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**Komparativna analiza prijevoda trilogije „Igre gladi“ s fokusom na elemente izmišljene
kulture**

**Comparative Analysis of “The Hunger Games” Trilogy Focusing on the Elements of
Fictional Culture**

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Abstract

The topic of this thesis is the comparative analysis of the novels from the trilogy *The Hunger Games* by Suzanne Collins and the translations by Mladen Kopjar and Maja Kostadinović.

The corpus includes novels in the source language, their translations into Croatian and Serbian, as well as adaptation into Bosnian. The focus is on the elements of fictional culture, such as names of places, plant and animal species, fictional terms and concepts, as well as the overall success of the translators in transferring an image of a fictional culture into Bosnian/Croatian/Serbian. Apart from the translation analysis, this thesis contains some basic facts about the trilogy, as well as translation theories relevant to translating elements of fictional culture.

Key terms: translation, The Hunger Games, translation theory, translation methods, culturally specific elements

Apstrakt

Tema rada je komparativna analiza romana iz trilogije *Igre gladi* autorice Suzanne Collins, te prijevoda Mladena Kopjara i Maje Kostadinović. Korpus uključuje romane na jeziku izvorniku, njihove prijevode na hrvatski i srpski, te adaptaciju na bosanski jezik. Fokus je na elementima izmišljene kulture, kao što su imena mjesta, biljnih i životinjskih vrsta, izmišljeni pojmovi i koncepti, kao i sveukupni uspjeh prevodilaca u prenošenju slike izmišljene kulture na bosanski/hrvatski/srpski. Pored analize prijevoda, rad sadrži i osnovne činjenice o trilogiji, kao i teorije prevođenja koje su relevantne za prijevod elemenata izmišljene kulture.

Ključni pojmovi: prijevod, Igre gladi, teorija prevođenja, metode prevođenja, kulturno specifični elementi

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1. Introduction

Translation is a complex linguistic process that has always played an important role in our society.

Translation means the transfer of knowledge, exchange of different cultures, and coining new words in a certain language. Therefore, it is very important for all kinds of science, education, and literature. Translation can often be a very demanding work, especially considering two completely different cultures, or, in case of this thesis – translating a fictional culture.

American and British authors have been some of the biggest contributors to the genre of young adult literature for decades (goodreads.com). Many of their works have reached global success and become part of popular culture, and this success can partially be traced back to the translators of their work. Being able to read something in your language that comes from a completely different culture is fascinating. In a way, it is thanks to translators that a young person from, say, Bosnia and Herzegovina, can feel a certain connection and relatability with their peer from the United States.

Translating a fictional culture can often be very challenging, especially since those elements exist neither in the culture of the target language nor in the culture of the source language. In such cases, translators have to be very creative, almost as creative as authors themselves, in order to transfer the meaning and get the readers of their translations to fully understand the message of the author. *The Hunger Games* series has been translated to many world languages, which simultaneously means many different ways of understanding the novels. To think that two fans of the book series from two different parts of the world may have a completely different picture in their head about certain concepts, thanks to the translators, is very intriguing. Of course, for all of that, a translator needs to have knowledge about certain translation theories and methods that can be used for the translation of these particular elements.

This thesis will get into the fictional, dystopian world of *The Hunger Games*, and it will explore in depth the meaning of certain fictional elements, how they were translated into Bosnian/Croatian/Serbian, and how successful the two translators were in translating those elements.

2. Aim, Methodology and Structure

This thesis aims to analyze the two translations of *The Hunger Games* trilogy and to analyze which methods were used by the translators. The focus will be on the translation of the elements which are specific for this particular fictional culture.

Before analyzing the translations, some basic facts about the novels will be stated, in order to introduce the topic and to give a better picture of the literature piece that will be analyzed. Besides that, the thesis will cover some of the most important pieces of information about translation theory, the history of translation theory, as well as cultural translation, translation of culturally-specific elements, as well as methods and strategies used for translating a fictional culture.

In the practical part, the elements of the fictional culture will be analyzed individually. The practical part will cover all the elements, such as proper names and nicknames, place names, names of animal and plant species, as well as terms referring to the fictional concepts that are non-existent in the real world and known only to the readers of the books. Before the analysis, a short definition will be given for every single term, in order to further explain the translators' choices. The practical part will analyze what methods for translating the fictional elements were used, or if any other methods were used. Lastly, the conclusion will give a summary of the translation methods, which were more successful and which were less successful. The aim of the thesis is not to say that one translation is better than the other, but to merely analyze the reason behind certain solutions of the translators.

3. The Hunger Games Trilogy

The Hunger Games is a series written by the American author Suzanne Collins. The genres it encompasses are science fiction, dystopian, and young adult fiction. The first book in the series, *The Hunger Games*, was published in 2008, the second book, *Catching Fire*, in 2009, and the third book, *Mockingjay*, in 2010. Collins recently published the fourth book, *The Ballad of Songbirds and Snakes*, in 2020, which is a prequel to the first three books.

The story follows a sixteen-year-old girl, Katniss Everdeen, who lives in a dystopian land on the territory of today's North America, called Panem. Panem consists of twelve Districts and a capital city called Capitol. Every year, the games are held to mark the Districts' rise against the Capitol and their loss of the war against the Capitol. Every year, one boy and one girl from every single District, ages twelve to eighteen, are randomly chosen to participate in The Hunger Games, in which they will have to fight each other to death in order to survive and win the games. The story unravels when Katniss volunteers as tribute for her sister Prim. When Katniss gets into the Arena, she discovers the true purpose of the Games – they are a form of punishment for the rebellion, a symbol of the Districts' complete dependence on the Capitol, and a death penalty for the tributes. The first novel ends with Katniss winning the games, but that is, of course, not the end of her journey, as she eventually becomes a symbol of the second rebellion and gives the people of Panem hope for a better future.

In popular culture, the story of *The Hunger Games* is often reduced to a mere love triangle, which is simply a wrong interpretation. The plot was heavily inspired by the society we live in today, where the poor are merely a source of entertainment for the rich, where there is a huge wealth gap between the rich and the poor, and where the government uses all the available means to keep people quiet and obedient. Once we read *The Hunger Games* in the way that the author intended, we can realize what huge literary and artistic potential it has.

Even though the target audience was young adults and teenagers, the books appealed to a very broad demographic, as they were sold in millions of copies even before the release of the movies (Henthorne, 9). The books were adapted into four movies, *The Hunger Games*, *Catching Fire*, *Mockingjay Part One*, and *Mockingjay Part Two*, which were released in the period from 2012 to 2015. The movies, as well as books, reached global success and became a literary and cultural phenomenon. The books have been translated into 53 languages so far.

