the most important reason for changing it" (Van Coillie, 2006: 129). However, there are other reasons for the modification of a name. He mentions "foreignness" (the translator often changes the names if it is too "exotic" or hard to pronounce), confusion (regarding for instance gender), and famous persons/items and their fame in the target culture (if they are unknown in the target culture, their names will most likely be changed). Rhythm and puns regarding names can also affect the chosen procedure. Van Coillie (2006) notes that fantasy names, in contrast to realistic names, are more often than not left as they are, for which he does not cite any good reason. His last factor is that of the translator's frame of reference; "the total sum of their knowledge, experiences, ideas, norms and values" (Van Coillie, 2006: 132). This includes his or her knowledge of the language, the translator's training and what is deemed appropriate, the target

group and the translator's own opinion of what is suiting and also what the book is supposed to convey to the reader (Van Coillie, 2006). However, the translator's freedom regarding translation of character might be limited due to the possibility to copyright names, as is the case with Harry Potter (Van Coillie, 2006).

Fernandes (2006) is also concerned with the translation of names, more specifically translation of names in children's fantasy literature. He states that names are commonly seen by translators as CSIs, but that there are aspects in addition to culture that need to be conveyed by the name in question. Fernandes presents a distinction of two levels in which a name can be used to convey meaning: "'level in text' at which some narrative elements of the novel communicate with one another" and level above text, "between the author of the work and the reader and somehow operates above the text" (Fernandes, 2006: 46). Fernandes connects this second level to semantic and semiotic meanings, the former being used to for instance describe a quality, as with Buckbeak in the *Harry Potter* series. The latter points to where names generate historical and cultural associations (2006), such as Sir Nicolas De Mimsy-Porpington, which points to class. Furthermore, Fernandes distinguishes between two types of names: conventional names and loaded names. The former is explained as names without a semantic load, which he sees as "unmotivated for translation" (Fernandes, 2006: 49). This could be explained by the name having an international status, for instance. The loaded names are indeed different, as they are 'motivated for translation' by the fact that they are what Fernandes call suggestive or expressive (2006). Fictional and non-fictional names with historical and/or cultural references are included in this category: one example can be seen in the already mentioned Minerva in *HPPS*. Expressive names are linked with the lexicon of the language and thus have a more eminent semantic load, such as Butler in the *Artemis Fowl* series, while Voldemort is used as an example of a suggestive name<sup>1</sup> (Fernandes, 2006).

Nord states that fictional proper names can serve as culture markers; "they implicitly indicate to which culture the character belongs" (2003: 184). She further discusses that no names in fiction are without informative function, which is similar to Fernandes' description of semantic load, but Nord distinguishes further between the explicit or implicit nature of a name's informative function, and that a name's nature as explicit or implicit is what is relevant for the

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<sup>1</sup> However, it can be argued that Voldemort is more an expressive name than a suggesting one, seeing that the French "vol de mort" [theft/flight of death] could have a connection with the name-bearing character in the *Harry Potter* series.

translator. The former means that a character is described by his name, such as the beaver called Beaver in C. S. Lewis' Narnia series, and an explicit name can in theory be translated. However, if the informative nature of a name is an implicit one, for instance Buttercup in *The Hunger Games*, the translator needs to take measures to avoid losing this aspect of the name when translating it; measures could here mean providing additional information to make sure that meaning is not lost (Nord, 2003).

Some names are of course present in both source and target culture, for instance Robert in England and France. However, Nord (2003) argues that even though it is the same name, it changes nationality because of the change of pronunciation: this "may interfere with the homogeneity of the setting if some names are 'bicultural' and others are not" (Nord, 2003: 185). Nord mentions an example concerning the translation of a text about two brothers called Miguelito and Hugo: the former is Spanish while the other may be seen as German or at the very least bicultural. She suggests that the translator of a Spanish ST into German either replaces Miguelito with a typical German name to fit with Hugo, or the other way around, "depending on whether the text is intended to appeal to the audience as 'exotic' or 'familiar'" (Nord, 2003: 185).

## 2.2 Studies of *The Hunger Games*

Odlöw (2015) looks at the use of allusive names in *The Hunger Games*. As names are an important part of a culture, the use of names, and more specifically *which* names are used, is significant when looking at CSIs in literature. Odlöw finds that knowing the allusive meaning of the names offered by Collins in *The Hunger Games* does in fact "provide the reader with a greater understanding for Collins' intentions and political point of view" (2015: 22). The names Odlöw has examined are the names inspired by or directly taken from Roman history: Coriolanus, Caesar, Octavia and Fulvia, Seneca, Plutarch, Aurelius, Lavinia, and Claudius. These names belong to various characters in the novel, but the common denominator for these characters is that they are all originally inhabitants of the Capitol; they are the rulers of Panem. The Romans being conquerors of vast amounts of land in their golden age, this seems a fitting loan done by the author. What Odlöw discovers in her study is that *The Hunger Games* characters share some characteristics either with their Roman namesake or the literal meaning of their names are in fact describing the character in the novel. The first name treated is Coriolanus, which is the first name of President Snow, ruler of Panem. Coriolanus is also the last name of a Roman aristocrat who suggested that grain should be withheld from common people during a food shortage, and who, because of this, was exiled from Rome (Odlöw, 2015).

This bears resemblance to the president of Panem, as the inhabitants of the districts of Panem (not the people of the Capitol) are given grain rations on his orders, and also that Snow is eventually overthrown because of his totalitarian rule. Odlöw describes this allusion as particularly salient, but she also mentions other allusions that are more subtle, for instance the case of Seneca Crane, the Gamemaker of the 74th Hunger Games, in which Katniss partakes in the first novel. Odlöw states that this is an ambiguous name, but that “there are good reasons to believe that his namesake is Seneca the Young” (Odlöw, 2015: 15), the tutor of Emperor Nero who was forced to commit suicide under suspicion of conspiring against Nero. In *Catching Fire*, it is revealed that Seneca Crane, like Seneca the Young, was forced to kill himself after crowning both Katniss and Peeta as the winners of the Games.

*The Hunger Games* series has been a popular subject for social studies, considering the number of articles looking at its political message, the portrayal of gender roles, and how both the books and the film adaptations have been marketed. There are also scholars who have looked at the literary aspects of the series, for instance the already discussed work of Odlöw. As for academic work on the *translation* of *The Hunger Games*, there is surprisingly little. Ramli (2014) looks at the use of simile in *The Hunger Games*, and what strategies have been applied when translating the novel into Malay. However, when looking up the translation of CSIs in the novel, there is nothing to find.



### 3 Material and method

The aim of this thesis is to see in what way the Norwegian translation of a selection of CSIs from *The Hunger Games* affects the Norwegian reader's perception of the fictive universe, and to what extent this is different from the perception of the reader of the source text. To achieve this, I will first analyse the translation of a selection of CSIs to see what strategies have been used, before analysing how the target reader of both the original and the translated text associates around these CSIs. Although I make use of a survey, which according to Saldanha and O'Brien (2014) is a quantitative research method, this is a qualitative study: my findings will not lead to a universal result, but to "conclusions about what is possible, what can happen, or what can happen at least sometimes" (Williams and Chesterman, 2002: 64). If another researcher were to replicate my study with a new group of participants, it is possible that the responses from these participants would differ from those of mine.

#### 3.1 Material

##### 3.1.1 Introduction to *The Hunger Games*

*The Hunger Games* takes place in a not too distant future in Panem, a country in what used to be North America. Panem consists of the Capitol, the capital city, and its twelve districts, called District 1, District 2 and so on. 75 years before the events of *The Hunger Games*, there was an uprising, where the districts (which then counted 13) tried to take control of Panem. The forces of the Capitol stopped the rebels, and thus the Capitol stayed in power. District 13 was completely destroyed by nuclear weapons due to the uprising, resulting in only 12 districts. The Capitol has since ensured peace in the districts by placing Peacekeepers to keep the population in check. Peacekeepers are mainly people from District 1 and 2, where the people are more loyal to the Capitol than in the other districts.

Each year following the rebellion, the Capitol arranges the Hunger Games, a sort of reality show where a male and female teen from each district (not the Capitol), 24 in all, are chosen to compete against each other in the Games. The Games take place in an arena designed by people called Gamemakers, and these are also in charge during the Games, which means that they for instance manipulate the arena and give signals when a tribute is killed. The Hunger Games serve as a punishment to the districts, and as a reminder of how the rebellion ended. The contestants are called tributes, and they are chosen in a ceremony called the reaping. Every teen has their name entered once in the reaping, but throughout the year, teens can get grain rations by entering their names additional times. Thus, when reaping day comes, the chance of

a particular teen being picked correlates with the number of times he/she has received grain rations. To win the Hunger Games, you need to kill all the other tributes – the victor is the last one alive. The tributes are provided with weapons and various equipment, but they need to find food, water and shelter by themselves, while continually being in danger of being attacked by the other tributes.

Katniss Everdeen is the protagonist. She lives in the Seam, which is the poorest area of District 12, lying on the district border near the woods. The Seam is close to the coalmine entrances, so all the miners pass through the Seam on their way to work. Katniss lives with her mother and her sister, Primrose, who has a cat called Buttercup. Their father died in a mine explosion. Katniss hunts illegally in the woods with her male friend Gale, who also lives in the Seam. Primrose is picked as a tribute in the 74<sup>th</sup> Hunger Games, but Katniss volunteers to go in her place. The male District 12 tribute is Peeta Mellark, the baker's son, who resides in the town of District 12.

### **3.1.2 Selection of CSIs**

The data for my study are CSIs chosen for their universe-building function in *The Hunger Games*: they define the culture and society of the fictional world of Panem, and are thus relevant for my research question. The original selection consisted of 26 words and phrases, but due to slips and errors during the process, and space considerations, the selection now consists of 15 items. However, as the surveys featured 24 items, the responses to these are shown in tables in the appendix.

Sorting the items into categories could possibly make it easier to see trends, so the 15 CSIs was divided into the following: words related to the Hunger Games, words related to Panem society, invented animals and plants, place names, and first names and nicknames.

### **3.2 Methods**

As an investigation of the perception of the reader was my final goal, I found that a two-part method was necessary. First, an analysis of the translation strategies chosen by the Norwegian translator in order to create an overview of different strategies that could later be correlated with the responses of the readers, followed by a survey for English-speaking target readers, and one for Norwegian target readers in order to see if there indeed was a correlation between the translation strategies and the participant responses.

### 3.2.1 Analysis of translation strategies

When analysing the translation of the selected CSIs, I have used Davies' micro-level procedures presented in section 2.1. The analysis of the translation strategies is based mainly on the core, or denotative, meaning of the CSIs in the source and target language, and the difference or similarity of these meanings determine which one of Davies' categories that has been used.

As these categories were tailor-made for the *Harry Potter* series, there were some CSIs in the *Hunger Games* which were not covered by Davies' original definitions, but which at the same time seemed they ought to be reasonably covered by some such category. Therefore, I saw it necessary to expand the category of preservation. Preservation according to Davies occurs when the translator chooses to keep the ST CSI in its original form in the translated text. Here, preservation has been expanded to also include when a CSI has been translated literally from the ST to the TT, which is a type of shift that otherwise is not covered within Davies' framework.

When looking at the CSIs, I have distinguished between *conceptual* and *associative meaning*, as discussed by Mwihaki (2004). The conceptual meaning of a word is defined as the "logical sense of the utterance" (Mwihaki, 2004: 130), and Mwihaki offers it as an alternative to the labels cognitive or denotative meaning. However, language is always used in a context, by people who base their use of language on their own real-world experience, and thus the conceptual, or core, meaning of a word is not always sufficient to communicate in different social situations and communicative settings (Mwihaki, 2004). Thus, she presents associative meaning, which draws on the mental connections of a word (Mwihaki, 2004): the associations a word evokes in a person, either colloquial or personal. The associative meaning includes several sub-categories: connotative, social, affective, and collocative meaning. Here, the connotative meaning is especially important, as it means the communicative value carried by an expression, "over and above its purely conceptual content" (Mwihaki, 2014: 131). For this study, the distinction between conceptual and associative is necessary to be able to differ between answers that point to the core meaning of the word, and answers that focus on what the word evokes in the respondent.

As the reader of *The Hunger Games* come across words that mean something different in the novel than they do outside the novel, the conceptual meaning of a word needs to be divided further. I have chosen to use Genette's (1969) *diegetic* and *extradiegetic* as categories: diegetic

means simply inside the narrative (Genette, 1969), which in this setting would mean a word's meaning within *The Hunger Games* universe. Extradiegetic does then mean exterior or outside the narrative (Genette, 1969), and does here refer to a word's 'real-life' meaning, outside of *The Hunger Games*.

### **3.2.2 ST and TT reader survey**

In order to see how the reader perceives the fictional universe, a questionnaire was created. The questionnaire contained background questions concerning age, native language and country of origin, in addition to questions concerning familiarity with *The Hunger Games* books and films. Finally, and most importantly, the respondent was asked to describe, define and associate freely around the items from the novel: "I want you to write anything that comes to mind when hearing these words, considering their everyday meanings and associations (if you find there to be any), as well as what they mean in The Hunger Games universe" (see Appendix III and IV for the full questionnaire). This particular phrasing was chosen to avoid leading the participant in any specific direction.

As *The Hunger Games* is a young adult novel, the target group is people in the age group of 12-18 years. As most of my eligible participants would therefore be underage, an approval from the Data Protection Official for Research was necessary, and I started my research after a confirmation e-mail was received. In order to see if the universe was built differently in the translated text, I needed an English-speaking control group, and a Norwegian test group. The criterion for the English-speaking participants was that their native tongue was English, while the Norwegian participants needed to have Norwegian as their native tongue. The survey form was created with Google Forms, and was thus to be filled in electronically, so the survey, along with an information document (see Appendix I and II), was distributed via e-mail to friends and relatives in Canada and the U.S. These then sent the information to eligible participants, in addition to me reaching out through social media like Facebook and Goodreads. I therefore knew very few of those who participated. The survey did not ask for names or any other personal information, so the participants' anonymity was ensured as it was impossible to know who answered what. In addition, Google Forms does not save IP-addresses, so I am completely unable to track my participants down. There were 16 English-speaking participants and 20 Norwegian participants. Due to the fact that one English-speaking participant was too young (under 12), and that one Norwegian participants had not read the books, the responses from these two were excluded from my analysis.

The results from the survey were analysed using the same distinction between conceptual (including diegetic/extradiegetic) and associative meaning as the analysis of the translations. The responses are presented in tables. Due to the unequal number of participants in the two groups, the tables include percentages of conceptual and associative answers, as numbers of responses would not show the actual ratio between the two groups. As responses saying “I don’t know” do not fit in with either conceptual or associative meaning, these responses are excluded from the percentages. In addition, I distinguish between conceptual and associative responses. I compare the percentage difference between the conceptual answers of both groups, and the associative answers of both groups, but I do not compare the conceptual percentage from one group to the associative percentage of the other group. This means that if a response includes both a conceptual and an associative meaning, these two are seen as separate answers, and are thus counted once in the conceptual percentage, and once in the associative answers. This then leads the percentage sum for the conceptual and the associative answers within the same participant group surpassing 100% in some cases.

### **3.3 Validity, reliability and generalisability**

The validity of research points to whether or not the results are trustworthy, and if they are able to tell us something about the “real state of the world” (Saldanha and O’Brien, 2014: 28). As stated in the beginning of this chapter, the results from this research will not lead to universal results. It will however say something about how *some* ST and TT target readers perceive the selection of CSIs, which of course is not a representation of *all* ST and TT target readers’ perception, but, in the words of Saldanha and O’Brien, it does say something about the real state of the world – at least the world of some readers.

Considering the reliability of this study, it is quite possible for another researcher to get different results from a new set of participants, as the perception of a word is highly subjective and varies from person to person, in this setting depending on the participant’s knowledge of both the language and the *Hunger Games* universe. In addition, subjectivity is an issue when it comes to the analysis of the survey results. As many responses were rather short, it was sometimes difficult to differ between conceptual and associative, and between diegetic and extradiegetic. In these cases, I needed to interpret the responses before placing them accordingly. If another researcher analysed the same responses, he or she might have interpreted them differently than I have, and thus have ended up with a different conclusion.