4. Translation Theory

4.1. History of Translation Theory

Something inevitable to mention considering translation and translation theory is 'word-for-word' and 'sense-for-sense' translation. This concept goes back to Cicero in 46 BCE. Cicero differed between an interpreter and an orator, the interpreter being a literal (word-for-word) translator, while the orator is someone who tries to produce a kind of speech that will move the listeners (Munday, 19). Many people throughout history were against 'word-for-word' translation, like Martin Luther King, who believed that this kind of translation would be unable to transfer what the original text meant in its source language, and he was primarily focused on the translation of the Bible (Munday, 23). After him, in 1680, English poet and translator John Dryden furthered this concept and distinguished three types of translation:

1. 'metaphrase', which would be what was previously referred to as 'word-for-word' translation, or 'line-by-line' translation.
2. 'paraphrase', a kind of translation which has latitude; the author has a much more significant role; the translator always keeps the author in mind; this translation more or less corresponds to sense-for-sense translation, and it was preferred by Dryden.
3. 'imitation', which is a type of translation which 'forsakes both words and sense', it is more of an adaptation than a translation (Munday, 25).

Lastly, when it comes to this concept, it is important to mention German theologian and translator Friedrich Schleiermacher, who, in the 19th century, introduced a new concept of 'moving the reader towards the writer', in other words, exposing the reader to the same feelings that the reader experienced in the language the text was originally written in (Munday, 28).

When it comes to more recent history, the names that have to be mentioned are Roman Jakobson and Eugene Nida. Jakobson was a structuralist who divided translation into three categories: intralingual (translation within one language), interlingual (translation between two languages), and intersemiotic (translation between two or more different semiotic codes). From the definition, we see that interlingual translation is the kind that this thesis will focus on, and Jakobson examines two key issues of this type of translation: linguistic meaning and equivalence (Munday, 36). Jakobson highlights the fact that there can never be a full

equivalence between two terms in two different languages: the example he gives is the word *cheese*, which is not identical to the Russian word *syr* as this word by its definition does not include *cottage cheese* (Munday, 36). He also points out that the differences in languages occur at the levels of gender, aspect, and semantic fields (Munday, 37), and some examples of this will be seen in the practical part.

Eugene Nida differs between formal equivalence and dynamic equivalence: "Formal equivalence focuses attention on the message itself, in both form and content... One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (Nida, qtd. in Munday, 41). Dynamic equivalence, on the other hand, is a concept similar to Schleiermacher's 'moving the reader towards the writer': "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida, qtd. in Munday, 42). The problem with dynamic equivalence is that "a translation of dynamic equivalence aims at complete naturalness of expression and tries to relate the receptor to modes of behavior relevant within the context of his own culture" (Nida, qtd. in Venuti, 21). This process involves domestication, through which elements of foreign culture are omitted and true communication between cultures is not possible.

4.2. Translation and Culture

Translating cultural elements is a challenge in itself. According to Kate Sturge, the term 'cultural translation' refers to "those practices of literary translation that mediate cultural difference, or try to convey extensive cultural background, or set out to represent another culture via translation" (Sturge, 67). Cultural translation has many issues, like translating dialectal features, and culturally specific items like food and architecture, etc. On the other hand, translating culturally specific items gives the translator space to show their creativity. The extent to which the translator should intervene, according to David Katan, "will be in accordance with our beliefs about which frame(s) most influence translation" (Katan, 70).

In her book *Uvod u teorije prevodenja*, Nataša Pavlović analyzes different methods for translating culturally specific elements. Sider Florin defines the elements of culture, or *realia*, as "words and combinations of words for objects and concepts which are characteristic for a lifestyle, culture, social and historical development of certain peoples, which are foreign to other peoples" (Florin, qtd. in Pavlović, 71). He also mentions that these elements do not have

precise equivalents in other languages, and cannot be translated in the usual manner. Vladimir Ivir distinguishes between two cases: in the first one, “differences between two cultures exist, and they lead to differences in extra-lingual reality, and they, naturally, lead to gaps when one culture has an element that the other culture does not have” (Ivir, qtd. in Pavlović, 71). In the other case, there are language gaps because every language lexicalizes signs of different extra-lingual reality differently.

Pavlović mentions certain methods for translating culturally specific elements, and they are borrowing, literal translation (calque), cultural equivalent or substitution, explanation, addition, omission, neologism, and combination of two or more methods (Pavlović, 73). However, according to Pavlović, some of the methods that are used specifically for translating elements of fictional culture are borrowing (direct or adjusted), literal translation (direct or one that coins a new word), lexical creation, and cultural equivalent (substitution) (Pavlović, 83).

4.3. Translating Elements of Fictional Culture

When it comes to translating elements of a fictional culture, it is important to mention that in this case, “the author usually creates a whole new fictional world, which is often based on real (past or present) societies and cultures” (Pavlović, 82). As mentioned above, this is the case with *The Hunger Games*, as it is based on the dystopian, hyperbolized version of our current society. Along with these real-world elements, the author also coins new words for fictional objects and concepts, specific for certain fictional (sub)cultures (Pavlović, 82). The names of places and people can be a problem in itself, as they are sometimes connected to certain traits that these characters and places have, which is also the case with Collins’s novels.

As mentioned above, the methods used for translating these elements are borrowing, literal translation, lexical creation, and cultural equivalent.

4.3.1. Borrowing

Borrowing means taking elements from the source language without translating them. This is how most of the loanwords we know have entered the language (Pavlović, 73). According to Pavlović, borrowing can be done directly, without any changes, or adjusted to certain rules of spelling of the target language (Pavlović, 83). A good example of this is Serbian, a language

that uses phonetic spelling, so it would be necessary to apply that when borrowing certain elements. Examples of this are evident throughout the novels, as all of the proper names are written phonetically (e.g. *Katniss-Ketnis*).

4.3.2. Literal Translation

Literal translation, or calque, encompasses methods by which the name of a cultural element is translated literally into the target language, with minor or major adjustments to the language norms of the target language (Pavlović, 75). Just like borrowing, it can be direct, but it can also coin new words, which would be something between the literal translation and lexical creation (Pavlović, 84). The advantage of this kind of translation is that the readers who do not understand the source language can understand them, but it also requires certain skills so that the translation is not clumsy and unaccepted by the fans of the genre (Pavlović, 84).

4.3.3. Lexical Creation

What makes lexical creation different from literal translation is that the translator does not rely on the form from the target language, but coins a completely new word for a certain fictional element. Lexical creation is a very creative method, therefore suitable for this genre, in which the authors themselves like to get creative with their lexical creations. This method requires even more effort and skill, and it is always uncertain whether or not the new solution will be accepted by the audience (Pavlović, 85).

4.3.4. Cultural Equivalent

This method means that a term from the source language is substituted with a term specific for the culture of the target language. Cultural equivalents in this genre are rare, as it encompasses elements from fictional, non-existing cultures. The advantage of this method is that it offers the readers something familiar to them, and therefore draws them closer to the fictional world, but that is in itself also a disadvantage, because an uncaredful use of cultural equivalents can produce discordance within the fictional world (Pavlović, 86). This method is what Nida refers to as dynamic equivalence, which can be dangerous because it deletes the elements of the source language culture.

These strategies will serve as the basis for analyzing the three translations of *The Hunger Games*.

5. The Hunger Games: Fictional Culture-Specific Terms in Translation

The translations of *The Hunger Games* trilogy into Bosnian/Croatian/Serbian were done by Mladen Kopjar in the Croatian language, and Maja Kostadinović in the Serbian language. The Serbian translation was adjusted for the Bosnian market by Buybook, which is a common practice – taking either Serbian or Croatian translation and adjusting it to the Bosnian grammar, vocabulary, and spelling. This thesis will also analyze the differences between the Serbian translation and Bosnian adaptation, because, besides dialectal differences, which are obvious as soon as one starts comparing the translations, there are also some differences in word choices.

This part of the thesis will explore what translation strategies were used by both translators when translating the culturally specific elements from *The Hunger Games* series. It will get into the meaning of the words in English, as well as Bosnian/Croatian/Serbian, and consult the dictionaries in order to reach the reason behind certain choices in translation. The source text will be marked as ST, and then the Croatian translation by Mladen Kopjar will be marked as TTc (TT standing for Target Text, c standing for Croatian), while the Bosnian/Serbian translation done by Maja Kostadinović will be marked as TTb. The thesis focuses on the Croatian translation and the Bosnian adaptation, however, when there are significant differences between the Serbian and Bosnian versions, the Serbian version will be marked as TTs. In all the other cases, TTb will comprise both Bosnian and Serbian.

One more thing needs to be mentioned before getting into the analysis, and that is one specific difference in grammatical choice, specifically the choice of tense, which is noticeable as soon as one starts reading and comparing the translations. For Example:

- | | |
|------|--|
| ST: | When I wake up, the other side of bed is cold. |
| TTc: | Kad se probudim, druga strana kreveta je hladna. |
| TTb: | Kad sam se probudila, druga strana kreveta bila je hladna. |

This immediately brings us back to Jakobson – there can never be full equivalence between languages because there can be differences in tense, aspect, gender, etc., and in this case, it is tense. The source text gives a "general statement" in the present tense, which is why the Croatian translator uses the present tense in his translation. However, the translator to Bosnian/Serbian takes the text into the past tense. The problem that occurs here is that this tense difference could deceive the reader – when the text is in the present, it is inevitable what will happen next and whether the narrator will even stay alive. But, when the text is transferred to the past, the reader might feel as if they are reading the narrator's "diary" where she describes the events from the past. The reason for the translator's choice is unknown, however, when considering the source text, TTc is in this case a bit more precise.

5.1. Proper Names

When it comes to the proper names, in both Croatian and Bosnian translations, the names have been taken directly from the English language, without any changes, therefore the translators used the method of direct borrowing. On the other hand, in Serbian, when it comes to the proper names of people, certain changes had to be made to adjust the names to the standards of Serbian spelling and writing, therefore the translator used the method of borrowing with adjustments. Example:

ST: Katniss Everdeen

TTc: Katniss Everdeen

TTb: Katniss Everdeen

TTs: Ketnis Everdin

However, it is important to mention that some meaning is lost when the names are not adjusted to the target language. For example, the main character, Katniss Everdeen, is named after a plant belonging to the genus of *Sagittaria*, named after Sagittarius the Archer (The Hunger Games Wiki). Bow and arrow are Katniss's preferred weapon, one of her defining traits, as well as the symbol of the entire franchise and fandom, one that has largely entered popular culture. Therefore, the meaning of her name remains completely unknown to the reader of the text translated into the target language. The plant is called *strelica* in our language, but using the method of literal translation in this case, just like Pavlović mentions, would probably be largely unacceptable for the fans of the genre. In his translation, the

Croatian translator does add a footnote to her name, so that the meaning is not completely lost:

TTc: footnote: *Katniss* je jedan od naziva vodene biljke *strelice*.

Most of the other characters' names also have their meaning and symbolism. The rest of the characters' names can be divided into two categories: those from the Districts and those from the Capitol. The characters from the Districts usually have names connected to nature, plants, and natural phenomena, such as Gale (strong wind), Rue (a medicinal plant, in TTc, there is a footnote when her name is mentioned: Rutvica, ljekovita biljka koja se koristi i kao začín), and perhaps the one that stands out, and is an understandable reference even in our language – Peeta, who is a baker by profession, and has a name that is an alternate spelling of the word *pita* (the reference is even more obvious in Serbian, in which foreign words are adapted to Slavic spelling). The characters from the Capitol are usually named after figures from Greek and Roman history and Shakespearean plays, in order to highlight their decadence and imperialism (The Hunger Games Wiki). Their meaning is not lost in translation, because even a native speaker has to know the background behind names such as Coriolanus, Claudius, Cinna, etc., in order to understand their symbolism. All of the abovementioned names are directly borrowed from the source text.

One name that stands out when it comes to challenges in translation is Prim. The character's full name is Primrose Everdeen, and she is named after a flower. Both translations keep the name and do not translate it into the target languages, therefore, the method of borrowing is used once again. However, it is interesting to see how the translators dealt with this particular sentence:

ST: Prim's face is as fresh as a raindrop, as lovely as the primrose for which she was named.

TTc: Primino je lice svježé kao kišna kapljica, ljupko poput primule po kojoj je i dobila ime.

TTb: Primino lice je svježé poput rose, ljupko poput cvijeta po kojem je dobila ime. (footnote: eng. Primrose – jagorčevina)

The Bosnian/Serbian translator opts for a footnote to explain the connection between Prim's name and the flower, so that the readers who do not speak English can understand this reference. The Croatian translator uses the term *primula* – he manages to keep this

relationship between the words *primrose* and *Prim*. *Primula vulgaris* is a Latin term for the flower primrose (plantea.com.hr). However, this can be challenging for some readers, as the term is not so frequent in common speech in our languages as, say, *jagorčevina* or *jaglac*. This brings us back to Nida's concept of dynamic equivalence and Schleiermacher's concept of 'moving the reader towards the writer' – yes, the translator manages to keep that close connection between the terms, but the feeling when a native speaker of Croatian reads the sentence is not the same as when a native speaker of the source language reads the sentence in their mother tongue.

Lastly, there are two animals mentioned whose names are translated into Bosnian/Croatian/Serbian: Buttercup, Prim's cat, and Lady, her goat.

ST: Buttercup

TTc: Ljutić

TTb: Ljutić

Once again, there is a motif of a flower, and both translators chose the same method – literal translation – for translating into the target languages, and they use the word which is used to refer to this flower in Bosnian/Croatian/Serbian.

ST: Lady

TTc: Dama

TTb: Gospa

Here, once again, both translators chose the method of literal translation, though *Dama* is a much more common translation than the word *Gospa*, which may even imply to Catholic imagery, which makes it an interesting choice since there is canonically no religion in *The Hunger Games* universe (The Hunger Games Wiki). None of those names are very popular goat names in the respective cultures, so it would make no sense for the translators to opt for the method of cultural equivalence, for example. However, it is interesting to see that both translators chose to translate only the animal names and to keep all of the original human names (except for some human nicknames, which will be discussed below). The reason behind this could be the books' growing popularity at the time of their translation, and the possibility of names not matching the ones that would appear in the potential motion pictures in the future.