This study's limitation for generalisability lies in the number of participants. Generalisability points to the extrapolation of a study's results to make claims about the general population (Saldanha and O'Brien, 2014). As there were 19 Norwegian participants and 15 English-speaking participants, the number of respondents was not high enough to make the results able to say something about the general population, if one considers the quantitative standards for questionnaire surveys. However, due to the nature of the questions and of the study in general, the goal was not quantitative numbers of responses, but qualitative content. As discussed above, the perception of a word varies from person to person, but since there were signs of a trend among most of the TT readers' responses, regardless of age, one could arguably make a claim about the larger population as well.

## 4 Analysis

As I have conducted a two-part method, this chapter will consist of two parts. In the first part, I analyse a selection of CSIs from *The Hunger Games* by looking at their meaning inside and outside of the novel. With this basis, I discuss which translation strategy has been used for each word. The second part analyses the responses from the questionnaire survey, and I discuss what these responses indicate about the translation's effect on the TT reader.

### 4.1 Analysis of translation strategies

#### 4.1.1 Data

| Category                                 | English (ST)   | Norwegian (TT)  |
|--|--|---|
| <i>Words related to The Hunger Games</i> | the Hunger Games<br>tribute<br>reaping<br>the Gamemakers<br>the victor | Dødslekene<br>tributt<br>uttak<br>dommerne, arrangørene<br>vinneren |
| <i>Panem society</i>                     | Peacekeepers   | Fredsvoktere  |
| <i>Invented animals, plants</i>          | Mutations<br>tracker jacker<br>groosling<br>nightlock                  | mutanter<br>kongeveps<br>gresling<br>nattlykt                       |
| <i>Place names</i>                       | the Seam<br>the Hob  | Stollen<br>Skuret   |
| <i>First names and nicknames</i>         | Buttercup<br>Gale<br>Greasy Sae  | Soleie<br>Storm<br>Greasy Sae                                       |

#### 4.1.2 Analysis

##### 4.1.2.1 Words related to the Hunger Games

The words used to describe the Hunger Games and the system around the Games are mostly non-invented words. However non-invented, some are put together in new ways and are therefore non-existing outside of the novels.

*The Hunger Games* is the very first CSI we encounter. The first part of the word, *Hunger*, points to the basic need for nutrition, at the same time as it might be used metaphorically in

terms of ambitions and the eagerness to achieve something: one might be “hungry for success”. The use of *Games* might lead to associations about big sport events like the Olympic Games, a big public happening that is very popular and where the resulting Olympic winner is regarded with honour and admiration. Seeing the two parts together, *Hunger Games*, it can be seen as somewhat sinister, as it implies that eating, and thus staying alive, is a game. The Norwegian counterpart *Dødslekene* carries the same reference to the Olympic Games, as the Olympic Games translates to “olympiske leker” in Norwegian. However, instead of using *hunger*, which is also a word in Norwegian, the translator has used *død* [death]. *The Hunger Games* is sinister with its use of eating and food, one of our primary needs, as a starting point for a game and with death being a possible outcome when a person goes without food. However, there is no doubt as to whether *Dødslekene* [the Death Games] will result in death, as the element of death is made explicit in the Norwegian title, while it is implicit in the original title.

Considering Davies’ translation strategies of CSIs, we find globalisation, a strategy which results in a more general and/or explicit word than what is found in the ST. *Dødslekene* has a different conceptual meaning than *The Hunger Games*, caused by the change from *hunger* to *død*. While they do have associations in common, such as bleakness and dreary outcomes, the big and important difference lies in the use of death – the ST’s use of *Hunger* might give associations to there being a hope of survival, while the death in the TT points to finality. Odlöw discusses that in *Panem* (which is Latin for “bread”), food is a symbol of wealth and prosperity (2015: 8), and considering how the chance of being picked as tribute increases in accordance with the number of grain rations a teen gets through the year, the whole basis of the Hunger Games is hunger and food. Thus, one can say that the *Hunger* of the *Hunger Games* is deeply rooted in the construction of the society of *Panem*, and that this level of meaning is not transferred into the TT, which is further evidence of this being globalisation.

A *tribute* is the boy or girl from each district who enters the Hunger Games. They are picked out based on how many rations they have bought during the previous year. *Tribute* is of Latin origin and is defined as something said or given to show respect and as something paid in order to be protected by the receiver of the payment (Tribute, n.d.). The Hunger Games were created as a punishment to the districts in the aftermath of their uprising against the Capitol. The tributes are meant to be symbols of respect for the Capitol at the same time as they are payment: as long as the Hunger Games happen annually, the Capitol will not bring further punishment on the districts. This leads to the word being ambivalent: if the tribute is a sign of respect, this respect is the result of coercion.

The Norwegian translator has used the word *tributt*, which is also of Latin origin (De Caprona, 2015: 1223), and the definition of *tributt* is the same as the definition of *tribute*. Although adjusted to Norwegian spelling, one could say that this is a preservation of a CSI from the ST, as *tributt* is a borrowed word and not one of Norwegian origin. The effect of this might be a loss of meaning, as *tribute* is a well-known word in English but not in Norwegian. As a result, *tributt* might not bring forth any associations for a Norwegian reader as *tribute* might do for an English-speaking reader.

The choosing of tributes is called a *reaping*. The conceptual meaning of reaping is the gathering of crops in the autumn (Reap, n.d.). Building further on this conceptual meaning, one can easily imagine crops being cut with some sort of blade, and thus *reaping* has an association to cutting as well. Furthermore, there is also an association with the Grim Reaper, another name for Death, who reaps those who are going to die. Again we find an agricultural connection: the traditional image of the Grim Reaper is the cloaked figure carrying a sickle, which is a tool for cutting crops. Another meaning of reaping is to win or obtain a reward (Reap, n.d.), a meaning that correlates with the Capitol's optimism and excitement around the Hunger Games. As the Games are meant as a punishment for the districts' rebellion, no tributes are reaped from the Capitol. This way, the Capitol's power might be compared to that of a farmer, who uses his crops and animals as he wishes, just like the Capitol uses the children of the districts for their own amusement. The difference here is that the farmer actually produces food of his crops and animals, while the deaths of the tributes are meaningless. Even though the people of the Capitol are well aware of the deathly factor, they see it as an honour to be a tribute and to be given the chance to enter the games. Their frequently used saying, "may the odds be ever in your favour", underlines this and how the Capitol views the Hunger Games as just a game; as entertainment where they can bet on who is going to win.

The Norwegian *uttak* does not refer to farming or to winning; it simply means that someone is chosen, often out of a bigger group, but it also means to withdraw, for instance money from a bank account (Uttak, n.d.), which could be seen in connection with the definition of the ST word concerning the obtainment of a reward. The conceptual meanings of the ST and TT are thus different, but partially overlapping: however, there are no additional associations to agriculture in *uttak* as there are in *reaping*. The translation procedure here is that of globalisation, where the translator has chosen a word with fewer possibilities for association in the TT, *uttak*, than what is found in the ST, *reaping*. The result is that the associations to the

Grim Reaper and to farming are lost in the TT, and one could say that much of the severity of the process of choosing tributes is gone.

*Gamemakers* are the people making the arena and controlling it during the Hunger Games. In conceptual terms, one might see *Gamemaker* as a straightforward word: the maker of the game. However, the Gamemakers' tasks in *The Hunger Games* go further: they give points to each tribute prior to the Games in order for the audience to make bets and get a general feeling of who is likely to win, and they also work with and possibly develop advanced technology needed in the Games.

*Dødslekene* uses both *dommer* and *arrangør* as translations of *Gamemaker*. This switch between *dommer* and *arrangør* makes the job of the Gamemaker somewhat unclear in the TT, as it might lead the reader to believe that these are two separate groups of people, where in the ST there is no doubt that the Gamemakers perform various tasks. Furthermore, the author chose to capitalise words like Gamemaker and Peacekeeper, but most of these capitalisations did not survive the translation process. *Dommer* is Norwegian for *judge* and does not really have any connection to what it is that the Gamemakers do: they are creating and controlling the arena and its weather and natural aspects, which includes wild animals and Mutations, but they do not decide who wins,<sup>2</sup> as it is up to the tributes to do what is necessary to survive. However, as already mentioned, the Gamemakers give points to the tributes before the Games start, which is something that judges of gameshows often do. *Arrangør* covers more of the Gamemaker's tasks than what *dommer* does, as it refers to the people hosting or arranging an event, but these Norwegian translations do not maintain the sense of a Gamemaker being an established profession like the ST does.

In the process from *Gamemaker* to *dommer/arrangør*, we thus find globalisation. In the TT, the professions of *dommer* and *arrangør* are seen as more general and not directly linked to the fictional universe, while the ST *Gamemaker*, with its capitalisation, is indeed placed well into the diegetic setting. The effect of this can be that the ST reader understands *Gamemaker* in a different way than the TT reader does: the Gamemakers in the ST are important factors in the making of the Hunger Games, as they are responsible for a number of functions, while they in the TT is not just one group, but several, who together fulfil the responsibilities of the

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<sup>2</sup> However, in the end of *The Hunger Games*, Katniss and Peeta are both announced winners by Head Gamemaker Seneca Crane after they threaten to eat poisonous berries if they are forced to kill each other.

Gamemakers. This way, the ST *Gamemaker* can be seen as a more established and specific CSI than the more general *dommer/arrangør* found in the TT.

The tribute who wins the Hunger Games is called the *victor*. A victor is the last one standing, the one who has defeated all opponents. According to Oxford Dictionaries, *victor* derives from the Latin word for conqueror (Victor, n.d.), and it is often used when discussing war and battles. Winner on the other hand is the more appropriate term when talking about someone who won a contest or a prize (Winner, n.d.). As a victor is also a winner, the word *victor* focuses on the action of defeating opponents, while *winner* simply points to the act of winning. The Norwegian dictionary equivalent of *victor* is *seierherre*, which is defined as the one who has won a battle (Seierherre, n.d.). This definition is quite similar to the one of *victor*, but the latter includes the notion of defeating whereas the Norwegian dictionary definition only implies this. However, the translator has used *vinner* in *Dødslekene*, which is the dictionary equivalent to *winner*. As the use of *Dødslekene* emphasized the sinister aspects of the Hunger Games, using *vinner* has the opposite effect of making it sound like “just” an innocent game again. However, their conceptual meanings overlap, as *vinner* does mean the person who won, but one could argue that there is a different content in the associations to *victor* due to its connection to conquering rather than mere winning. Again, there has been a globalisation of the CSI, where the associations are different and the result is a more everyday, less evocative term. An effect of this might be that the Games are seen as a competition and not anything violent as a battle, and thus the sinister edge is softened. However, if the translator had used *seierherre* instead, the Hunger Games would come off as some kind of war, as one does not commonly use *seierherre* in other settings in Norwegian than when discussing war and battles.

#### 4.1.2.2 *Panem society*

As the Capitol is always afraid of another uprising, there are Peacekeepers in all of the districts to maintain order. In the first novel, many of the Peacekeepers are friendly with the inhabitants of District 12, but in *Catching Fire*, there are Peacekeepers who are violent and scare people to keep discipline. This leads to a conflict between the concept of the word and what it is that the Peacekeepers actually do: is it peace when people are forced to follow orders and remain silent?

The Norwegian *Fredsvokter* means more or less the same as *Peacekeeper*: the translator has used *-vokter* [guard] as the equivalent of *-keeper*. *Vokter* is defined as someone who guards or protects (Vokter, n.d.). Looking up the definition of *guard* and *keeper*, there are a few

differences: Where *guard* means “person who keeps watch” and protects and controls (Guard, n.d.), the definition of *keeper* is someone who “manages or looks after something” (Keeper, n.d.). The notion of protection and control in the definition of *guard* is what comes up as the most significant difference, as it implies a somewhat more aggressive stance than *keeper*. With that being said, the Norwegian word for forest ranger, *skogvokter*, could not be said to be aggressive to any degree, even though it includes *-vokter* in the same way as *Fredsvokter* does.

*Guard* and *vokter* point to the act of controlling, and *keeper* does not. However, as there are fewer words in Norwegian than there are in English, it is not possible to find words such as *keep* and *guard* that, with so few nuances to tell them apart, mean almost the same, and thus there is no real equivalent to *keep* in Norwegian. Therefore, this is preservation: the core meaning is maintained, regardless of the slight change of meaning and thus associations.

#### 4.1.2.3 *Invented animals and plants*

The animals and plants presented here are all invented, but the words are put together of extradiegetic components, such as how *mockingjay* is made up of *mocking-* from mockingbird, and *jay*. This way, the reader of *The Hunger Games* will probably understand the qualities of the creatures even though it is an invented animal/plant.

The Capitol’s gene technology made it possible to create mutations to help control the districts during the uprising 75 years before the events of *The Hunger Games* and in the later years. These mutations are also placed in the arena during the Hunger Games in both *The Hunger Games* and *Catching Fire*. The mutations and natural animals and plants that the characters come across are invented CSIs; they do not exist in real life. The mutations, such as the dog-like creatures of Katniss’ first Hunger Games, are called Muttations or even just Mutts. The common spelling is mutations, so the added *-t* creates an association: A “mutt” is another word for mongrel, or a dog with unknown ancestry, and has a negative associative meaning. The Merriam-Webster Dictionary even defines it primarily as “a stupid or insignificant person”, with the dog definition coming as the second definition (Mutt, n.d.). The TT equivalent *mutant* does not have the same negative associations, and simply points to the fact that these are genetically altered creatures. The added *-t* does indeed add another layer of meaning to the ST CSI, but seeing that there is no word like *mutt* in Norwegian, *mutant* is a preservation of the ST.

*Tracker jackers* are one of the Capitol’s Mutation weapons, being big wasps with a hallucinogenic poison, which can lead to death if the victim has been stung several times. The

*tracker-* comes from the creature's ability to track its target far away from their nest once it has been disturbed, while the origin of *-jacker* is perhaps rooted in the name yellow jacket, which is a common name for wasps in North America. *Kongeveps* is the TT equivalent chosen for *tracker jacker*, directly translated into "king wasp". This does of course point to the size<sup>3</sup> and possibly also power of the creature, but none of its tracking skills is entailed in this CSI. Dividing this CSI into two, there is transformation in the first part of the word, while the latter part is a possible result of globalisation, if the assumptions about yellow jacket are correct, as the translator has used a more general term, *veps*, for the animal in the TT. The *tracker jacker* was developed as a weapon, and the use of *tracker* bears significance to this particular use rather than pointing to an actual animal. This particular quality of the noun has not been transferred into the TT, as *kongeveps* informs the reader of species and size, but not about what the creature is able to do. The overall result is thus a transformation, as the TT CSI entails other associations than the CSI found in the ST.

*Groosling* is described in *The Hunger Games* as a turkey-like wild bird, which Katniss shoots and eats during the 74<sup>th</sup> Hunger Games. The groosling is not mentioned as a Mutation, so one would presume that this is a creature who has evolved naturally within the Hunger Games world. An English-speaking reader might make a connection between *groosling* and bird on two levels. *Groosling* is very similar to *gosling*, a young goose, and *groos-* might make the reader think of grouse, which is a chiefly ground-dwelling bird. This way, a *groosling* might conceivably be a cross of a grouse and a goose. The Norwegian translation *gresling*, which is an invented word similarly to the ST, does on the other hand not have any of these associations to a bird of any kind. *Gres-* might convey the sense of ground-dweller as it is similar to *gress* [grass], but *-ling* does not mean anything in Norwegian. However, as a suffix it can create parallels to words such as *kylling* [chicken] and *killling* [baby goat]. Also, the older generations of readers could see the *-ling* suffix as a reference to "den grimme ælling", which is the original title of H. C. Andersen's *The Ugly Duckling*. The use of *gres-* as an indication to this creature being a ground-dweller, the parallel to *kylling*, and possibly also the reference to H. C. Andersen's tale, points to this CSI being a result of localisation, as this could be seen as an attempt from the translator's side to make the TT more familiar for the target reader. However, when a Norwegian reads *gresling* out of context, he or she would probably not connect the word to neither a bird nor anything else.