5.2. Nicknames

Throughout the books, there are many nicknames, which are usually translated into Bosnian/Croatian/Serbian as they represent some of the characters' defining traits. However, as is the case with her name, Katniss's nickname is not translated:

ST:	Catnip
TTc:	Catnip (footnote: mačja metvica, ljekovita biljka čiji miris neodoljivo privlači mačke)
TTb:	Catnip (footnote: Catnip – mačija metvica)
TTs:	Ketnip

Both translators explain the meaning of the word through a footnote. It is interesting to see the nickname in the context:

ST:	“Hey, Catnip”, says Gale. My real name is Katniss, but when I first told him, I had barely whispered it. So he thought I'd said Catnip. Then when this crazy lynx started following me around the woods looking for handouts, it became his official nickname for me.
TTc:	“Bok, Catnip”, pozdravi Gale. Moje pravo ime je Katniss, ali kad sam mu se bila predstavila, jedva da sam ga i prošaptala. Stoga je mislio da sam rekla Catnip. A kad me neki ludi ris počeo slijediti svuda po šumi tražeći milodare u hrani, za Galea sam i službeno postala Catnip.
TTb:	“Zdravo, Catnip”, kaže Gale. Zovem se Katniss, ali kad sam mu prvi put rekla svoje ime, jedva da sam ga prošaptala. Pomislio je da sam rekla Catnip. A onda me je jedan blesavi ris počeo slijediti unaokolo po šumi nadajući se da ću mu udijeliti nešto mesa i tako je Catnip postao moj zvanični nadimak.

This sentence makes no sense in Bosnian/Croatian/Serbian if the reader does not consult the footnote, because, if they do not speak English, they may not know that Catnip is something that attracts cats. However, if the nickname was changed, the sound similarity between the words *Katniss* and *Catnip* would be lost, and it would make potentially even less sense. It is impossible to find a solution that would transfer both phonetic and semantic qualities of the

word to the target languages, so the translators chose to keep the phonetic quality and compensate for the semantic one through a footnote.

ST:	Girl on fire
TTc:	Vatrena djevojka
TTb:	Djevojka koja je gorjela

This nickname is given to the protagonist after she wore the dress that was visually set on fire at the ceremony. The translator to Croatian chooses to translate the noun phrase with a pre-modifying adjective and a noun, while the translator to Bosnian/Serbian chooses a noun with post-modification. Bosnian translation, however, alludes to an action in the past, while both the source text and the Croatian translation stay in the present. This is not wrong, because the action did happen in the past – first, the character was "on fire" and then she was given this nickname. Croatian translation, on the other hand, may allude to something different from what was suggested by the author of the source text, as *vatrena* can have implications of passion and attractiveness in the target language, especially considering women. In that sense, the translator to Bosnian/Serbian manages to give the reader a phrase that is a bit more monumental and memorable.

ST:	Foxface
TTc:	Lijolika
TTb:	Prepredena

This is the nickname of the character that was one of the tributes in the first book, whose real name is never stated by the narrator. In this case, the Croatian translator used a combination of literal translation and lexical creation. He does not choose a word that is completely different from the original, but he does not translate it quite literally either. This could be interpreted as literal translation with certain adjustments to the target language, because *face* is a noun in English, while words ending with *-lika* are usually an adjective in Croatian, and in this case, the adjective carries the role of a noun. The translation also has elements of lexical creation, because the word *Lijolika* does not exist in Croatian, or at least its use is not common. On the other hand, Bosnian/Serbian translator chooses a completely different translation method, in this case, descriptive translation. According to Pavlović, descriptive translation is “an explanation which in some way or another defines and explains a cultural reference from the source text” (Pavlović, 78). If the word went through back translation, some of the words that

could translate as *prepredena* in English would be *crafty, wily, artful, cunning, sly* (Bujas, 1178). These adjectives could all be used to describe a fox, as well as the character in question, who the reader only knows as Foxface, and they only know her most basic traits from what the narrator gives them. Another interesting example:

ST: And she's very clever, Peeta. Well, she was. Until you outfoxed her.

TTc: Ona je vrlo lukava, Peeta. Odnosno, bila je. Dok je ti nisi nadmudrio.

TTb: Ona je veoma pametna, Peeta. Odnosno, bila je. Dok je nisi nadmudrio.

In this case, Suzanne Collins uses a word with a relatively rare usage – to outfox someone, meaning “to get an advantage over someone by acting more cleverly than them” (Cambridge Dictionary). Both translators choose the word *nadmudriti*, as this is the closest equivalent in Bosnian/Croatian/Serbian. *Foxface* and *to outfox* are great examples of Jakobson's claim that there is no full equivalence between code-units, as differences between languages occur at different levels (Jakobson, qtd. in Munday, 36).

It is also interesting to observe that the translators had different choices in translating the word *clever* in the excerpt above – while *pametna* is a closer translation of the word, *lukava* is a much more common attribute to the word fox in the target languages. Therefore, TTb chooses literal translation, while TTc has elements of cultural equivalence because the term *lukava* is more common in the context of the target culture.

ST: Nuts and Volts

TTc: Uvrnuta i Napeti

TTb: Ludaja i Voltaja

These nicknames are given to the characters Wiress and Beetee. They are both previous victors from District 3, who had to go back to the arena in the 75th Hunger Games. Wiress's mental health deteriorated over the years since her victory, and both are scientists interested in technology and electricity, hence the nicknames (The Hunger Games Wiki).

Translating insults is always challenging since all languages usually have an already established set of vulgarisms and insulting words. Again, translators had different choices when translating to Croatian and to Bosnian/Serbian. Once again, just like with *Foxface/Lijolika*, the Croatian translator chooses an adjective, or in this case, adjectives, to perform the role of nouns. *Uvrnuta* is a rather clever choice for translating *Nuts* – again, they

are not full equivalents because full equivalence is impossible, first and foremost, they differ in parts of speech they belong to – *Uvrnuta* is an adjective in Croatian, and *Nuts*, in this case, has two meanings, one as a noun and the other as an adjective. One meaning of the word *nut* is “a small piece of metal with a hole in it through which you put a bolt” (Cambridge Dictionary), so it has an obvious connection with the word *uvrnuti* in Bosnian/Croatian/Serbian. *Nuts* can also mean *insane, crazy* (Merriam Webster), a similar meaning to *uvrnuti*. *Napeti* is also a clever choice since *napon* can be translated into English as *voltage* (Bujas, 734), so *napeti* can be understood as a name for someone who is under voltage. It is hard to determine the exact method that the Croatian translator chose for the translation of these two words, so it is safe to say that there is a combination of a few: even though this is a case of a fictional culture, the translation has elements of cultural equivalence because the translator manages to give the readers something familiar (Pavlović, 86). Also, even though these words had already existed in Croatian, there are elements of lexical creation, since the translator had to get creative to come up with the solution.