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<sup>3</sup> There is a tendency in Norwegian that big animals have *konge-* as the first part of their name, which is the case for *kongeørn* [king eagle], *kongekobra* [king cobra].

*Nightlock* is the name of the very poisonous berries that Katniss and Peeta threaten to eat if they are forced to kill each other at the end of the novel. If a person eats these berries, he or she dies at once because of their poison, as was the case with one of the tributes in the 74<sup>th</sup> Hunger Games. One could therefore think that the name means the eater is “locked into night”, as night and day are often used as metaphors for life and death. There are also reasons to believe that the name *nightlock* is derived from the real-life poisonous plants nightshade and hemlock (Nightlock, n.d.): the nightshade berries are similar in appearance to the nightlock berries described in *The Hunger Games*, while the immediate effect is a quality shared by hemlock and nightlock. Hemlock is also mistaken for edible food, just like nightlock. The Norwegian *nattlykt* does not carry the same semantic meaning as *nightlock*, as it can be translated into “night light” or “night lantern”. In this sense, one could understand the word to mean something positive, like the berries lights up during night-time, instead of being incredibly poisonous. However, there is a plant called *japansk lykt* [Japanese lantern], so the translator might have chosen *nattlykt* as a sort of derivation from a real-life plant, like Collins did with *nightlock*. This would therefore appear to be a localisation.

#### 4.1.2.4 Place names

Katniss lives in the poor area of District 12, the Seam, which is translated into *Stollen* in Norwegian. The most direct meaning of *seam* is obviously connected to sewing – a seam being the result when you use needle and thread to attach pieces of fabric to one another – but there is also a different definition of *seam*, related to mining: “a layer of coal, rock, etc., that is between two other layers of rock underground” (Seam n.d.). District 12’s industry is coal and the Seam is close to the mines, so this definition of *seam* is very relevant here. Furthermore, keeping the location of the Seam in mind, one could also see it as the seam, as in border, between the woods and the town buildings in District 12, as the Seam is in the outskirts of the town where the woods begin. Considering the target group, which is adolescents between 12-18 years of age, the mining related meaning of seam might be lost, but seeing a seam as a border might be easier to apprehend. The Norwegian *Stollen* on the other hand might not immediately lead to any meaning or associations at all, as it is a quite uncommon Norwegian word. However, the meaning of the word *stoll* relates to mining, as it refers to a mine gallery where the entrance is above ground (Stoll, n.d.). What we see here is localisation, as the translator has chosen a culture-specific, descriptive word in the target language to replace the ST word. However, as *Stollen* is a quite uncommon word, a localisation would not necessarily

lead to the reader understanding what kind of place a *stoll* is without any extra information in the text.

The Hob is another place name that refers to Katniss' home place, and it is the name of the old, worn-down building of the black market in District 12. Katniss and Gale hunt illegally in the woods, and they bring their game to the Hob to trade. *Hob* is defined by Merriam Webster's Dictionary as mischief and trouble (Hob, n.d), a definition that fits the notion of the illegal black market well. However, *hob* is not often used this way, but rather in phrases like "raise a hob", and such. Nonetheless, one could presume that an English-speaking reader would get the meaning of *hob*, even in a new context such as this. The Norwegian *skur* on the other hand, refers to the state and qualities of the actual building rather than what goes on inside, as *skur* means shed. Here, there is a globalisation of the CSI from ST to TT: as *Hob* would probably not make much sense for a Norwegian adolescent, the translator used the word *skur* instead, which is a kind of building, but without any references to mischief.

#### 4.1.2.5 First names and nicknames

Many of the names in *The Hunger Games*, especially of those living in the districts, are inspired by nature: flowers, weather, plants and even words connected to industry.<sup>4</sup> There is also a great number of Roman names, but this trend seems to be focused on the Capitol and the favoured districts. The names treated here are all what Fernandes (2006) would call semantically loaded names: they describe something about the character, such as Greasy Sae points to the woman's state of living – which Nord (2003) would call an explicit informative function of name. Some of the descriptive names are ironic, such as with the cat Buttercup, which according to Nord would have an implicit informative function.

Most of the person names in *The Hunger Games* have been borrowed, but there are two names that have been translated: *Buttercup* into *Soleie* and *Gale* into *Storm*. The first is the cat of Katniss' sister Primrose, and it is as far from a buttercup as you come, as the cat is constantly hissing at anyone not Primrose, and the flower is a small and sweet-looking plant. The TT CSI *Soleie* is the Norwegian name of the buttercup flower, but *smørblomst* is the colloquial name. When doing a web search for *buttercup* and *smørblomst*, the phrasing of the articles implies that a person speaking English would use *buttercup*, the colloquial name, instead of *Ranunculus*, which is another name for the same flower, and many Norwegians use *smørblomst* in the same way. It could therefore be argued that *Smørblomst* would be more similar to

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<sup>4</sup> The male tribute from District 11, which deals with the agriculture of Panem, was called Thresh.

*Buttercup* as a name for the cat, as it maintains similar associations and underlines the irony of the cat being neither sweet nor friendly. *Buttercup* and *Soleie* are different names of the same flower, so in these terms, the translation strategy here is preservation.

Gale is the already mentioned friend and love interest of Katniss. It is implied in the end of *Mockingjay*, the third instalment in the Hunger Games series, that Katniss cannot be with Gale because his fiery temper is too much like hers, and one could therefore argue that his personality is the reason he was named Gale in the first place. Gale is the name of a very strong wind and both a male and female name in the US, whereas the Norwegian *Storm* means storm, at the same time as it is a male name. In Norway, 1 008 men are called Storm (Storm, 2016), while there are approximately 10 000 American men named Gale (Gale, n.d.). One could argue that *Storm* is a product of preservation, as *Storm* is similar in meaning and a known name in the target culture.

As already stated, most names have been kept in their original form, and as there are important aspects about the changing a name, so there are about the lack of change. *Greasy Sae* is one of the names that has been kept as is. As Greasy Sae makes and sells soup at the Hob, the connection to grease might not be too hard to find. She is poor and thus personal hygiene might not be her first priority, so *Greasy* could also be a description of her physical appearance in terms of skin and hair. *Sae* is according to various websites a name of Japanese origin (Sae, 2013) and it is categorized as a rare name in the US – but a female name, nonetheless. *Greasy* is not a proper name like *Sae*, but an adjective affixed to *Sae* as a nickname. In Norwegian, the word *greasy* does not exist. Directly translated, one would use the word *fettete* [greasy] or even *oljete* [oily]. The preservation of the *Greasy* part of *Greasy Sae* comes off as peculiar, especially since *Gale* and *Buttercup* have been translated.

#### 4.1.3 Translation analysis summary

The words related to the Hunger Games were mostly globalised, such as *the Hunger Games*, *reaping*, *Gamemaker*, and *victor*. There are also examples of preservation and direct translation. For the invented animals and plants, there is evidence of direct translation and localisation, where most of the ST associations are similar to the TT associations. Among the place names we find a localisation in the process from *the Seam* to *Stollen*, while *the Hob* is a case of globalisation. Most first names and nicknames in the book have been kept as is, such as *Greasy Sae*. *Buttercup* and *Gale* have been changed, *Buttercup* as a preservation into *Soleie* and *Gale* as a preservation into *Storm*.

There were more examples of preservation and globalisation than any of the other of Davies' translation strategies. Most of the CSIs that do not have a distinct meaning outside the fictional universe, such as *Gamemaker*, *Muttation*, and *tracker jacker*, are rendered into words that have less or other associations than their ST equivalents. This also goes for some of the localisations, like *groosling* and *the Seam*, where the TT word and its associative meanings are very hard to understand even for an adult Norwegian.

## 4.2 Analysis of survey data

In this part, I present the responses to the online survey with a discussion of each word pair, looking at what the results indicate about the reader's perception, how these indications fit with the previous analysis of the translation, and what the results point to in terms of the difference in reading experience from ST to TT. In order to make the presentation of the results as clear as possible, I present mere examples from the participants' responses in tables. As many of the responses contained very similar information, I have used one response to represent a group of responses. The number behind the response shows how many participants answered similarly to the one quoted. A percentage of conceptual/associative responses for each word has been included to make the comparison easier. Tables with responses to all the words from the survey are available in the appendix.

### 4.2.1 The Hunger Games/Dødslekene

|                   | ST: The Hunger Games  | TT: Dødslekene   |
|-------------------|---|--|
| <b>Conceptual</b> | 1. "Games held annually by the central government (the capitol)" (+1)<br>2. "A control tactic/scare tactic"<br>3. "Children killing others to survive" (+3)<br>4. "Death for district teens, entertainment for messed up rich people"<br>5. "the books"<br><i>Percentage of conceptual responses: 60%</i> | 1. "Her kjemper jenter og gutter mellom 12 og 18 år for livet, helt til kun en deltaker står igjen i live" (+3)<br>2. "En kamp/lek om liv og død" (+6)<br>3. "En årlig konkurranse arrangert av the Capitol"<br>4. "Dødslekene er navnet Capitol valgte å bruke på det voldsomme blodbadet av en underholdning" (+1)<br><i>Percentage of conceptual responses: 73.6%</i> |

|                    |   |   |
|--------------------|---|---|
| <b>Associative</b> | <ol style="list-style-type: none"> <li>1. "They called the game this because the winners receive food as a reward"</li> <li>2. "The Hunger Games isn't a common phrase in the English language"</li> <li>5. "Survival of the fittest"</li> <li>6. "Death, Discretion, Mistrust, Evil and the negative drawbacks of The Dark Days"</li> <li>7. "Violence, control"</li> </ol> <p><i>Percentage of associative responses:</i><br/>46.6%</p> | <ol style="list-style-type: none"> <li>1. "Døde unger"</li> <li>2. "Arena, farlig"</li> <li>3. "Rue"</li> <li>4. "Død, tyrannisering"</li> <li>5. "survival games, overlevelse, konkurranse, mord"</li> <li>6. "Den eneste assosiasjonen jeg har til ordet "dødslekene" er selve boka, jeg har aldri hørt det brukt hverken før eller etter i en annen sammenheng."</li> </ol> <p><i>Percentage of associative responses:</i><br/>31.5%</p> |
|--------------------|---|---|

Table 1

*Dødslekene* does indeed deal with many of the same issues as *the Hunger Games*, but is more explicit and might therefore exclude some of the associations connected to the ST word, which is why this was categorised as globalisation in section 4.1. One could therefore expect that the responses from the English-speaking participants contained more responses in the associative-meaning category than from the other group. This was also the case, as the responses from the English-speaking group consisted of 46.6% associative responses, while the Norwegians' responses were 31.5% associative. However, this difference is not as great as one perhaps would expect.

Despite this use of two different words in the ST and in the TT, *hunger* and *død* [death], the responses were of a similar nature for the two groups. Most responses of both the conceptual and the associative kind from both groups were related to life and death and killing, and very few of the English-speaking participants mentioned anything about food and hunger. This could mean that the process of the Games is so thoroughly explained in the novel – both in the ST and in the TT – that the actual wording is not too important. At the same time, one might wonder that some of the parallels and connections in the novel are lost even on native target readers as there are mentions of food and hunger, but not how food and hunger are repeatedly used as foundation of the ruling of Panem. Even when picking out tributes, food and hunger are important, as poor teens have to enter their name multiple times to get more food for their

families, and thus the possibility of them being picked as tributes increases: being hungry might lead to you entering the Hunger Games.

In associative response number five from the Norwegian participants, there is an example of code-switching, as the respondent mentions “survival games”. This can be seen in relation to the fact that all Norwegian participants answered that they had seen the film adaption of *The Hunger Games* in the second part of the questionnaire (full questionnaires in Appendix IV and V). It is also important to note that Norwegians tend to use many English words when they talk, a phenomenon that is perhaps most common among young adults.

#### 4.2.2 Tribute/tributt

|                    | <b>ST: tribute</b>   | <b>TT: tributt</b>   |
|--------------------|--|--|
| <b>Conceptual</b>  | <ol style="list-style-type: none"> <li>1. “Something done, made, said etc. in honour of/to commemorate someone/that shows something”</li> <li>2. “Sacrifice”/“Offering (as part of worship)” (+2)</li> <li>3. “what you give up to the government (or any other entity) to keep peace”</li> <li>4. “someone who volunteers or is picked for a scary task”</li> <li>5. “giving something in exchange for something else”</li> <li>6. “Someone who participates in the hunger games” (+8)</li> </ol> <p><i>Percentage of conceptual responses: 93.3%</i></p> | <ol style="list-style-type: none"> <li>1. “Til vanlig tenker jeg på noe som betales for å få beskyttelse i gjengjeld”</li> <li>2. Ordet ‘tributt’ kan brukes som ‘hyllest’.”</li> <li>3. “Avgift fra folket til sine overherrer” (+1)</li> <li>4. “Deltaker (i Dødslekene)” (+12)</li> </ol> <p><i>Percentage of conceptual responses: 89.4%</i></p> |
| <b>Associative</b> | <ol style="list-style-type: none"> <li>1. “May the odds be ever in your favor”</li> <li>2. “I suppose the Capitol and the Gamemakers think of the tributes each year as tributes to either their own dominance over the districts,</li> </ol>  | <ol style="list-style-type: none"> <li>1. “Utvalgt”</li> <li>2. “Peeta”</li> </ol> <p><i>Percentage of associative responses: 10.5%</i></p>  |

|  |   |  |
|--|---|--|
|  | <p>or the latter’s dependence on them.”</p> <p><i>Percentage of associative responses:</i></p> <p>13.3%</p> |  |
|--|---|--|

Table 2

The conceptual extradiegetic responses from the English-speaking group, for instance responses 1,2 and 3, show that the word *tribute* is known among the participants, and more importantly that it is a well-known word outside of the *Hunger Games* universe. That only four of the Norwegians (conceptual responses 1, 2 and 3) mention anything about what *tributt* means outside of the novel could be a sign that the word is not commonly known, at least not among members of the target group for the novel, which was expected from the analysis in section 4.1. Conceptual response 3 from the Norwegian participants is the literal phrasing from the definition provided by Store Norske Leksikon (Tributt, n.d.), which could mean that this participant looked *tributt* up while doing the survey.

Seeing that the word in the TT appears to be relatively uncommon among the target readers of the translated novel, one could say that the translation strategy used here, preservation, leads to a decrease in associations and in meaning in general for the reader. However, there is not a big difference in the percentage of associative responses from the two groups, but there is a slightly higher amount in the English-speaking group’s responses.

#### 4.2.3 Reaping/uttak

|                    | <b>ST: reaping</b>  | <b>TT: uttak</b>   |
|--------------------|---|--|
| <b>Conceptual</b>  | <ol style="list-style-type: none"> <li>1. “Collection of a thing”</li> <li>2. “to sew or gather”</li> <li>3. “I think of when you reap/harvest plants”</li> <li>4. “The process of drawing names for the hunger games” (+9)</li> </ol> <p><i>Percentage of conceptual responses:</i></p> <p>80%</p> | <ol style="list-style-type: none"> <li>1. “Å ta ut penger, strømuttak”</li> <li>2. “Et valg av noen/noe fra en ting/område” (+3)</li> <li>3. “Der en tributt blir trukket ut” (+7)</li> </ol> <p><i>Percentage of conceptual responses:</i></p> <p>84%</p> |
| <b>Associative</b> | <ol style="list-style-type: none"> <li>1. “Worst day ever”</li> <li>2. “harvesting, fear, selection, what you sow”</li> </ol>   | <ol style="list-style-type: none"> <li>1. “Urettferdig”</li> <li>2. “Uttaket er forbundet med frykt og redsel”</li> </ol>  |

|  |   |  |
|--|---|--|
|  | <p>3. “the reaping of souls (...) the grim reaper”</p> <p><i>Percentage of associative responses:</i><br/>20%</p> | <p>3. “Katniss går i stedet for Prim” (+1)</p> <p>4. “Uttak forbinder jeg for det meste med laguttak, hvem får spille neste fotballkamp?”</p> <p><i>Percentage of associative responses:</i><br/>26,3%</p> |
|--|---|--|

Table 3

The percentages of conceptual and associative responses from both groups show that the participants answered quite similarly to each other in a quantitative measure. Considering that there is a more limited potential to create associations to the Norwegian *uttak* than there is to the English *reaping*, one would expect that the amount and the content of both conceptual and associative responses from the Norwegians to be different than that of their English-speaking counterparts. Similar to *Hunger Games*, this is a case of globalisation.