In Bosnian/Serbian, the translator chooses the words *Ludaja* and *Voltaja*. The translator definitely uses the method of lexical creation – these words did not exist in Bosnian/Serbian before the translation. As stated above, *nuts* as a post-modifying adjective means *insane, crazy*, hence the word *Ludaja*. When it comes to Beetee’s nickname, it can be understood as a combination between literal translation and lexical creation, since the translator keeps the root of the word – *volt*, but still coins a new word which would probably not be understandable for people that did not read the books, even more so than *Ludaja*.

- ST: The morphlings from District 6 are in the camouflage station, painting each other's faces with bright pink swirls.
- TTc: Ovisnici o morfileju iz Okruga 6 su na bazi za maskiranje; jedno drugome oslikavaju lica svijetloružičastim spiralama.
- TTb: Morflinzi iz Distrikta 6 su kod stanice za kamuflažu, farbaju jedno drugom lice ružičastim spiralama.

Morphlings is a nickname given by the narrator to the two victors from District 6. *Morphling* is a fictional drug from *The Hunger Games* universe, used as a painkiller (The Hunger Games Wiki), to which those two victors are addicted. They are minor characters, so their real names are never stated. The word *morphling* as a drug is translated into Croatian as *morfilej*, and into Bosnian/Serbian as *morfling*. Collins creates a new fictional concept and coins a new word,

obviously inspired by the already-existing word *morphine*. This adds to the mysterious element of the fictional world, so translating the word as *morfij/morfijum* would be inadequate because it would give the reader something that they could be familiar with. Croatian translator uses the method of lexical creation, creating a completely new word, while Bosnian/Serbian translator uses the method of borrowing with adjustments to Bosnian/Serbian spelling. But the sentence above is interesting because in TTc, using *morphlings* to refer to those two people is completely avoided, therefore, when it comes to *morphling* as a name, the translator uses the method of omission – a method which a translator may use in cases when some other method “would hinder the translation quality more than it would contribute to it” (Ivir, qtd. in Pavlović, 80). On the other hand, TTb uses the method of borrowing with adjustments once again – *morphlings* as a proper name is once again translated as *morflinzi*.

5.3. Places

When it comes to the translation of place names, some names have been either directly borrowed, or borrowed with minor changes in order to adjust the word to the spelling rules of Bosnian/Croatian/Serbian, such as *Panem* and *Capitol*. These two words are of foreign origin. Collins got the inspiration for *Panem* from the Latin metaphor *panem et circenses*, meaning “bread and circuses”, referring to “activities or official plans that are intended to keep people happy and to stop them from noticing or complaining about problems” (Cambridge Dictionary), which, of course, ties in with the plot of the entire series. The term *Capitol* is obviously alluding to the capital city of a state. Another name that did not undergo any changes in either translation was *the Arena*, the place where the Games are being held. Some names, on the other hand, have been translated literally into Bosnian/Croatian/Serbian, and the example can be seen on the following page:

- ST: We've nicknamed the mountain the Nut since I relayed Plutarch's "tough nut to crack" comment to the weary and discouraged rebel leaders here.
- TTc: Planinu smo prozvali Orah jer sam ovdašnjim iscrpljenim i obeshrabrenim ustaničkim vođama prenijela Plutarhovu opasku o "tvrdom orahu".
- TTb: Planinu smo prozvali Orah, zbog Plutarhove opaske da će "oni biti tvrd orah", koju sam prenijela umornim i oberhrabrenim vođama pobunjenika u ovom distriktu.

The Nut was translated as *Orah* in both cases, and it works very well in Bosnian/Croatian/Serbian because these languages also have an idiom *tvrd orah*, which has the same meaning as *tough nut to crack* in English. However, it seems that the translator to Bosnian/Serbian interpreted the source text wrongly – she writes that the rebels will be a tough nut to crack, but the aforementioned character said this about the mountain. Nevertheless, she refers to the mountain as *Orah* in the remainder of the text.

Another example of successful literal translation in both cases would be the part of District 12 called *the Meadow*, translated into both Croatian and Bosnian/Serbian as *Livada*.

- ST: District
- TTc: Okrug
- TTb: Distrikt

What is particularly interesting about the translation of the fictional elements is that in many cases, there are direct borrowings of a word from English in TTb, while in TTc there are alternatives more typical for the Croatian language. *District* is one of the most frequent words throughout the entire series, mentioned probably in every chapter, and very important for the context of the novel and the fandom in general. *Distrikt*, on the other hand, also has a very established meaning in Bosnian/Croatian/Serbian, especially for the readers from Bosnia and Herzegovina. What happens here is that there are losses and gains on both sides – the Croatian translator manages to distance the definition of Panem's District from what Bosnian people know as district, but the readers of his translation may not feel the connection with the readers of the source text, as this is a very important word in the culture of the fandom (fans of the genre love to discuss which District they would belong to, similar to the houses in Harry

Potter). Bosnian/Serbian translator, on the other hand, manages to keep that connection and relatability, but the readers of her translation may have a wrong picture of what district in *The Hunger Games* universe is, at least on the first impression.

- ST: Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour.
- TTc: Naš predio Okruga 12, poznat kao Ležište, u ovo doba obično vrvi rudarima koji odlaze u jutarnju smjenu.
- TTb: Naš dio Distrikta 12, poznat pod nadimkom Stratum, obično je prepun rudara koji u ovo doba odlaze u jutarnju smjenu. (footnote: lat. Stratum – pokrivač, sloj, naslaga)
- TTs: Naš deo Distrikta 12, poznat pod nadimkom Šav, obično je prepun rudara koji u ovo doba polaze na jutarnju smenu.

Every District in *The Hunger Games* has its most prominent resource, and for District 12, it is coal. *Coal seam* in English refers to “a bed of coal usually thick enough to be profitably mined” (Merriam Webster). Both translators chose the method of literal translation, however, the issue is that the translators interpreted the word differently. One of the possible translations for *ležište* back to the English language would be *coal-bed* (Bujas, 621), therefore, even though the translation may make no sense at first, especially to someone unfamiliar with the coal industry, when one looks at the meaning of the word, one can see that the word is translated literally and correctly into Croatian.

On the other hand, the Bosnian/Serbian translator also used the method of literal translation, but with a different interpretation – *Seam* is translated as *šav*, so, in the case of her translation, it does not relate to coal but has the meaning of “a line where two things join, especially a line of sewing joining two pieces of cloth or leather” (Cambridge Dictionary). It seems that the translator did not properly research the meaning of the original word in the context of the novel, which could be a reason that the word is different in the Bosnian adaptation of the translation. This is one of the rare cases where the adaptor to Bosnian intervened with choices in vocabulary, and not merely grammatical and dialectal differences. *The Seam* is translated to Bosnian as *Stratum*, the Latin word for *layer*, as is stated in the footnote – which, again, ties in with the meaning of a layer of coal – perhaps they noticed the translator’s mistake in the interpretation of the word. Bosnian adaptation adds even more to the fictional, fantastic

element by using a Latin word, which is not uncommon for Collins throughout all of the novels, evident from the abovementioned examples – Panem, Capitol, Latin names of the characters, etc.