As the figures show, there is actually a greater number of people who have responded with both a conceptual and an associative answer among the Norwegian group (hence the sum is more than 100%). However, when looking at the *content* of the responses, the expectations from section 4.1 were met: most of the Norwegians describe the act of choosing, whether it is the diegetic or the extradiegetic meaning, while the English-speaking participants responded with a greater variety of meanings, including references to farming and the Grim Reaper. Considering the effect this has on the reader, one could assume that the ST reader ends up with a fuller understanding of how poorly the people of the districts are treated by the Capitol, as the tributes are reaped like they are crops. This agricultural connection is not transferred into the TT, and thus the TT reader might understand the word in a simpler way. It can be argued that the dire circumstances of the reaping is visible through the narrative in the TT, as one Norwegian associative response (number 1) says “Urettferdig” [unfair], and another states that the reaping is connected to fear (associative response 2). However, these were the only two responses with negatively loaded content from 19 participants.

#### 4.2.4 Gamemaker/dommer, arrangør

|                   | <b>ST: Gamemaker</b>  | <b>TT: dommer/arrangør</b>  |
|-------------------|---|---|
| <b>Conceptual</b> | <p>1. “people who make games”</p> <p>2. “Someone responsible for entertainment”</p> | <p>1. “Dommere og arrangører forbinder jeg med en konkurranse, for eksempel en fotballcup. Det er</p> |

|                    |  |  |
|--------------------|--|--|
|                    | 3. “Someone who created the hunger games” (+2)<br>4. “The designers of the arena for the hunger games” (+5)<br><i>Percentage of conceptual responses:</i><br>80% | arrangører som har tatt initiativ til å arrangere konkurransen, og det er dommere som dømmer. I boka er dette stort sett det samme”<br>2. “De som er i styring av alt”<br>3. “De som styrer dødslekene” (+10)<br>4. “Etter at dommerne hadde gått gjennom en personlig dømming, ga dommerne ut poeng fra 1-12 etter hva tributtene hadde gjort”<br><i>Percentage of conceptual responses:</i><br>68.4% |
| <b>Associative</b> | 1. “Congress”<br>2. “Just another piece in the game”<br>3. “puppetmaster”<br><i>Percentage of associative responses:</i><br>20%                                  | 1. “Vil ha best mulig TV-show”<br>2. “Ufyselig”<br>3. “Seneca Crane, giftig bær, arenaen, mutanter, bølger, dødslekene”<br><i>Percentage of associative responses:</i><br>15.7%  |

Table 4

As the diegetic definitions were many and very specific in the English-speaking group, and the extradiegetic definitions were not directly connected to an actual real-life function, one might see *Gamemaker* as a word exclusively used in the *The Hunger Games*, thus having no actual meaning outside of the novel, at least not for this group of participants. As the word is invented, this was expected. The responses from the Norwegian group might seem to indicate that the participants are well aware of what the words mean in the novel, and further that the extradiegetic meaning of *dommer* and *arrangør* is not known by Norwegian adolescents, but that would be a strange conclusion to make, since they are in fact very common words in Norwegian.

The translation strategy here is, similar to the one of *reaping*, a globalisation. One could therefore expect the Norwegian participants to define the words according to their conceptual, extradiegetic meaning in addition to the extradiegetic meaning the word has in the novel; that the amount of connotations to the word has decreased. At the same time, the use of *dommer* and *arrangør* could help the reader see how the Gamemaker’s tasks are many and varied, but

that this switch between two different words could make it difficult to realise that these were in fact the same people. However, the survey shows that the English-speaking participants and the Norwegian group answer very similarly, focusing mostly on diegetic meaning and without too many conceptual definitions. At the same time, response 1 from the Norwegian participants' conceptual responses establishes the function of *dommer* and *arrangør* in the extradiegetic sense, while there is no such definition from the English-speaking group. Also, the majority of the diegetic responses from the English-speaking group were focused on the *Gamemaker* being the one who designed the arena, without any additional tasks. Here, the Norwegian participants offer additional information about the Gamemaker's tasks, and they also use broader terms as "kontrollerer"/"styrer" [controls], while only one participant refers to the designing of the arena. This indicates that the two groups have slightly different understandings of the character.

#### 4.2.5 The victor/vinner

|                    | <b>ST: the victor</b>  | <b>TT: vinner</b>  |
|--------------------|--|--|
| <b>Conceptual</b>  | 1. "Winner"(+3)<br>2. "The killer"<br>3. "the sole survivor of each hunger game"<br>4. "the tribute who wins the Hunger Games by out-living the other tributes"<br>5. "Winner of the hunger games" (+7)<br><i>Percentage of conceptual responses:</i><br>86.6% | 1. "Den siste som står igjen, som har vunnet spillet"<br>2. "Noen/noe som vinner noe/noen" (+1)<br>3. "Den som vant" (+1)<br>4. "En som vinner dødslekene" (+2)<br>5. "Siste levende tributt i dødslekene" (+4)<br><i>Percentage of conceptual responses:</i><br>73.6% |
| <b>Associative</b> | 1. "bittersweet and ironic, sounds positive but harsh and competitive"<br><i>Percentage of associative responses:</i><br>6.6%  | 1. "Katniss Everdeen, Peeta Mellark" (+1)<br>2. "Best"<br>3. "Alene"<br>4. "Overlevende"<br><i>Percentage of associative responses:</i><br>26.3%   |

Table 5

Looking at the conceptual responses, there were five extradiegetic responses from the English-speaking participants, all but one using the word “winner”, while there were five extradiegetic Norwegian responses, five various definitions of *vinner*. In the extradiegetic dimension of the responses, many participants from the English-speaking group used the word “winner”, while two mentioned that to be a winner of the Games, you would need to outlive the rest, thus introducing the word “survivor”. Among the Norwegian participants, there were five responses concerning death, and how you need to be the last one alive to win.

The number of associative responses is much higher from the Norwegian group than from the English-speaking group. The extradiegetic meanings of *victor* and *vinner* [winner] are quite different from one another, seeing as *victor* is often used about the winner of a war or battle, while *vinner* can be anyone who has won anything. Once again the translation strategy is globalisation, which leads to the possibility of *vinner* being seen as a less evocative term that is less able to raise associations than its ST equivalent, at least in terms of diegetic meaning. However, this is not the case – there were five times as many associations from the Norwegians than from the English-speaking participants. Considering this and the few, very short extradiegetic definitions from the English-speaking participants (response 1), one might wonder whether the target group of the original novel is familiar with the term *victor* outside of *The Hunger Games*. This indicates that despite the globalisation, the two groups have a similar extradiegetic understanding of this *victor/vinner*.

#### 4.2.6 Peacekeeper/Fredsvokter

|                   | ST: Peacekeeper  | TT: Fredsvokter   |
|-------------------|--|---|
| <b>Conceptual</b> | 1. “a person”<br>2. “someone who upholds a state of no war” (+1)<br>3. “the police/guards sent by the capitol to control the districts”<br>4. “The Panem equivalent of a police officer”/“soldier” (+7)<br><i>Percentage of conceptual responses:</i><br>86.6% | 1. “Noen som passer på at det er fred, de holder kontroll”<br>2. “De som skal passe på at ingen gjør noe ulovlig”<br>3. “Mordere”<br>4. “Hvitklede vakter i distriktene” (+2)<br>5. “Soldat”/“Politi (i Panem)” (+6)<br><i>Percentage of conceptual responses:</i><br>89.4% |

|                           |   |  |
|---------------------------|---|--|
| <p><b>Associative</b></p> | <ol style="list-style-type: none"> <li>1. “ironic because this has a positive connotation but it is used negatively” (+2)</li> <li>2. “the opposite – conflict” (+1)</li> <li>3. “Peacekeepers, to me, remind me more of pacifists (...) This word isn’t used very much in English”</li> </ol> <p><i>Percentage of associative responses: 33.3%</i></p> | <ol style="list-style-type: none"> <li>1. “Fresvokter er heller ikke et ord jeg kjenner til i hverdagen, men jeg synes at de to ordene det er satt sammen av er litt motstridende”</li> <li>2. “skal egentlig opprettholde fred, gjør det motsatte, skaper kaos”</li> <li>3. “The capital, kapitalisme, President Snow”</li> <li>4. “Vold”</li> </ol> <p><i>Percentage of associative responses: 21%</i></p> |
|---------------------------|---|--|

Table 6

The majority of the conceptual responses from both groups were concerned with the diegetic meaning of *Peacekeeper/Fredsvokter*. However, it is necessary to note that it is not always easy to differ between diegetic and extradiegetic conceptual meaning, especially when the responses are short and do not clearly refer to neither the diegetic or the extradiegetic setting (see response 2 from the English-speaking group). Among the Norwegian conceptual responses, there were several responses, such as 2 and 3 from the table, where the wording makes it possible to assume that this is actually connected to the diegetic meaning of the word. If these responses thus count as diegetic definitions, one can safely say that the Norwegians’ responses display a greater variety of definitions when it comes to describing the word *Fredsvokter* than what the English-speaking participants do with the word *Peacekeeper*. The associative responses from both groups share very similar content: both English-speaking and Norwegian participants comment on the ironic or contradictory name of the Peacekeeper, and one participant from each group adds that this word is not common in their language (associative response 3 from English-speaking group, associative response 1 from Norwegian group).

*Keeper* and *vokter* do not mean the exact same thing: *vokter* includes the notion of control, while *keeper* does not, at least not to the same degree. However, the word *control* appeared in the conceptual responses from both groups. Seeing as most diegetic definitions and also comments on the irony of the words were similar in both groups, one can assume that the preservation from ST to TT led readers of both the original and of the Norwegian translation to have a relatively similar understanding of the role of the Peacekeeper.

#### 4.2.7 Muttations/mutanter

|                    | <b>ST: Muttations</b>  | <b>TT: mutanter</b>  |
|--------------------|--|--|
| <b>Conceptual</b>  | <ol style="list-style-type: none"> <li>1. “Genetically modified animals” (+8)</li> <li>2. “Changing something from its original form”</li> <li>3. “Mutant”</li> <li>4. “These are those weird creatures used in the arena”</li> <li>5. “Evil mutated dog/people merged with the dead tributes from the first book” (+1)</li> </ol> <p><i>Percentage of conceptual responses: 66.6%</i></p> | <ol style="list-style-type: none"> <li>1. “En mutant er et levende vesen som har fått genene sine forandret, den er mutert”</li> <li>2. “Skapninger med en biologisk feil”</li> <li>3. “Innspill av arrangørene av lekene” (+1)</li> <li>4. “Spesielle dyr konstruert av Capitol med spesielle overnaturlige egenskaper” (+4)</li> </ol> <p><i>Percentage of conceptual responses: 68.4%</i></p> |
| <b>Associative</b> | <ol style="list-style-type: none"> <li>1. “Dogs”</li> <li>2. “terrible pun on mutations should have an even more negative connotation because of the word ‘mutt’ but it honestly just makes me laugh”</li> </ol> <p><i>Percentage of associative responses: 13.3%</i></p>  | <ol style="list-style-type: none"> <li>1. “Peeta og finnicks”</li> <li>2. “Dødslekene, arena, tributter, Cato, hunder”</li> <li>3. “Skummelt”</li> <li>4. “Misformet”</li> </ol> <p><i>Percentage of associative responses: 21%</i></p>  |

Table 7

Although the number of extradiegetic definitions were high in both participant groups, the content of the definitions differed. The Norwegian participants seemed to be more concerned with the Muttations being scary and wrong, while the English-speaking participants used words like “artificial”, “genetically” and such, not necessarily in a negative sense. One English-speaking participant commented on the “pun”, presumably brought on by the extra –t of *mutt* in a word like *mutation*: how it should give a “more negative connotation” but instead ended up being comical (associative response 2).

The first example of associative responses, “Dogs”, is another pointer to the association brought on by *mutt*, and two participants gave a conceptual answer (example 5 from the table) where they mentioned the dogs from the first novel. These were the only mentions of specific

Mutations from the novel. Only one Norwegian participant mentioned dogs, seen in example 2 from the table. This was also the only specific type of Mutation mentioned by anyone in the Norwegian group.

Considering the preservation of *Mutation* to *mutation*, it was expected that an English-speaking reader would have more negative associations connected to the word, or at least to have different associations than a Norwegian would to the word *mutant*. This seems to be the case, as there are several mentions of “dog” from the English-speaking group and only one similar mention from the Norwegian participants. However, in terms of negative loaded content, the wording of the conceptual responses (for instance the use of “skummelt” [scary] and “feil” [wrong]) from the Norwegians seems to indicate that they have a more negative impression of the Mutations than their English-speaking counterparts have. Although the mutt dimension of the CSI is lost in translation, the negative associations, despite being absent from most the responses from the English-speaking participants, seem to have been transferred into the TT.

#### 4.2.8 Tracker jacker/kongeveps

|                    | <b>ST: tracker jacker</b>   | <b>TT: kongeveps</b>   |
|--------------------|---|--|
| <b>Conceptual</b>  | 1. “Mutated wasps that have incredibly poisonous hallucinogenic stings” (+6)<br>2. “bee”<br>3. “dangerous animal”<br>4. “a fictional wasp” (+2)<br><i>Percentage of conceptual responses: 93.3%</i> | 1. “En stor veps” (+3)<br>2. “En (farlig) veps” (+2)<br>3. “en mutert veps, der ett stikk gir sterke hallusinasjoner, og mange stikk fører til død” (+9)<br>4. “Mutant”<br>5. “Det som på engelsk heter ‘crackerjacker’”<br><i>Percentage of conceptual responses: 84.2%</i> |
| <b>Associative</b> | 1. “ridiculous made up word”<br><i>Percentage of associative responses: 6.6%</i>  | 1. “Katniss, tre, Rue, Glimmers død”<br>2. “Peeta, sprøyte, gift, hallusinasjoner”<br>3. “Katniss sager det ned og det havner på noen andre tributter”   |

|  |  |   |
|--|--|---|
|  |  | Percentage of associative responses:<br>20% |
|--|--|---|

Table 8

There is no such creature as a *kongeveps* outside of the novel, but the nature of some of the conceptual responses from the Norwegian group might be seen as extradiegetic: they do not give any particular reference to the *Hunger Game* universe, but are in one way interpretations of the word and how one in Norwegian commonly uses the prefix *konge-* [king] when naming big animals. However, the majority of the Norwegians' conceptual responses were of the diegetic kind, similarly to the English-speaking group's responses, but there are no mentions of size from the readers of the original novel, while there are four responses from the Norwegian participants describing the *kongeveps* as big.

The ratio of associative answers between the groups was very uneven: There was only one associative response from the English-speaking participants, which was a comment on it being a "ridiculous made up word". The three associative responses from the Norwegian group, however, were more focused on what it is that the tracker jacker does in the novel, and the respondents also included several associations in each answer (response 1 and 2).

Apart from its size, the tracker jacker is, as its name implies, able to track its prey before attacking. This however, was only mentioned by one English-speaking respondent, while none of the Norwegian participants mentioned this.

Seeing that there were no mentions of the size of the wasp in the responses given by the English-speaking group, and that there were several coming from the Norwegians, one could imply that the transformation of this CSI has led to the TT reader having a very different understanding of the creature than what the ST reader has. As the translated name of the wasp carries no notion of what the creature is capable of, one could think that the reader of the translated novel would not so easily comprehend its abilities. However, as only one English-speaking participant mentioned the creature's tracking skills, and the rest, both English-speaking and Norwegian, focused mostly on the hallucinogenic poison the wasp carries, one could assume that the ability of tracking is perhaps not brought up much in neither the original or the translated text.

#### 4.2.9 Groosling/gresling

|  |                      |                     |
|--|----------------------|---------------------|
|  | <b>ST: groosling</b> | <b>TT: gresling</b> |
|--|----------------------|---------------------|

|                    |  |   |
|--------------------|--|---|
| <b>Conceptual</b>  | 1. “Turkey-like bird” (+1)<br>2. “A type of meat” (+1)<br>3. “a bird/animal” (+3)<br><i>Percentage of conceptual responses:</i><br>60%       | 1. “medisinsk plante” (+1)<br>2. “en type fugl”<br>3. “et dyr” (+1)<br>4. “Kjøtt”<br>5. “Gresshoppe”<br>6. “Giftige bær”<br><i>Percentage of conceptual responses:</i><br>42.1% |
| <b>Associative</b> | 1. “food, has a negative connotation from sound, but it is more positive in the book”<br><i>Percentage of associative responses:</i><br>6.6% | 1. “Høres ut som et insekt”<br><i>Percentage of associative responses:</i><br>5.2%  |

Table 9

The conceptual responses from the English-speaking participants stated that *groosling* is the name of a kind of animal that can be eaten. Four of the Norwegian participants made a similar claim, while others from the same group gave different explanations. Five of the English-speaking participants and ten participants from the Norwegian group were unable to explain the word. A Norwegian participant thought *gresling* sounds like a type of bug, and another Norwegian explained that the word means “gresshoppe” [grasshopper], which could be explained by the similarity between *gres-* and *gress* [grass]. Regardless, these answers, and that of Norwegian conceptual response 1 and 6, were wrong.

The number of people unable to say anything about this word, more than a third of the English-speaking group and more than half of the Norwegians, can be explained by the fact that *groosling/gresling* is mentioned only a few times in the novel. However, as a majority of the Norwegians responded either wrong or blank, one could assume that the word *gresling* is more foreign to Norwegians than *groosling* is to people who speak English, which was the expected effect of this localisation. The English word’s similarity to for instance *goosling* might lead the ST reader to guess that it is a bird, while *gresling* does apparently not evoke such associations in the TT reader.

#### 4.2.10 Nightlock/nattlykt

|  |                      |                     |
|--|----------------------|---------------------|
|  | <b>ST: nightlock</b> | <b>TT: nattlykt</b> |
|--|----------------------|---------------------|

|                    |  |   |
|--------------------|--|---|
| <b>Conceptual</b>  | 1. “a poisonous berry” (+10)<br>2. “a plant”<br>3. “A weapon of death”<br><i>Percentage of conceptual responses:</i><br>86.6%  | 1. “Lommelykt”<br>2. “En lykt som fungerer om natta” (+1)<br>3. “De som har dødd i løpet av natta” (+1)<br>4. ”En type dødelige/giftige bær” (+10)<br><i>Percentage of conceptual responses:</i><br>94.7% |
| <b>Associative</b> | 1. ”Death”<br>2. “Reminds me of hemlock, which is an actual poisonous plant”<br>3. “locks you into eternal night of death”<br><i>Percentage of associative responses:</i><br>20% | 1. ”Lyser opp i mørket”<br>2. “Katniss Everdeen, Peeta Mellark”<br><i>Percentage of associative responses:</i><br>10.5%   |

Table 10

The conceptual responses from the English-speaking participants were all of a diegetic kind, referring to the plant carrying deadly berries. While the majority of the conceptual responses from the Norwegian group were diegetic, this group’s responses also included some extradiegetic meanings, such as “lommelykt” [flashlight]. Several of these conceptual were wrong (response 3), and it seems like the word *nattlykt* has been confused with *nattlampe* [nightlight] (response 2).

The associative responses from the English-speaking group revealed that one participant drew parallels to the real plant hemlock, and two other associated around the meaning of *nightlock*, linking it to death and “eternal night”. The associative responses from the Norwegians showed that one person thought of Katniss and Peeta, while another associated around the meaning of the word, that it lights up the dark.

As there are plants with *-lykt* in their names, the localisation could be seen as a way to make the word more relatable to the target reader. However, the extradiegetic focus on it being an actual source of light seems to lead to thoughts of a nightlight. Also, the mention of hemlock from one of the English-speaking participants once again show that the source text, with the

names of invented animals and plants being recognisably rooted in real-life creatures, carries levels of meaning that can be picked up on by the reader. This does not seem to be the case with the translated text, which leads to the ST reader and the TT reader understanding the words differently.

#### 4.2.11 The Seam/Stollen

|                    | <b>The Seam</b>  | <b>Stollen</b>  |
|--------------------|--|---|
| <b>Conceptual</b>  | 1. “The place where two pieces of fabric meet and are sewn together” (+2)<br>2. “a (low and dirty) place” (+1)<br>3. “poorest part of district 12” (+3)<br>4. “Where the Mockingjay is discovered”<br>5. “This is where Katniss lives” (+2)<br><i>Percentage of conceptual responses:</i><br>66.6% | 1. “en stol”<br>2. “en plass”<br>3. “Et hus hvor de selger ting”<br>4. “Huset til Katniss”<br>5. ”Den delen av district 12 som Katniss bor i” (+6)<br><i>Percentage of conceptual responses:</i><br>63.1% |
| <b>Associative</b> | 1. ”Coming together”<br>2. “the dark crease everyone pretends isn’t there”<br><i>Percentage of associative responses:</i><br>13.3%   | 1. ”Brød, Peeta Mellark, the burnt bread”<br>2. ”Hjem”<br><i>Percentage of associative responses:</i><br>10.5%  |

Table 11

The conceptual responses from the English-speaking group were mostly related to the diegetic meaning of *the Seam*. Three people from this group mentioned the sewing-related meaning of *seam*. Among the Norwegian participants, almost half explained in detail the diegetic meaning of the answer, while a couple of others were either vague or incorrect. One Norwegian answered “en stol” [a chair], a word which is very similar in spelling but is not even remotely related when it comes to meaning. Looking at the associative responses, there were quite a few in both groups who were unable to answer. Three of the Norwegian participants answered that they were unfamiliar with *Stollen*, while two people associated around the diegetic meaning. One of the associative responses from the English-speaking participants, response 1 from the table, can be assumed to be connected to sewing.

The English *seam* is connected to both mining and sewing, but sewing is perhaps the most obvious for young adults, which was visible in four of the English-speaking participants' responses. The localisation of this CSI kept the meaning related to mining, but *Stollen* was expected to be difficult to connect to anything outside of the novel as the word is quite uncommon, and this was also the case as none of the Norwegian participants were able to describe the extradiegetic meaning of *stoll*. This means that in this group of ST and TT readers, the TT readers have a very different understanding of the meaning of *stoll* than what the ST readers have of the meaning of *seam*.

#### 4.2.12 The Hob/Skuret

|                    | ST: the Hob   | TT: Skuret   |
|--------------------|---|--|
| <b>Conceptual</b>  | 1. "a place"<br>2. "a secret trading place"<br>3. "a place of marketing"<br>4. "District 12 black market" (+7)<br><i>Percentage of conceptual responses:</i><br>73.3% | 1. "et hus"<br>2. "en veldig liten, trang bygning"<br>(+1)<br>3. "Marked" (+1)<br>4. "Skuret er distrikt 12 sin svartebørs" (+11)<br><i>Percentage of conceptual responses:</i><br>89.4% |
| <b>Associative</b> | 1. "pub, gathering place, messy but homely"<br>2. "cooking"<br>3. "Protector"<br><i>Percentage of associative responses:</i><br>20%                                   | 1. "bytte-handel, Katniss, mat"<br>2. "lite rom"<br><i>Percentage of associative responses:</i><br>10.5%   |

Table 12

The conceptual responses from the English-speaking participants focused on the diegetic meaning of the word, as none of them mentioned the extradiegetic meaning of *hob*. Both the diegetic and the extradiegetic meanings of *skur* were visible in the Norwegians' conceptual responses, though only two of them mentioned both dimensions in their responses. There were not many associations from any of the groups, but while the English-speaking participants once again mentioned only the diegetic level, the Norwegian participants associated around both the diegetic and the extradiegetic meaning.

One could expect that the responses from the native readers and the Norwegian readers would differ in that the readers of the translation had other associations than the readers of the original, due to globalisation: *hob* carries connotations of mischief and *skur* does not. The associations and definitions are different, but the difference here is that the Norwegian participants have included the extradiegetic meaning of the TT CSI while the English-speaking participants have not. One could see this as an indication that the English-speaking participants are not too familiar with the word *hob*, and that *skur* is a more common word in Norwegian than *hob* is in English. The explanations of the diegetic meaning of the words are however very similar between the groups, which could mean that the actual description of the term in the novel is more important for the reader than the actual wording.

#### 4.2.13 Buttercup/Soleie

|                    | <b>ST: Buttercup</b>  | <b>TT: Soleie</b>   |
|--------------------|---|---|
| <b>Conceptual</b>  | 1. “Small yellow flower” (+6)<br>2. “Prim’s cat” (+8)<br>3. “A nickname for a sweetheart”<br>4. “Name of a horse that a kid would ride”<br><br><i>Percentage of conceptual responses: 93.3%</i> | 1. “Svarte bær”<br>2. “Katten til Prim” (+11)<br>3. “Soleie er en blomst” (+3)<br><br><i>Percentage of conceptual responses: 73.6%</i>    |
| <b>Associative</b> | 1. “ironic contradiction because a buttercup should be delicate but this one’s not”<br><br><i>Percentage of associative responses: 6.6%</i>   | 1. “Sol” (+1)<br>2. “Ukjent med ordet, så jeg tenker kun på noen som eier sola?”<br><br><i>Percentage of associative responses: 15.7%</i> |

Table 13

The conceptual responses from the English-speaking group covered both the diegetic and the extradiegetic meaning of the word, with a slight majority of the former. The Norwegian participants’ conceptual responses were mostly diegetic (response 2), while four people explained its extradiegetic meaning as a flower (response 3). One English-speaking participant commented on the name of the cat being ironic (associative response 1). In the associative responses from the Norwegians, one participant stated that the word was unfamiliar (response 2), and then thought of *sol* [sun], as did two others (response 1).

The preservation of the ST *Buttercup* resulted in the TT *Soleie*, where both words are names for the same flower, but a total amount of five Norwegians did not recognise or know the word, or gave an answer unrelated to *The Hunger Games* or the extradiegetic meaning. One could thus conclude that *soleie* is not a word of which Norwegian adolescents know, seeing as many use the colloquial word *smørblomst* instead. This result was in line with the expectation made in section 4.1, and could indicate that the TT reader might not notice the ironic relationship between the cat’s name and its character. However, there were also quite a few English-speaking participants neglecting to mention the extradiegetic meaning of the word, which is interesting as one would expect that most people would know of the flower buttercup.

#### 4.2.14 Gale/Storm

|                    | <b>ST: Gale</b>  | <b>TT: Storm</b>  |
|--------------------|--|---|
| <b>Conceptual</b>  | 1. “Katniss’s best friend” (+8)<br>2. “A gust of wind” (+6)<br>3. “It can also be a girl name (Gail)”<br><i>Percentage of conceptual responses:</i><br>80% | 1. “Vennen til Katniss” (+12)<br>2. “en gutt”<br>3. “Stormer er når vindstyrken er sterkere enn kuling” (+5)<br><i>Percentage of conceptual responses:</i><br>89.4%                       |
| <b>Associative</b> | 1. “the dream boy”<br>2. “strong, kind”<br>3. “friendzoned in Mockingjay Pt. 2, but missed greatly”<br><i>Percentage of associative responses:</i><br>20%  | 1. “Liam Hemsworth”<br>2. “Helt grei. Jeg er ikke så stor fan av han”<br>3. “Aner ikke hvorfor de ikke bare kunne kalle ham Gale”<br><i>Percentage of associative responses:</i><br>15.7% |

Table 14

The conceptual responses from the two groups were very similar: the majority of the responses were of the diegetic kind, but quite a few also mentioned the extradiegetic level of meaning. The associative responses were all focused on the character in the novel, one Norwegian participant mentioning the name of the actor portraying the character in the movies, while another Norwegian questioned the change of Gale into Storm. Several participants from both groups mentioned both the diegetic and extradiegetic meaning of the word, while there were only Norwegians who gave both conceptual and associative responses.

*Gale* and *Storm* are not the dictionary equivalents of each other, but they are very similar on the conceptual level in this setting. The localisation here was presumably done due to the fact that *Storm* is a male name in Norway and would thus be more familiar to the reader. The two groups responded with much of the same content on both conceptual and associative levels, which indicates that the TT reader’s understanding of the word is relatively similar to that of the ST reader.

#### 4.2.15 Greasy Sae

|                    | ST: Greasy Sae   | TT: Greasy Sae   |
|--------------------|--|--|
| <b>Conceptual</b>  | 1. “A vendor of the hob” (+5)<br>2. “poor resident of district 12”<br>3. “old hungry greasy lady”<br><i>Percentage of conceptual responses:</i><br>66.6% | 1. “En gammel dame som selger suppe” (+8)<br>2. “Hun var en gammel og snill dame” (+2)<br>3. “Vennen til Katniss”<br><i>Percentage of conceptual responses:</i><br>57.8% |
| <b>Associative</b> | 1. “makes me think of obesity”<br>2. “greasy food”<br>3. “her name reflects her character”<br><i>Percentage of associative responses:</i><br>20%         | 1. “Suppe”<br>2. “Greasy Sae er noe jeg forbinder utelukkende med Dødslekene”<br>3. “Mat bytte” (+1)<br><i>Percentage of associative responses:</i><br>21.5%             |

Table 15

All of the conceptual responses from both groups were of the diegetic kind. Two of the associations from the English-speaking participants, example 1 and 2 in the table, were pointing towards the meaning of *greasy*. The associative responses from the Norwegian participants described the diegetic dimension, while five Norwegians were unable to answer.

The extradiegetic explanations were lacking on both sides, which could imply that Sae is unknown as a name outside of the novel. There was however a difference in the associations and general wording of the two groups: the English-speaking participants mentioned several negatively loaded words (“poor”, “obesity”, “hungry”) in addition to *greasy*, whereas the Norwegian participants used words like “snill” [kind] and “hyggelig” [nice], and did not seem to focus on the *Greasy* part of the name at all. *Greasy* is an English word, which a Norwegian

reader might not recognize as an adjective but see as a name due to its capitalisation, and thus the properties of the adjective might not be conveyed in the same manner as to a native reader of *The Hunger Games*. The difference in the descriptions and associations to the character in the survey indicates that this might be the case. That a relatively high number of participants from both groups were unable to answer the question can be explained by the minor part the character plays in the novel.

## 5 Discussion

When analysed in light of Davies' translation strategies, there was a majority of globalisation and preservation among the CSIs. According to Davies (2003), globalisation means replacing ST CSIs with more neutral, general words. In terms of meaning, such a strategy would arguably lead to a decrease in associations or at least a change of content on the associative level.

There was no clear trend regarding effect when it came to the use of globalisation as translation strategy, as the responses to the various words within this category differed greatly. In most of the cases, there were conceptual responses of both the diegetic and the extradiegetic kind from both participant groups. However, when the ST CSI was a less frequently used word among adolescents, such as *victor* and *the Hob*, the globalisation in the TT led to a more general word that seemed to be easier to understand than the source word for the source text readers. This became apparent in the number of extradiegetic definitions in the Norwegians' responses, when there were few or none of these from the English-speaking participants. However, within the *Hunger Games* universe, the terms are equally understandable for both groups, which indicates that it is only the extradiegetic sense of the word which is affected by the globalisation.

The preserved CSIs, either kept as is or translated literally, are all either first names, nicknames or invented terms. As with the globalisations, there is no big trend as the responses point in different directions. However, there are in multiple cases fewer extradiegetic conceptual responses from the Norwegian participants than there are from their English-speaking counterparts. This indicates that the preservation strategy has led to an overall tendency where the ST CSI includes several layers of meaning, diegetic *and* extradiegetic, while the TT CSI does not.