ST: the Hob

TTc: Pećnica

TTb: Hob

Once again, the Croatian translator chooses to literally translate the word, while the Bosnian/Serbian translator directly borrows the word from the source text. The Hob in the books refers to the black market in District 12 where the protagonist of the novels often sells and trades. It was originally a coal warehouse (The Hunger Games Wiki). In British English, the word has the same meaning as “cooktop” (Merriam Webster), and this could be where the Croatian translation stems from. However, it is unclear how this meaning of the word connects with the context of the novel. The only noticeable connection between the words *hob*, *pećnica* and the black market from the book is that the market used to be a coal warehouse, so all of the terms have something to do with coal and fire.

The Bosnian/Serbian translator chooses to directly borrow the word from English, therefore the readers of her translation may not understand why the black market is called the Hob. On the other hand, this is a story that explores a fictional culture completely unfamiliar to the readers, so keeping the mysterious effect may be suitable in certain cases. Understanding the word is not crucial for the context of the entire novel, so using the method of direct borrowing is suitable.

ST: Justice Building

TTc: Palača pravde

TTb: Zgrada pravosuđa

Justice Building is a building in each District where the officials conduct their businesses, as well as the place where the names are drawn every year to choose those who will participate in the Games (The Hunger Games Wiki). Firstly, the translators had different choices in translating the word *building* – in TTc, it is translated as *palača*, while in TTb it is translated as *zgrada*. *Zgrada* is a much closer equivalent to the word *building*, but *palača* still falls in the same semantic field. Using hyperonyms, or words whose meaning includes the meaning

of a more specific word, is a common method in translation, but in this case, the translator to Croatian applies a reverse method – he uses a hyponym of the word *zgrada*. It is unclear why the translator chose this particular word, especially since *palača* normally refers to a highly decorated building where royalty lives, which is by no means the case in District 12. The translator, however, does achieve alliteration with the consecutive *p* sound, which may make it memorable for the reader of the text.

Justice, on the other hand, is translated literally into Croatian, while the translator to Bosnian/Serbian slightly steps away from the source text and uses the term *pravosuđe*, which could be back-translated as judiciary (Bujas, 1156).

Both translators used the method of literal translation to an extent, but not completely.

ST:	Cornucopia
TTc:	Rog izobilja
TTb:	Kornukopija

Cornucopia is a horn-shaped statue in the center of every single Hunger Games Arena, where the most valuable weapons are held and where the most tributes are killed in a bloodbath. The definition of the word in English would be “a curved, hollow goat's horn or similarly shaped receptacle (such as a horn-shaped basket) that is overflowing especially with fruit and vegetables (such as gourds, ears of corn, apples, and grapes) and that is used as a decorative motif emblematic of abundance” (Merriam Webster). This image is taken from classical antiquity, and the word is made up from the Latin words *cornu* and *copia*, which would translate into English as *horn of plenty* (The Hunger Games Wiki). Therefore, there is a literal translation of the English rephrasing of the Latin term in TTc. *Rog izobilja* is often referred to as *Rog* in the books. In TTb, the method of literal translation is used as well, but instead of translating the English definition of the word, the translator uses a loanword from Latin. In her translation, if the reader is unfamiliar with the meaning of the Latin term, they may not immediately understand the purpose of Cornucopia in the Games, but that could also be the case with the readers of the source text. On the other hand, by keeping the Latin word, the translator once again manages to keep that fictional, fantastic feel of the novel.

ST:	Victor's Village
TTc:	Pobjedničko naselje
TTb:	Pobjedničko selo

The last place to analyze is Victor's Village – the place in every District where every victor of the Games is given a residence and an abundance of food and resources. What may be interesting is that Suzanne Collins chose the word *victor* and not *winner* – a word of Latin origin, from the Latin word *vincere*, meaning *to conquer* (Merriam Webster). The reader can only guess that Collins did this intentionally to tie in with the other Latin words and other terms from Greek and Roman mythology. There is no way to translate the word into the target languages other than *pobjednik*, which would then be a translation for both *winner* and *victor*, so losing that ancient feel of the word is inevitable in this case. The word *village*, on the other hand, is translated as *selo* in TTb and as *naselje* in TTc. Bosnian/Serbian translator uses the method of literal translation. The reason that the Croatian translator steps away from the source text may be that *naselje* in the target languages can refer to a part of a city or town, therefore the translation emphasizes the fact that this is still a part of District 12 and not a separate village.

5.4. Fictional Animals and Plants

In *The Hunger Games* universe, there are many artificially made plants and animals that do not exist in our world. Some of the plant names have already been mentioned, as they are the names of the characters (Katniss, Primrose, Rue), but these plants do indeed exist in real life. This section will focus on those plant and animal species that are completely fictional.

Laboratory-made animals are a very common phenomenon in the books. They are frequently used as a tool in the Arenas to make the show more interesting. The narrator mentions them for the first time in this excerpt:

- ST: During the rebellion, the Capitol bred a series of genetically altered animals as weapons. The common term for them was *muttations*, or sometimes *mutts* for short.
- TTc: Tijekom ustanka Kapitol je uzgojio čitav niz genetički preinačenih životinja koje su trebale služiti kao oružje. Zajednički naziv za njih bio je *umjetno stvorene mutacije*, ili kraće - *mutanti*.
- TTb: Tokom pobune, Kapitol je odgojio seriju genetički izmijenjenih životinja i koristio ih kao oružje. Za njih je korišten zajednički izraz *mutanti*, ili skraćeno *muti*.

The term *muttation* (with two Ts) does not exist in the English language, and it is likely a corruption of the term *mutation* (The Hunger Games Wiki). Suzanne Collins coins two new words here in order to name this type of animal – *muttations* and *mutts*. What is interesting about the translation of these two terms is that the translator to Croatian completely avoids coming up with new words, while the translator to Bosnian/Serbian comes up with only one new word. In TTc, instead of a new term for *muttations*, there is a further explanation of what had been stated in the previous sentence, through a noun phrase *umjetno stvorene mutacije*, and then, instead of translating *mutts*, the translator used the term *mutanti*. This is a rare instance where the method of explanation is used – the cultural reference from the source text is additionally defined and explained (Pavlović, 78). In the remainder of the book series, whenever *mutts* are mentioned – the abbreviation is used more frequently – the term *mutant* is used. Therefore, he uses the methods of omission, but the word *mutant* could also be interpreted as a cultural equivalent because it is familiar to the target language readers. TTb stuck closer to the source text, because *muttations* are translated as *mutanti* and *mutts* as *muti*. Therefore, the translator uses the methods of cultural equivalence and literal translation. The problem with the word *mutant* in both translations is that it already has its meaning, in the source language as well as the target languages. Collins could have used the term *mutant* to refer to these animals, and the message would still be understood by the readers, but for some reason, she decided not to. One can only guess that the author did this in order to distance these animals from anything that may be familiar to the reader and, by doing so, make them even more daunting. *Mutacija* is also inadequate, as it translates into English as *mutation*, not *muttation*. However, coming up with these neologisms was much easier in English than in the target languages – Collins simply had to add one more T to the word. The message is

translated well in both cases, the only thing that is lost are these new words which were unique for this universe.