The localisations, where the translator has chosen words 'closer to home' for the target reader, were two invented terms, *groosling* into *gresling* and *nightlock* into *nattlykt*, and one place name, *the Seam* into *Stollen*. With a localisation, the common assumption would be that although the meaning of the CSI is different in the TT than in the ST, the TT reader's comprehension would not be more limited than that of the reader of the ST. Most of the responses from both ST and TT readers are diegetic, except for the English-speaking responses to *the Seam*, but the big difference lies in the number of Norwegian respondents who answered blank or incorrectly. This indicates that the localisations did lead to a more limited understanding on the Norwegian respondents' part, because these were words, despite the fact that they were localised, with which the respondents seemed to be unfamiliar. The shift from

*tracker jacker* in the ST to *kongeveps* in the TT is an example of transformation, but as this was the only case of this strategy, it is impossible to make any conclusions regarding trends.

The results from the survey show that the Norwegian translation of *The Hunger Games* does indeed affect the Norwegian reader's perception of the fictional world so that it differs from the perception of the English-speaking reader. There was a relatively equal amount of responses from the two groups in both the conceptual and the associative category, so the difference regarding numbers of responses in each category is not significant. It is however in the *content* of the responses that the difference emerges, as the TT reader seems to understand the CSIs, especially on the associative level, differently than what the ST reader does. The general tendency here seems to be that the TT CSIs, regardless of translation strategy, are missing a layer of meaning which is present in the ST, and that they point to rather general meanings and associations without these necessarily being specific to Panem, but to the extradiegetic sense of the words, instead. The building of the fictional world is therefore wholly different in the TT than it is in the ST, as Panem seems perhaps less specific for the reader of *Dødslekene* than what it does for the reader of the original. An example is the case of *Gamemaker*, with *dommer/arrangør* as TT equivalent. The ST features a profession with tasks the reader can recognise from the real world, but as the word *Gamemaker* is invented, it appears as specific to the universe of *The Hunger Games*. The TT on the other hand, uses the words *dommer* and *arrangør* to represent the same profession as *Gamemaker*. As these are non-invented words which are commonly used in Norwegian, the profession of the Gamemaker appears as a general term that is not so tightly connected to the fictional universe.

Cascallana (2006) discusses how the translator's knowledge of the ST and TT languages affects to which degree CSIs are given connotative meanings: if the translator is fluent in both the ST and the TT language, the chance that connotative meanings are transferred increases. In the case of the localisations in the present TT, the translator appears to be very familiar with both languages, as he in the TT chooses very specific words with a clear connection to at least one of the meanings of the ST words. Regardless, this project's findings seem to indicate that these words are unknown among Norwegian adolescents, and thus the translated CSIs could be seen as a bit too advanced for the target reader. Davies states that J. K. Rowling's *Harry Potter* series contains allusions and references meant for the "more sophisticated reader" (2003: 90), but that these are bonuses, which do not need to be picked up on by the reader to understand what is going on. This kind of allusions and references is present also in *The Hunger Games*, but has not been transferred into the TT. In the case of *Dødslekene*, it is not strictly necessary

for the target text reader to understand what lies behind the word *stoll*, *gresling* or *nattlykt* – it will not lead to him or her missing out on anything that happens inside the universe. However, as treated in section 4.2, Collins seems to have used a pattern for the invented words, especially for the animals and plants, as they are made up of parts from real-life animals, or at least already known words, put together to create something new, that presumably is recognisable for the reader. As *The Hunger Games* is set in the future, the hybrid species of *groosling* and *nightlock* might help establish the futuristic setting, as new species evolve during the course of time. In the TT, this creation pattern is not followed, at least not with words known by the target audience, and thus there is an important part of the establishment of the fictional universe that is lost on the reader of the translated text.

The handling of the names is worth looking at more closely, as some are kept as is while other are changed in the TT. According to Nord, names function as cultural markers, and she further states that different nationalities of names in the same text might interfere with the cultural setting (2003: 185). Looking at the names in the ST, some, like Katniss, Peeta and Sae, come off as un-English. However, a number of characters are named after flowers, natural events and such, and these names are English words: Gale, Buttercup, and Primrose, to mention some. Names like Katniss, Peeta, and Primrose were not changed in the TT, but Gale and Buttercup were translated to Storm and Soleie. This leads to what Nord calls an interference in the cultural setting, as the TT features a mix of un-English names (Katniss, Peeta), English names (Primrose), and Norwegian names (Storm and Soleie). However, one could consider the pronunciation of Gale and Buttercup as a reason for the change into the Norwegian Storm and Soleie, as Van Coillie claims that the pronunciation of a name, if it is hard or ‘exotic’, is a valid reason for changing it (2006: 130). Regardless, the name of Katniss’ little sister Primrose, which is the English name of a flower (*primula* in Norwegian), which is equally difficult to pronounce for the target reader, was not changed. In addition, by keeping Greasy Sae in original form, there is quite a mix of nationalities of names in *Dødlekene*. Furthermore, there is a division between District names and Capitol names in the books, so there are not only English-sounding names in the source text either. The Roman names used for Capitol inhabitants mark the difference between these people and those living in the districts, seeing as those in the Capitol are rich and live lives of luxury, while the District people are poor and starving. By introducing another set of names, those translated into Norwegian, the translator may have diffused this originally clear divide between the two types of Panem inhabitants, which is an important aspect of the society of Panem.

In the ST, there are certain professions that are capitalised: Peacekeeper and Gamemaker. In *Dødslekene*, Fredsvokter is the only profession that has kept this feature of capitalisation, while it is gone from *dommer* and *arrangør* (Career Tributes being translated into *profesjonelle tributter* is another example). One could argue that the capitalisation underscores the universe-building function of these CSIs, and that the translator has generalised and chosen words that are perhaps more understandable by it referring to the real world. However, this generalisation leads to yet another dimension of the building of the fictional universe being lost in the process of translation.

What seems to tie together the various phenomena discussed above, is what Davies calls macro-level strategies: the micro-level translations should be treated “in terms of their contribution to the global effect of the whole text” (Davies, 2003: 89). This would according to Davies lead to a more coherent treatment of the CSIs, as every micro-level shift would be in favour of the overlying reference network. In the case of *The Hunger Games*, this overlying reference network explains the universe of Panem, both its current state and how it came to be. The constructions of names (especially that of the distinction between Roman and other names), the capitalisation of professions, and the species of animals and plants make clear connections to this overlying network: they are parts that make Panem Panem – a fictional universe different from the real world. What we find in the TT are words that are treated inconsistently and which thus ends up contributing different effects on the macro-level of *Dødslekene* than the ST word does to *The Hunger Games*. A word like *gresling* does not bring testament to evolution and the course of time, as it is not recognisable as a hybrid species like the ST *groosling* is. The mix of English and Norwegian names does diffuse the distinction between the people of the district and people of the Capitol, and the translation, and sometimes lack of capitalisation, of the professions leads to a more general understanding, unrelated to the fictional universe.

## 6 Conclusion

Young adults all over the world have been entertained by the story of brave Katniss Everdeen taking a stance against injustice in Panem, where teens from poor districts are forced to kill each other for the entertainment of the rich Capitol, a punishment brought on from the uprising more than 70 years ago. In the ST, the fictional universe supports itself on a foundation of CSIs: invented professions, animals, plants, and names. These CSIs are not chosen randomly, but point to characteristics of the item they represent, or to a wider allusive network connected to the society of Panem.

The aim of this thesis was to discover if there were any trends concerning the alteration of CSIs, and if this has led to the Norwegian reader having a different perception of Panem than that of the reader of the original and what this altered perception consists of. By applying Davies' translation strategies to *Dødslekene*, I found that there is a prevalence of globalisation and preservation, which both lead to a less specific fictional universe in the TT than in the ST. Having divided the items into categories, one could perhaps expect to see some consistency in translation strategies, but overall, this is not the case. Seeing that the items in the category containing words related to the Hunger Games are of different types (titles, professions, ceremonies/events), it would perhaps be hard to be consistent when choosing translation strategies. However, all but one of the items in this category are globalisations. In the other categories, on the other hand, there is a mix of translation strategies: with the invented animals and plants, there are examples of preservation, localisation, and transformation; and there is evidence of both localisation and globalisation in the place names. When treating the names, the translator has been consistent in preserving the semantics of the names, but two of the names have been translated into Norwegian, while the two others (and the other names in the ST) have been kept in their original form.

The responses from the target reader survey indicated that the reader of *Dødslekene* understands the selected CSIs very differently than the reader of *The Hunger Games*. The conceptual and associative responses from the Norwegians more often than not point more often than not to different, more everyday meanings and aspects than the responses of the English-speaking participants, thus confirming what might be expected from the translation strategies chosen. The meanings and associations of the original CSIs are an important part of the macro-level reference network of the novel. As the translated CSIs do not point to this greater network to the same degree, the Norwegian reader does not have the same chance as

the reader of the original to pick up on this network and see same the big picture as the ST reader. The reader of TT is bound to miss out on the reference network of CSIs that is present in the ST, as there is not a consistent link between the CSIs and the network.

There is an extensive amount of work done on the translation of CSIs, but as treated in chapter 2, there is surprisingly little concerning *The Hunger Games*. My study is, to my knowledge, the only study that has looked at the translation of CSIs in *The Hunger Games* and how the translation affects the reader, which means that there are many opportunities for further work on this. As this study focuses solely on the Norwegian translation, it would be interesting to see if the generalising trend found in *Dødslekene* is present in any of the other fifty or so translations of *The Hunger Games*, or if other translators have used other strategies resulting in different meanings and associations for the target reader. Further, if this trend is indeed followed by other translators, it would be interesting to see if the effects on the reader were the same with participants from a different part of the world, seeing as the English language has a lot of influence in the Norwegian language but not as much in other languages. As *The Hunger Games* is classified as a dystopian fantasy novel, it would also be interesting to look at similar series like *Divergent* by Veronica Roth and *The Maze Runner* by James Dashner, in order to explore whether macro-level strategies are transferred into the TT or not. The ST CSIs are important parts of the macro-level networks in works of fantasy fiction, and thus there is a lot to investigate regarding the translation of these CSIs and their effect on the networks structures.

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## Appendix I: Information for survey participants

### Deltakelse i internetbasert spørreundersøkelse

Hei! Jeg heter Julie Bettina Saltvik Eggen og er masterstudent ved Institutt for språk og litteratur ved NTNU, Trondheim. I min mastergradsstudie analyserer jeg den norske oversettelsen av *The Hunger Games* av Suzanne Collins, og vil finne ut om kulturspesifikke ord tilknyttet universet blir formidlet på samme måte på norsk som på engelsk. Ettersom *The Hunger Games* er en såkalt «young adult novel» ment for ungdom mellom 12 og 18 år, er det nettopp denne aldersgruppen jeg trenger respons fra.

*Hva innebærer deltakelse i studien?*

For at du skal delta i spørreundersøkelsen følger du vedlagte link og svarer på spørsmålene der. Ettersom jeg kun er ute etter dine tanker rundt ord/uttrykk fra *The Hunger Games*, innhentes ikke navn eller annen sensitiv informasjon, men jeg vil gjerne vite hvor gammel du er, opprinnelsesland og hva som er morsmålet ditt. Data registreres kun gjennom de svarene du oppgir på undersøkelsen.

*Hva skjer med informasjonen om deg?*

Alle personopplysninger vil bli behandlet konfidensielt. Det er kun veilederen min og jeg som har tilgang til datamaterialet som hentes inn gjennom denne undersøkelsen. Deltakere vil ikke kunne gjenkjennes i min ferdige masteroppgave ettersom jeg heller ikke vil være i stand til å vite hvem som har svart hva. Prosjektet avsluttes i mai 2016. Data vil ikke bli lagret etter dette tidspunkt.

*Frivillig deltakelse*

Det er frivillig å delta i studien, og du kan når som helst avslutte spørreundersøkelsen uten å fullføre. Om du derimot har fullført undersøkelsen tar jeg det som en bekreftelse på at du samtykker til at jeg bruker svarene dine. Dersom du har spørsmål til studien, ta kontakt med Julie Bettina Saltvik Eggen på e-post ([juliebseggen@gmail.com](mailto:juliebseggen@gmail.com)) eller min veileder Annjo K. Greenall på e-post ([annjo.k.greenall@ntnu.no](mailto:annjo.k.greenall@ntnu.no)).

*Studien er meldt til Personvernombudet for forskning,  
Norsk samfunnsvitenskapelig datatjeneste AS.*

## Appendix II: Information for survey participants

### Participation in online questionnaire

My name is Julie Bettina Saltvik Eggen and I am an MA student at the Institute of language and literature at NTNU Trondheim in Norway. In my MA thesis I analyse the Norwegian translation of Suzanne Collins' *The Hunger Games*, and I want to find out if culture-specific words from the fictional universe is conveyed in the same way in Norwegian as it is conveyed in English.

*What does participation entail?*

For you to participate, you need to follow the attached link and answer the questions in the questionnaire. Since what I need is your thoughts and associations around words, expressions and names from *The Hunger Games*, I will not collect any sensitive, private information about you, but what I would like to know is your age, native tongue and country of origin. Your answers are the only data that will be registered.

*What happens to the information you give me?*

All personal details will be treated confidentially. My supervisor and I are the only people with access to the data material from this questionnaire. It will not be possible to recognize the participants in the completed MA thesis as I will not be able to know who answered what. My projects will be finished May 15 2016, and data will not be stored after this date.

*Participation is voluntary*

Every participant is free to quit the questionnaire at any given moment. If the participant chooses to complete and submit the questionnaire, this is an agreement to me using your answers in my study.

If you have any questions, contact Julie Bettina Saltvik Eggen by e-mail ([juliebseggen@gmail.com](mailto:juliebseggen@gmail.com)) or my supervisor Annjo K. Greenall by e-mail ([annjo.k.greenall@ntnu.no](mailto:annjo.k.greenall@ntnu.no)).

Best,

Julie Bettina Saltvik Eggen

*The study has been notified to the Data Protection Official for Research,  
NSD - Norwegian Centre for Research Data.*

## Appendix III: Survey for English-speaking participants

### *Background information*

1. Age:
2. Native tongue:
3. Country of origin:

### *Familiarity with The Hunger Games*

1. Have you read the novel The Hunger Games by Suzanne Collins?
  - a. Yes
  - b. No
  
2. Have you read one or both of the other books in the trilogy?
  - a. Yes, I've read Catching Fire
  - b. Yes, I've read Mockingjay
  - c. No
  
3. When did you read the book(s)? (approximately)
  - a. Less than a year ago
  - b. 1-3 years ago
  - c. 4-6 years ago
  - d. More than 6 years ago
  
4. Have you seen the film adaptations of The Hunger Games series?
  - a. No, I've only read the book(s).
  - b. Yes, I've only seen the film(s).
  - c. Yes, I've both read the book(s) and seen the film(s).
  
5. If you have seen the film(s), did you watch it/them with subtitles?
  - a. Yes, English subtitles.
  - b. Yes, Norwegian subtitles.
  - c. No, without subtitles.

*Words expressions and names from The Hunger Games*

1. In the following part of the questionnaire, you will be presented with various words, expressions and names taken from The Hunger Games. I want you to write anything that comes to mind when hearing these words, considering their everyday meanings and associations (if you find there to be any), as well as what they mean in The Hunger Games universe.

Your task is to explain, describe and/or associate freely.

- a. The Hunger Games
- b. reaping
- c. tribute
- d. Buttercup
- e. the Seam
- f. Peacekeeper
- g. the Hob
- h. Gale
- i. Katniss
- j. Catnip
- k. Greasy Sae
- l. the Capitol
- m. flavour of the district
- n. mockingjay
- o. jabberjay
- p. Muttations
- q. Avox
- r. Gamemaker
- s. Career Tributes/Careers
- t. prep team
- u. tracker jacker
- v. groosling
- w. the victor
- x. nightlock

## Appendix IV: Survey for Norwegian participants

### *Bakgrunnsinformasjon*

1. Alder:
2. Morsmål:
3. Opprinnelsesland:

### *Kjennskap til Dødslekene*

1. Har du lest Dødsleken av Suzanne Collins?
  - a. Ja
  - b. Nei
2. Har du lest en eller begge de andre bøkene i trilogien?
  - a. Ja, jeg har lest Opp i Flammer
  - b. Ja, jeg har lest Fugl Føniks
  - c. Ja, jeg har lest Catching Fire (på engelsk)
  - d. Ja, jeg har lest Mockingjay (på engelsk)
  - e. Nei
3. Når leste du boken/bøkene? (omtrent)
  - a. Mindre enn et år siden
  - b. 1-3 år siden
  - c. 4-6 år siden
  - d. Mer enn 6 år siden
4. Har du sett filmatiseringen(e) av Dødslekene-serien?
  - a. Nei, jeg har bare lest boken/bøkene
  - b. Ja, jeg har bare sett filmen(e)
  - c. Ja, jeg har både lest boken/bøkene og sett filmen(e)
5. Hvis du har sett filmen(e), så du den/dem med undertekster?
  - a. Ja, med norske undertekster
  - b. Ja, med engelske undertekster

- c. Nei, uten undertekster

*Ord, uttrykk og navn fra Dødslekene*

1. I denne delen oppgir jeg en del ord, uttrykk og navn fra Dødsleken. Jeg ønsker at du skriver hva du tenker på når du hører disse ordene, med tanke på deres hverdagslige betydning og assosiasjoner (hvis du mener det er noen), men også på hva de betyr i Dødslekene-universet.

Her er det meningen at du skal forklare, beskrive og/eller assosiere fritt.

- a. Dødslekene
- b. tributt
- c. uttak
- d. Soleie
- e. Stollen
- f. Fredsvoktere
- g. Skuret
- h. Storm
- i. Catnip
- j. Katniss
- k. Greasy Sae
- l. Capitol
- m. spottekråke
- n. plaprekråke
- o. mutanter
- p. anstrøk av lokal koloritt
- q. Skjønnhetssentret
- r. Festplassen (i sentrum)
- s. Avox
- t. dommerne/arrangørene
- u. profesjonelle tributter/proffer
- v. preppeteam
- w. kongeveps
- x. gresling

- y. vinner
- z. nattlykt

## Appendix V: Survey responses

|                    | <b>ST: The Hunger Games</b>   | <b>TT: Dødslekene</b>  |
|--------------------|---|--|
| <b>Conceptual</b>  | <ol style="list-style-type: none"> <li>1. "Games held annually by the central government (the capitol)" (+1)</li> <li>2. "A control tactic/scare tactic"</li> <li>3. "Children killing others to survive" (+3)</li> <li>4. "Death for district teens, entertainment for messed up rich people"</li> <li>5. "the books"</li> </ol> <p><i>Percentage of conceptual responses: 60%</i></p>   | <ol style="list-style-type: none"> <li>1. "Her kjemper jenter og gutter mellom 12 og 18 år for livet, helt til kun en deltaker står igjen i live" (+3)</li> <li>2. "En kamp/lek om liv og død" (+6)</li> <li>3. "En årlig konkurranse arrangert av the Capitol"</li> <li>4. "Dødslekene er navnet Capitol valgte å bruke på det voldsomme blodbadet av en underholdning" (+1)</li> </ol> <p><i>Percentage of conceptual responses: 73.6%</i></p> |
| <b>Associative</b> | <ol style="list-style-type: none"> <li>1. "They called the game this because the winners receive food as a reward"</li> <li>2. "The Hunger Games isn't a common phrase in the English language"</li> <li>5. "Survival of the fittest"</li> <li>6. "Death, Discretion, Mistrust, Evil and the negative drawbacks of The Dark Days"</li> <li>7. "Violence, control"</li> </ol> <p><i>Percentage of associative responses: 46.6%</i></p> | <ol style="list-style-type: none"> <li>1. "Døde unger"</li> <li>2. "Arena, farlig"</li> <li>3. "Rue"</li> <li>4. "Død, tyrannisering"</li> <li>5. "survival games, overlevelse, konkurranse, mord"</li> <li>6. "Den eneste assosiasjonen jeg har til ordet "dødslekene" er selve boka, jeg har aldri hørt det brukt hverken før eller etter i en annen sammenheng."</li> </ol> <p><i>Percentage of associative responses: 31.5%</i></p>          |

|                    | <b>ST: tribute</b>   | <b>TT: tributt</b>   |
|--------------------|--|--|
| <b>Conceptual</b>  | <ol style="list-style-type: none"> <li>1. “Something done, made, said etc. in honour of/to commemorate someone/that shows something”</li> <li>2. “Sacrifice”/“Offering (as part of worship)” (+2)</li> <li>3. “what you give up to the government (or any other entity) to keep peace”</li> <li>4. “someone who volunteers or is picked for a scary task”</li> <li>5. “giving something in exchange for something else”</li> <li>6. “Someone who participates in the hunger games” (+8)</li> </ol> <p><i>Percentage of conceptual responses: 93.3%</i></p> | <ol style="list-style-type: none"> <li>1. “Til vanlig tenker jeg på noe som betales for å få beskyttelse i gjengjeld”</li> <li>2. Ordet ‘tributt’ kan brukes som ‘hyllest’.”</li> <li>3. “Avgift fra folket til sine overherrer” (+1)</li> <li>4. “Deltaker (i Dødslekene)” (+12)</li> </ol> <p><i>Percentage of conceptual responses: 89.4%</i></p> |
| <b>Associative</b> | <ol style="list-style-type: none"> <li>1. “May the odds be ever in your favor”</li> <li>2. “I suppose the Capitol and the Gamemakers think of the tributes each year as tributes to either their own dominance over the districts, or the latter’s dependence on them.”</li> </ol> <p><i>Percentage of associative responses: 13.3%</i></p>  | <ol style="list-style-type: none"> <li>1. “Utvalgt”</li> <li>2. “Peeta”</li> </ol> <p><i>Percentage of associative responses: 10.5%</i></p>  |

|                   | <b>ST: reaping</b>  | <b>TT: uttak</b>  |
|-------------------|---|---|
| <b>Conceptual</b> | <ol style="list-style-type: none"> <li>1. “Collection of a thing”</li> <li>2. “to sew or gather”</li> <li>3. “I think of when you reap/harvest plants”</li> </ol> | <ol style="list-style-type: none"> <li>1. “Å ta ut penger, strømuttak”</li> <li>2. “Et valg av noen/noe fra en ting/område” (+3)</li> <li>3. “Der en tributt blir trukket ut” (+7)</li> </ol> |

|                    |   |   |
|--------------------|---|---|
|                    | 4. “The process of drawing names for the hunger games” (+9)<br><i>Percentage of conceptual responses: 80%</i>   | <i>Percentage of conceptual responses: 84%</i>  |
| <b>Associative</b> | 1. “Worst day ever”<br>2. “harvesting, fear, selection, what you sow”<br>3. “the reaping of souls (...) the grim reaper”<br><i>Percentage of associative responses: 20%</i> | 1. “Urettferdig”<br>2. “Katniss går i stedet for Prim” (+1)<br>3. “Uttak forbinder jeg for det meste med laguttak, hvem får spille neste fotballkamp?”<br><i>Percentage of associative responses: 21%</i> |

|                    | <b>ST: Career Tributes, Careers</b>   | <b>TT: profesjonelle tributter, proffer</b>   |
|--------------------|---|---|
| <b>Conceptual</b>  | 1. “People who have trained to be tributes” (+8)<br>2. “This doesn’t sound like what it means. Career – job. Tribute – gift.”<br>3. “Someone from the rich districts”<br><i>Percentage of conceptual responses: 80%</i> | 1. “Noen som har trent hele livet for å bli med på dødslekene” (+10)<br>2. “Proffer er noen som kan det de holder på med (...) som kan håndverket sitt”<br>3. “Noen som er gode/har trent til/for noe” (+1)<br><i>Percentage of conceptual responses: 73.6%</i> |
| <b>Associative</b> | 1. “aggressive people”<br>2. “Stuck up rich snobs”<br>3. “Profession”<br><i>Percentage of associative responses: 20%</i>  | 1. “Tragisk”<br>2. “Distrikt 1”<br>3. “Cato, Clove, distrikt 1, distrikt 2”<br><i>Percentage of associative responses: 15.7%</i>  |

|                   | <b>ST: prep team</b>  | <b>TT: preppeteam</b>  |
|-------------------|---|--|
| <b>Conceptual</b> | 1. “team of stylists/designers who are in charge of making tributes | 1. “Teamet som gjør klar klær og stiller de som skal ut i arenaen” (+10) |

|                    |   |   |
|--------------------|---|---|
|                    | <p>represent their districts, prepare them stylistically for games” (+8)</p> <ol style="list-style-type: none"> <li>“designers”</li> <li>“People who help you get ready”</li> </ol> <p><i>Percentage of conceptual responses: 80%</i></p> | <ol style="list-style-type: none"> <li>“Et team som hjelper til med forberedelser”</li> <li>“Sminke team ogsåvidere”</li> </ol> <p><i>Percentage of conceptual responses: 68.4%</i></p>   |
| <b>Associative</b> | <ol style="list-style-type: none"> <li>“Flavia and cinna. Beautiful and stupid”</li> <li>“makes me think of sports, adds to artificiality of Games”</li> </ol> <p><i>Percentage of associative responses: 13.3 %</i></p>                  | <ol style="list-style-type: none"> <li>“Morsomme, dumme”</li> <li>“Cinna, Effie Trinket, brennende kjolen til Katniss”</li> <li>“Snille, overfladisk”</li> <li>“Fikser”</li> </ol> <p><i>Percentage of associative responses: 21.5%</i></p> |

|                    | <b>ST: Gamemaker</b>  | <b>TT: dommer/arrangør</b>   |
|--------------------|---|--|
| <b>Conceptual</b>  | <ol style="list-style-type: none"> <li>“people who make games”</li> <li>“Someone responsible for entertainment”</li> <li>“Someone who created the hunger games” (+2)</li> <li>“The designers of the arena for the hunger games” (+5)</li> </ol> <p><i>Percentage of conceptual responses: 80%</i></p> | <ol style="list-style-type: none"> <li>“Dommere og arrangører forbinder jeg med en konkurranse, for eksempel en fotballcup. Det er arrangører som har tatt initiativ til å arrangere konkurransen, og det er dommere som dømmer. I boka er dette stort sett det samme”</li> <li>“De som er i styring av alt”</li> <li>“De som styrer dødslekene” (+10)</li> <li>“Etter at dommerne hadde gått gjennom en personlig dømming, ga dommerne ut poeng fra 1-12 etter hva tributtene hadde gjort”</li> </ol> <p><i>Percentage of conceptual responses: 68.4%</i></p> |
| <b>Associative</b> | <ol style="list-style-type: none"> <li>“Congress”</li> <li>“Just another piece in the game”</li> <li>“puppetmaster”</li> </ol>  | <ol style="list-style-type: none"> <li>“Vil ha best mulig TV-show”</li> <li>“Ufyselig”</li> </ol>  |

|  |   |   |
|--|---|---|
|  | <i>Percentage of associative responses:<br/>20%</i> | 3. “Seneca Crane, giftig bær, arenaen, mutanter, bølger, dødslekene”<br><br><i>Percentage of associative responses:<br/>15.7%</i> |
|--|---|---|

|                    | <b>ST: the victor</b>   | <b>TT: vinner</b>   |
|--------------------|---|---|
| <b>Conceptual</b>  | 1. “Winner”(+3)<br>2. “The killer”<br>3. “the sole survivor of each hunger game”<br>4. “the tribute who wins the Hunger Games by out-living the other tributes”<br>5. “Winner of the hunger games” (+7)<br><i>Percentage of conceptual responses:<br/>86.6%</i> | 1. “Den siste som står igjen, som har vunnet spillet”<br>2. “Noen/noe som vinner noe/noen” (+1)<br>3. “Den som vant” (+1)<br>4. “En som vinner dødslekene” (+2)<br>5. “Siste levende tributt i dødslekene” (+4)<br><i>Percentage of conceptual responses:<br/>73.6%</i> |
| <b>Associative</b> | 1. “bittersweet and ironic, sounds positive but harsh and competitive”<br><i>Percentage of associative responses:<br/>6.6%</i>  | 1. “Katniss Everdeen, Peeta Mellark” (+1)<br>2. “Best”<br>3. “Alene”<br>4. “Overlevende”<br><i>Percentage of associative responses:<br/>26.3%</i>   |

|                   | <b>ST: Peacekeeper</b>  | <b>TT: Fredsvokter</b>  |
|-------------------|---|---|
| <b>Conceptual</b> | 1. “a person”<br>2. “someone who upholds a state of no war” (+1)<br>3. “the police/guards sent by the capitol to control the districts” | 1. “Noen som passer på at det er fred, de holder kontroll”<br>2. “De som skal passe på at ingen gjør noe ulovlig”<br>3. “Mordere” |

|                    |  |   |
|--------------------|--|---|
|                    | <p>4. “The Panem equivalent of a police officer”/“soldier” (+7)</p> <p><i>Percentage of conceptual responses:</i><br/>86.6%</p>  | <p>4. “Hvitkleddede vakter i distriktene” (+2)</p> <p>5. “Soldat”/“Politi (i Panem)” (+6)</p> <p><i>Percentage of conceptual responses:</i><br/>89.4%</p>   |
| <b>Associative</b> | <p>1. “ironic because this has a positive connotation but it is used negatively” (+2)</p> <p>2. “the opposite – conflict” (+1)</p> <p>3. “Peacekeepers, to me, remind me more of pacifists (...) This word isn’t used very much in English”</p> <p><i>Percentage of associative responses:</i><br/>33.3%</p> | <p>1. “Fresvokter er heller ikke et ord jeg kjenner til i hverdagen, men jeg synes at de to ordene det er satt sammen av er litt motstridende”</p> <p>2. “skal egentlig opprettholde fred, gjør det motsatte, skaper kaos”</p> <p>3. “The capital, kapitalisme, President Snow”</p> <p>4. “Vold”</p> <p><i>Percentage of associative responses:</i><br/>21%</p> |

|                    | <b>ST: Avox</b>  | <b>TT: Avox</b>   |
|--------------------|--|---|
| <b>Conceptual</b>  | <p>1. “Servant who’s tongue was cut off” (+7)</p> <p>2. “People without tongues”</p> <p>3. “Mute, no tongue”</p> <p><i>Percentage of conceptual responses:</i><br/>80%</p> | <p>1. “En person som har fått tungen son kuttet av som straff” (+11)</p> <p>2. “En sprøyte”</p> <p>3. “Person uten tunge i Capitol”</p> <p><i>Percentage of conceptual responses:</i><br/>73,6%</p> |
| <b>Associative</b> | <p>3. “Poor souls”</p> <p><i>Percentage of associative responses:</i><br/>6.6%</p>   | <p>5. “Dyrellyder”</p> <p>6. “Stille, Pollux” (+1)</p> <p><i>Percentage of associative responses:</i><br/>15.7%</p>   |

|                    | <b>ST: Muttations</b>  | <b>TT: mutanter</b>  |
|--------------------|--|--|
| <b>Conceptual</b>  | 1. “Genetically modified animals” (+8)<br>2. “Changing something from its original form”<br>3. “Mutant”<br>4. “These are those weird creatures used in the arena”<br>5. “Evil mutated dog/people merged with the dead tributes from the first book” (+1)<br><br><i>Percentage of conceptual responses: 66.6%</i> | 1. “En mutant er et levende vesen som har fått genene sine forandret, den er mutert”<br>2. “Skapninger med en biologisk feil”<br>3. “Innspill av arrangørene av lekene” (+1)<br>4. “Spesielle dyr konstruert av Capitol med spesielle overnaturlige egenskaper” (+4)<br><br><i>Percentage of conceptual responses: 68.4%</i> |
| <b>Associative</b> | 1. “Dogs”<br>2. “terrible pun on mutations should have an even more negative connotation because of the word ‘mutt’ but it honestly just makes me laugh”<br><br><i>Percentage of associative responses: 13.3%</i>  | 1. “Peeta og finnick”<br>2. “Dødslekene, arena, tributter, Cato, hunder”<br>3. “Skummelt”<br>4. “Misformet”<br><br><i>Percentage of associative responses: 21%</i>   |