ST: Instead, the jabberjays mated with female mockingbirds creating a whole new species that could replicate both bird whistles and human melodies. (...) My father was particularly fond of mockingjays.

TTc: Umjesto toga, šojke brbljalice parile su se sa ženkama ptica rugalica stvorivši posve novu vrstu koja može ponoviti kako ptičji zvižduk, tako i ljudske napjeve. (...) Moj je otac jako volio šojke rugalice.

TTb: Mužjaci brbljivih kreja parili su se sa ženkama drozdova i stvorili novu vrstu koja može kopirati zvižduke i ljudske napjeve. (...) Moj otac je veoma volio kreje.

In the excerpt above, Suzanne Collins comes up with two new neologisms – *jabberjay* and *mockingjay*. Jabberjays were mutts created in the times of rebellion, which later mated with mockingbirds and created a new species – *mockingjay*, the inspiration for the name of the third book and the main symbol of the entire franchise, along with the bow and arrow. A mockingbird is a bird that exists in the real world, and the translation would be *američki drozd* (Bujas, 560).

As a solution for the term *jabberjay*, the translator to Croatian comes up with *šojka brbljivica*. In essence, *šojka* and *kreja* in Bosnian/Croatian/Serbian are two terms for the same bird, but in TTc, there is a post-modifying noun *brbljivica* in order to highlight the bird's voice-imitating quality. In a sense, the translator here comes up with a new species. In his translation, *mockingbird* is translated as *ptica rugalica*, and, just like in the original text, to highlight the fact that this new bird is a product of their mating, he joins the two terms together, hence the *šojka rugalica*. The term, however, may seem redundant without the context of the abovementioned sentence, and to those who are not fans of the books.

One more thing to have in mind is that *šojka* and *američki drozd* are not the same bird. The former is called *Garrulus glandarius* in Latin, or Eurasian jay in English (Newton, 535), and, according to Bujas, *šojka* translates into Croatian as *jay* (Bujas, 469). The latter is called *Mimus polyglottos* in Latin (Silbey, 411), and translates as *mockingbird* to English (Bujas, 560). The term *ptica rugalica* is not used in the field of zoology, but one can only guess that

its usage came from the translation of one of the most famous novels of all time, Harper Lee's *To Kill a Mockingbird*.

When all of the above is considered, because the translator of TTc uses a different bird species for the translation of *mockingbird*, the method he might have been using is cultural equivalence, because mockingbirds are birds typical for the territory of North America, hence the translation, while Eurasian jays are typical for Europe.

TTb, on the other hand, is less clear-cut. The translator translates *jabberjay* as *brbljiva kreja*, so she uses a similar method to TTc – she adds a pre-modifying adjective in order to distinguish this bird from the regular *kreja*. She translates *mockingbird* as *drozd*, so she uses the method of literal translation. However, what is interesting is that, for the word *mockingjay*, she does not try to coin a new word, instead, she uses the term that refers to the already-existing bird in our universe – *kreja*. The problem, once again, is that the fantastic element of the half-mutt bird is lost, and the readers are given something they may be familiar with. The reason behind this choice might be that this word is highly important for the context of the entire series – Katniss Everdeen eventually becomes the symbol of the rebellion, or *the Mockingjay*, so the term is frequently mentioned, especially in the third book. The translator might have been looking for a solution that is short, memorable, and could potentially be the title of the third book – but it is not, at least not in the Serbian version. Another interesting thing and another difference between the Serbian translation and Buybook's adaptation in Bosnian is that the third book has a different title – Buybook's publication is titled *Kreja* and Vulkan's publication is titled *Sjaj slobode*, which would translate as 'The glow of freedom'. The reason behind the translator's choice is completely unknown to the regular reader, but it is clear that the translator, in this case, chooses the methods of omission (she fully omits to translate the term *mockingjay*) and lexical creation (she comes up with a completely new title for the book).

ST: More likely they will be one of the Capitol's mutations, tracker jackers.

TTc: Vjerojatnije je da se radi o još jednoj kapitolskoj mutaciji, tragačicama ubadačama.

TTb: Vjerovatno su u pitanju kapitolske mutirane ose, tragačice.

Another one of the Capitol's creations, the abovementioned tracker jackers are poisonous wasps that appear in the first Games. Their sting is poisonous, hence the *jacker* in the name,

but the *tracker* part comes from the fact that “(they) will hunt down anyone who disturbs their nest and attempt to kill them” (Collins, 177). The term in English is very effective, as the two words rhyme. *Tracker* is translated literally as *tragačica* into Croatian. *To jack* can mean *uštrcati drogu* in Croatian (Bujas, 467), so in TTc, the term *ubadače* is used. The words do not rhyme as well as they do in English, but the translator manages to leave a similar impression on the reader. On the other hand, in TTb, the second word, *jackers*, is fully omitted, and only the term *tragačice* is used, therefore the translator uses the methods of omission and literal translation. The remainder of the text switches between the terms *tragačice* and *ose tragačice*, while the Croatian translation uses the original term without any shorter forms.

ST: nightlock

TTc: crnokuk

TTb: noćni klin

Nightlock is a poisonous plant that only exists in *The Hunger Games* universe. The name is derived from two plants: *Atropa belladonna*, also known as deadly nightshade, and *Conium maculatum*, also known as poison hemlock, both of which are extremely poisonous (The Hunger Games Wiki). Both translators got creative with their translations and both used the method of lexical creation. In Croatian, *deadly nightshade* translates as *velebilje* (Bujas, 585) and *hemlock* as *kukuta* (Bujas, 405). In TTc, one part of the word *kukuta* is taken, hence the *crnokuk*. On the other hand, in TTb, the first part of the word is translated literally, *night* as *noćni*, but it is unclear where *klin* came from, as it has no connection to any of the mentioned possible translations. So, the methods of literal translation and lexical creation are used in this case.

5.5. Other Fictional Elements

Many elements of the fictional culture do not fit in any of the above categories, and they will be discussed in the remainder of this thesis. Since the names, places, plants, and animals have already been covered, most of the remaining elements have something to do with the Games themselves. In the first example, both translators chose the same option:

ST: the Reaping

TTc: Žetva

TTb: Žetva

The Reaping refers to the process of choosing the tributes for the upcoming games. *To reap* can be translated as *žeti, požnjeti* (Bujas, 725), therefore both translators chose the method of literal translation.