|                   | <b>ST: mockingjay</b>  | <b>TT: spottekråke</b>  |
|-------------------|--|---|
| <b>Conceptual</b> | 1. “A bird” (+3)<br>2. “mutt made from mockingbirds and jabberjays” (+2)<br>3. “birds that imitate what is heard around them” (+1)<br>4. “the third book” (+2)<br>5. “Symbol of revolution” (+3)<br><br><i>Percentage of conceptual responses: 73.3%</i> | 1. “Fugl” (+4)<br>2. “en blanding av plaprekråke og spottefugl” (+1)<br>3. “En fugl, den etterligner lyder den har hørt. Å spotte betyr å herme, så jeg synes det høres ut som om den ‘hermer’ etter folk”<br>4. “En fugl som gjentar det den hører” (+2)<br>5. “Symbol (på opprøret)” (+5) |

|                    |  |  |
|--------------------|--|--|
|                    |  | <i>Percentage of conceptual responses:</i><br>73.6%  |
| <b>Associative</b> | 1. “katniss” (+1)<br>2. “bald eagle”<br><i>Percentage of associative responses:</i><br>26.6% | 1. “Rue”<br>2. “Katniss” (+2)<br>3. “Jeg tenkte på plystrelyden som er med i filmene”<br>4. “opprørsmerke, logo, Rue, plystre, Katniss Everdeen”<br><i>Percentage of associative responses:</i><br>26.3% |

|                    | <b>ST: jabberjay</b>  | <b>TT: plaprekråke</b>  |
|--------------------|---|---|
| <b>Conceptual</b>  | 1. “Type of bird”<br>2. “A fictional bird”<br>3. “A bird that mimics speech” (+7)<br>4. “Artificial bird breed” (+2)<br><i>Percentage of conceptual responses:</i><br>73.3% | 1. “En fugl som hermer etter lyder” (+6)<br>2. “Krigsfugl”<br>3. “En som snakker mye, er irriterende”<br>4. “Mutant”<br><i>Percentage of conceptual responses:</i><br>73.6% |
| <b>Associative</b> | 1. “Talkative” (+1)<br>2. “bug, snitch”<br><i>Percentage of associative responses:</i><br>20%   | 1. “Skummelt”<br>2. “Tenkte på en papegøye når jeg leste bøkene”<br>3. “Overvåking av Capitol”<br><i>Percentage of associative responses:</i><br>15.7%                      |

|                   | <b>ST: tracker jacker</b>  | <b>TT: kongeveps</b>                                 |
|-------------------|--|--|
| <b>Conceptual</b> | 1. “Mutated wasps that have incredibly poisonous hallucinogenic stings” (+6)<br>2. “bee” | 1. “En stor veps” (+3)<br>2. “En (farlig) veps” (+2) |

|                    |  |  |
|--------------------|--|--|
|                    | <p>3. “dangerous animal”</p> <p>4. “a fictional wasp” (+2)</p> <p><i>Percentage of conceptual responses:</i><br/>93.3%</p> | <p>3. “en mutert veps, der ett stikk gir sterke hallusinasjoner, og mange stikk fører til død” (+9)</p> <p>4. “Mutant”</p> <p>5. “Det som på engelsk heter ‘crackerjackers’”</p> <p><i>Percentage of conceptual responses:</i><br/>84.2%</p> |
| <b>Associative</b> | <p>1. “ridiculous made up word”</p> <p><i>Percentage of associative responses:</i><br/>6,6%</p>                            | <p>1. “Katniss, tre, Rue, Glimmers død”</p> <p>2. “Peeta, sprøyte, gift, hallusinasjoner”</p> <p>3. “Katniss sager det ned og det havner på noen andre tributter”</p> <p><i>Percentage of associative responses:</i><br/>20%</p>             |

|                    | <b>ST: groosling</b>   | <b>TT: gresling</b>   |
|--------------------|--|---|
| <b>Conceptual</b>  | <p>1. “Turkey-like bird” (+1)</p> <p>2. “A type of meat” (+1)</p> <p>3. “a bird/animal” (+3)</p> <p><i>Percentage of conceptual responses:</i><br/>60%</p> | <p>1. “medisinsk plante” (+1)</p> <p>2. “en type fugl”</p> <p>3. “et dyr” (+1)</p> <p>4. “Kjøtt”</p> <p>5. “Gresshoppe”</p> <p>6. “Giftige bær”</p> <p><i>Percentage of conceptual responses:</i><br/>42.1%</p> |
| <b>Associative</b> | <p>1. “food, has a negative connotation from sound, but it is more positive in the book”</p> <p><i>Percentage of associative responses:</i><br/>6.6%</p>   | <p>1. “Høres ut som et insekt”</p> <p><i>Percentage of associative responses:</i><br/>5.2%</p>  |

|                    | <b>ST: nightlock</b>   | <b>TT: nattlykt</b>   |
|--------------------|--|---|
| <b>Conceptual</b>  | 1. “a poisonous berry” (+10)<br>2. “a plant”<br>3. “A weapon of death”<br><i>Percentage of conceptual responses:</i><br>86.6%  | 1. “Lommelykt”<br>2. “En lykt som fungerer om natta” (+1)<br>3. “De som har dødd i løpet av natta” (+1)<br>4. ”En type dødelige/giftige bær” (+10)<br><i>Percentage of conceptual responses:</i><br>94.7% |
| <b>Associative</b> | 1. ”Death”<br>2. “Reminds me of hemlock, which is an actual poisonous plant”<br>3. “locks you into eternal night of death”<br><i>Percentage of associative responses:</i><br>20% | 1. ”Lyser opp i mørket”<br>2. “Katniss Everdeen, Peeta Mellark”<br><i>Percentage of associative responses:</i><br>10.4%   |

|                    | <b>The Seam</b>  | <b>Stollen</b>  |
|--------------------|--|---|
| <b>Conceptual</b>  | 1. “The place where two pieces of fabric meet and are sewn together” (+2)<br>2. “a (low and dirty) place” (+1)<br>3. “poorest part of district 12” (+3)<br>4. “Where the Mockingjay is discovered”<br>5. “This is where Katniss lives” (+2)<br><i>Percentage of conceptual responses:</i><br>66.6% | 1. “en stol”<br>2. “en plass”<br>3. “Et hus hvor de selger ting”<br>4. “Huset til Katniss”<br>5. ”Den delen av district 12 som Katniss bor i” (+6)<br><i>Percentage of conceptual responses:</i><br>63.1% |
| <b>Associative</b> | 1. ”Coming together”<br>2. “the dark crease everyone pretends isn’t there”   | 1. ”Brød, Peeta Mellark, the burnt bread”<br>2. ”Hjem”  |

|  |  |  |
|--|--|--|
|  | <i>Percentage of associative responses:</i><br>13.3% | <i>Percentage of associative responses:</i><br>10.5% |
|--|--|--|

|                    | <b>ST: the Hob</b>  | <b>TT: Skuret</b>   |
|--------------------|---|---|
| <b>Conceptual</b>  | 1. “a place”<br>2. “a secret trading place”<br>3. “a place of marketing”<br>4. “District 12 black market” (+7)<br><i>Percentage of conceptual responses:</i><br>73.3% | 1. “et hus”<br>2. “en veldig liten, trang bygning” (+1)<br>3. “Marked” (+1)<br>4. “Skuret er distrikt 12 sin svartebørs” (+11)<br><i>Percentage of conceptual responses:</i><br>89.4% |
| <b>Associative</b> | 1. “pub, gathering place, messy but homely”<br>2. “cooking”<br>3. “Protector”<br><i>Percentage of associative responses:</i><br>20%                                   | 1. “bytte-handel, Katniss, mat”<br>2. “lite rom”<br><i>Percentage of associative responses:</i><br>10.5%  |

|                    | <b>ST: the Capitol</b>   | <b>TT: Capitol</b>   |
|--------------------|--|--|
| <b>Conceptual</b>  | 1. “the capital of Panem” (+4)<br>2. “richest district in Panem” (+3)<br>3. “government” (+1)<br>4. “The mean place that is rich and runs the districts” (+1)<br><i>Percentage of conceptual responses:</i><br>73.3% | 1. “Hovedstaden i Panem” (+13)<br>2. “En by full av folk i fargerike og unormale klær, styrt av en diktator”<br>3. “Her kom de rikeste i hele Panem fra”<br>4. “’Staten’ det er der alt styres fra”<br><i>Percentage of conceptual responses:</i><br>89.4% |
| <b>Associative</b> | 1. “safe haven”<br>2. “evil to the core”<br>3. “Controlling, all powerful”   | 1. “En feilstavet versjon av det engelske ordet ‘capital’” (+1)<br>2. “Off slemme dumme”   |

|  |  |   |
|--|--|---|
|  | <i>Percentage of associative responses:</i><br>20% | 3. “Ufyselig”<br><i>Percentage of associative responses:</i><br>15.7% |
|--|--|---|

|                    | <b>ST: Buttercup</b>   | <b>TT: Soleie</b>  |
|--------------------|--|--|
| <b>Conceptual</b>  | 1. “Small yellow flower” (+6)<br>2. “Prim’s cat” (+8)<br>3. “A nickname for a sweetheart”<br>4. “Name of a horse that a kid would ride”<br><br><i>Percentage of conceptual responses:</i><br>93.3% | 1. “Svarte bær”<br>2. “Katten til Prim” (+11)<br>3. “Soleie er en blomst” (+3)<br><br><i>Percentage of conceptual responses:</i> 73.6%       |
| <b>Associative</b> | 1. “ironic contradiction because a buttercup should be delicate but this one’s not”<br><br><i>Percentage of associative responses:</i><br>6.6%   | 1. “Sol” (+1)<br>2. “Ukjent med ordet, så jeg tenker kun på noen som eier sola?”<br><br><i>Percentage of associative responses:</i><br>15.7% |

|                    | <b>ST: Gale</b>  | <b>TT: Storm</b>  |
|--------------------|--|---|
| <b>Conceptual</b>  | 1. “Katniss’s best friend” (+8)<br>2. “A gust of wind” (+6)<br>3. “It can also be a girl name (Gail)”<br><br><i>Percentage of conceptual responses:</i><br>80% | 1. “Vennen til Katniss” (+12)<br>2. “en gutt”<br>3. “Stormer er når vindstyrken er sterkere enn kuling” (+5)<br><br><i>Percentage of conceptual responses:</i><br>89.4%                       |
| <b>Associative</b> | 1. “the dream boy”<br>2. “strong, kind”<br>3. “friendzoned in Mockingjay Pt. 2, but missed greatly”<br><br><i>Percentage of associative responses:</i><br>20%  | 1. “Liam Hemsworth”<br>2. “Helt grei. Jeg er ikke så stor fan av han”<br>3. “Aner ikke hvorfor de ikke bare kunne kalle ham Gale”<br><br><i>Percentage of associative responses:</i><br>15.7% |

|                    | <b>ST: Catnip</b>   | <b>TT: Catnip</b>   |
|--------------------|---|---|
| <b>Conceptual</b>  | 1. “Katniss’ nickname” (+9)<br>2. “a sort of plant” (+1)<br>3. “cat food” (+1)<br>4. drug-like treat for cats” (+2)<br><i>Percentage of conceptual responses:</i><br>100% | 1. “Røtter/urt/blomst”<br>2. “Kallenavnet til Katniss” (+13)<br>3. “Kattemynte” (+1)<br>4. “engelsk kattmat”<br><i>Percentage of conceptual responses:</i><br>84.2% |
| <b>Associative</b> | 1. “It is where the name Katniss comes from”<br><i>Percentage of associative responses:</i><br>6,6%   | 1. “Katniss”<br><i>Associative responses:</i> 5,2%  |

|                    | <b>ST: Katniss</b>  | <b>TT: Katniss</b>   |
|--------------------|---|--|
| <b>Conceptual</b>  | 1. “main character of the hunger games” (+9)<br>2. “The protagonist” (+2)<br>3. “girl in hunger games”<br>4. “A type of root” (+3)<br><i>Percentage of conceptual responses:</i><br>73.3% | 1. “Hovedpersonen i bøkene” (+10)<br>2. “en jente”<br>3. “et navn”<br>4. “En blomst/plante” (+1)<br><i>Percentage of conceptual responses:</i><br>17.6%                  |
| <b>Associative</b> | 1. “heroine, leader, icon, rebel”<br>2. “Jennifer Lawrence”<br>3. “Savior”<br>4. “The Mockingjay”<br><i>Percentage of associative responses:</i><br>26.6%                                 | 1. “Sterk, mot”<br>2. “Modig, beskyttende, jakt, kjærlighet”<br>3. “For meg var det kun ett veldig uvanlig navn”<br><i>Percentage of associative responses:</i><br>15.7% |

|                   | <b>ST: Greasy Sae</b>   | <b>TT: Greasy Sae</b>                     |
|-------------------|---|---|
| <b>Conceptual</b> | 1. “A vendor of the hob” (+5)<br>2. “poor resident of district 12”<br>3. “old hungry greasy lady” | 1. “En gammel dame som selger suppe” (+8) |

|                    |  |  |
|--------------------|--|--|
|                    | <p><i>Percentage of conceptual responses:</i><br/>66.6%</p>  | <p>2. “Hun var en gammel og snill dame” (+2)<br/>3. “Vennen til Katniss”</p> <p><i>Percentage of conceptual responses:</i><br/>57.8%</p>                                   |
| <b>Associative</b> | <p>1. “makes me think of obesity”<br/>2. “greasy food”<br/>3. “her name reflects her character”</p> <p><i>Percentage of associative responses:</i><br/>20%</p> | <p>1. “Suppe”<br/>2. “Greasy Sae er noe jeg forbinder utelukkende med Dødslekene”<br/>3. “Mat bytte” (+1)</p> <p><i>Percentage of associative responses:</i><br/>15.7%</p> |

|                    | <b>ST: flavor of the district</b>   | <b>TT: anstrøk av lokal koloritt</b>  |
|--------------------|---|---|
| <b>Conceptual</b>  | <p>1. “Sense or gist of the district or area”<br/>2. “Characteristic”<br/>3. “What each district produces”(+1)<br/>4. “Local specialty”</p> <p><i>Percentage of conceptual responses:</i><br/>33.3%</p> | <p>1. “Kull”</p> <p><i>Percentage of conceptual responses:</i><br/>5.2%</p>           |
| <b>Associative</b> | <p>1. “culture, different tastes”<br/>2. “the bread!! peeta teaches katniss that each district has its own unique flavour of bread”</p> <p><i>Percentage of associative responses:</i><br/>13.3%</p>    | <p>1. “Peeta Mellark”</p> <p><i>Percentage of associative responses:</i><br/>5.2%</p> |

## Appendix VI: The master's thesis' relevance for the teaching profession

This master's thesis was written as part of the teacher's education at NTNU, thus it is relevant to reflect upon how the project can be relevant for work at schools in the future.

As an English teacher, it is important to be aware of the relation between source and target language. A comparison between ST and TT CSIs such as those treated in this thesis can reveal much about differences between the two languages. First and foremost, there are the differences in vocabulary. The English language is vast with a lot of different words with more or less the same semantic meaning, which opens up for a range of associations and layers of meaning which points to different contexts of use. The Norwegian language's vocabulary is miniscule in comparison, with a lower frequency of words that overlap in meaning, and thus one word is often used in several contexts. As this thesis has led to awareness on my behalf on this subject, it might be easier for me to understand potential problems when using Norwegian as a foundation for learning English. It also emphasises the need for vocabulary teaching in order for the student to learn idiomatic English.

This thesis' aim was to investigate how the translation of *The Hunger Games* affects the reader, which is very relatable to the teaching profession. The target group of *The Hunger Games*, a young adult novel, is the exact group to which I will be teaching English in the future. This thesis has revealed important aspects of what a translation can do in terms of reader perception of overlying networks of meaning in fantasy. This can be used as an argument for why Norwegian students should try to read authentic texts instead of translations, as there might be a possibility that important aspects of the fictional work are 'lost in translation'.

Finally, working with this thesis has led to insight in the process of writing: how to be critical towards your own text, and getting feedback and editing the text based on this feedback. The search for relevant articles has led to me having a critical eye, and the use of these articles made it necessary to be familiar with and use appropriate ways of citing consistently and properly. Citation and critical use of sources is expected from students at secondary level, and as I have been through this process myself, I find that I am able to explain the importance of proper use, and to teach this to future students.