Some words remain the same as in the source text in both translations, for example:

ST: Avox

TTc: Avox

TTb: Avox

The term refers to “a person who has had their tongue cut out, rendering them mute, as punishment for being a rebel, traitor, or deserter” (The Hunger Games Wiki). Once again, Collins chooses to draw inspiration from Latin, and uses the word *vox*, meaning voice, and the negative prefix *ἀ-* from Ancient Greek (The Hunger Games Wiki). The meaning of the word is clear to a reader with basic knowledge of Latin, but, if not, the meaning becomes clear from the context of the novel. Both translators used the method of direct borrowing, only in the case of Serbian translation, the word is adjusted to the spelling of Serbian language:

TTs: „Ne budi smešna, Ketnis. Kako bi ti mogla da poznaješ ejvoksa?“

In other cases, there are differences between the translations. The first example:

ST: tributes

TTc: posvećenici

TTb: tributi

Once again, the word in question is one of the most frequent words throughout the entire series, and one of the fans’ favorites, who even call themselves Tributes. Just like in the case of the word *District*, in TTc, the word is translated into Croatian, while in TTb the word is borrowed from English with minor adjustments to the spelling of Bosnian/Serbian. *To pay tribute* can be translated into Croatian as *odati priznanje, iskazati počast* (Bujas, 931). This is where the translator drew the inspiration for his term *posvećenici*. However, just like with the

previously mentioned *District*, the readers of the translation may not prefer this term, especially if they are speakers of English, and, since it is quite an important word for the entire fandom, they may not like the fact that the word stands out. On the other hand, TTb uses the method of literal translation. The term *tribut* already exists in the target languages, and it has the same meaning as one of the meanings of the word in English: "an excessive tax, rental, or tariff imposed by a government, sovereign, lord, or landlord" (Merriam Webster), and the synonym for the word in Bosnian/Croatian/Serbian is *danak*. The translator uses the method of literal translation.

The difference between the translations also lies in the fact that in TTc, through the term *posvećenici*, the tributes are humanized and given a proper human role, while both the source text and TTb in a way objectify and further dehumanize them, making them merely a prize, or a source of entertainment, for the president.

ST: You can opt to add your name more times in exchange for tesserae.

TTc: On se može odlučiti za dodatne prijave u zamjenu za žetone.

TTb: (...) možeš odabrati da upišeš svoje ime više puta u zamjenu za kocku.

The term *tessera* refers to a form of voluntary food rationing in exchange for having a child's name appear more frequently on the Reaping. Once again, Collins draws inspiration from the Roman tradition. Tessera is "a small tablet (as of wood, bone, or ivory) used by the ancient Romans as a ticket, tally, voucher, or means of identification" (Merriam Webster), which is close to the definition of *žeton* in the target languages. The word has another meaning, and that is "small piece (as of marble, glass, or tile) used in mosaic work" (Merriam Webster). These tiles are usually square-shaped, so it can be assumed that these two definitions are combined in TTb through the word *kocka*.

ST: Quarter Quell

TTc: Kvartalna pokora

TTb: Četvrtvjekovno okajavanje

TTs: Četvrtvekovno zatomljenje

Once again, not only is there a difference between the Croatian and Serbian translations, but the word is also differently adapted to Bosnian. Quarter Quell refers to the special edition of the Games that happens every 25 years, which has got some surprise element that makes them

different from the regular Games, usually making them more violent. Therefore, *quarter* here refers to the quarter of a century or 25 years. Bosnian/Serbian translator had this in mind when translating, so she uses the term *četvrtvjekovno*. When it comes to the Croatian translation, neither from TTc, nor from the original text can it be seen that *quarter*, or *kvartalna*, is referring to a quarter of a century, but it is obvious from TTb and TTs. The translator to Croatian in this case uses a loanword and the method of literal translation.

To quell means “to thoroughly overwhelm and reduce to submission or passivity”, for example, *to quell a riot* (Cambridge Dictionary), but also, the word *quell* is an obsolete use of the word *slaughter* in English (Merriam Webster) – it is obvious from these definitions why the author chose this particular word. *To quell* can be translated as *ugušiti*, *savladati*, *smiriti* (Bujas, 712). This is probably the source of inspiration for the word *pokora* in TTc (the verb would be *pokoriti*, which has a meaning similar to *savladati*). On the other hand, TTs slightly steps away from the source text and uses the word *zatomljenje*, which can be translated into English as *suppression*, *restraint*, *curbing* (Bujas, 1646). In Buybook’s adaptation, the word *okajavanje* is used – and this can be translated into English as *atonement*, *expiation*, *making amends* (Bujas, 942) – perhaps because tributes in the Games are making amends for the rebellion. Therefore, both translators use the method of literal translation for the word *quell*, while the adaptation into Bosnian uses the method of lexical creation to an extent. Even though it is an already existing word that can be found in the dictionary, the word *okajavanje* does not rely on the term from the source text, but it does rely on and tie in nicely with the context of the novel.

ST:	hijacked
TTc:	uzurpiran
TTb:	otet

The term refers to “a type of memory alteration and fear conditioning method developed by the Capitol for torture” (The Hunger Games Wiki). The translation of the following excerpt is very important when considering the translation of this term:

- ST: The term *hijack* comes from an old English word that means 'to capture,' or even better, 'seize.' We believe it was chosen because the technique involves the use of tracker jacker venom, and the *jack* suggested *hijack*.
- TTc: Izraz *uzurpirati* potječe od stare engleske riječi koja znači 'zarobiti' ili, još bolje, 'oteti'. Smatramo da je izraz odabran jer postupak uključuje upotrebu otrova tragačica ubadača, a njihovo ga je ime sugeriralo. (footnote: Beete ukazuje na sličnost između izvornog imena tragačica ubadača (*tracker jackers*) i glagola *uzurpirati* (*hijack*).)
- TTb: Termin *otmica* potiče od stare engleske riječi koja znači 'uhvatiti' ili još tačnije 'zgrabiti'. Vjerujemo da je naziv odabran zbog toga što tehnika podrazumijeva korištenje otrova osa tragačica.

Some of the definitions of *hijacking* would be: “to take control of an aircraft or other vehicle during a journey, especially using violence” (Cambridge Dictionary), “to take control of or use something that does not belong to you for your own advantage” (Cambridge Dictionary). *Hijacking* is a complex term when it comes to its translation into Bosnian/Croatian/Serbian. It translates into the target languages as *otmica aviona* (Bujas, 409), because this is what the term refers to in English – hijacking the plane. Evidently, this would make no sense in the context of the novel. The issue is that in the novel, no plane was hijacked, the person was. In *The Hunger Games* series, the term does not have the same etymology or meaning that it has in the real world, as suggested in the excerpt above – Collins connects the terms *hijacking* and *tracker jacker*; and gives a completely new definition to the term, connecting it with the definition from the past, i.e. from our present time. The biggest issue when translating this word is that there is no connection between *hijacking* and *tracker jacker* in the target languages, in other words, the common phonetic element *jack* is lost in translation. However, TTb manages to keep the connection between the terms – she uses the term *otmica*, and then, in the remainder of the sentence, suggests that the term has something to do with the word *otrov*, however, this connection is much less obvious than in the source language and may go unnoticed by the readers. On the other hand, in TTc there is no attempt to maintain this connection between the terms, and the explanation is given through a footnote.

So, the Bosnian/Serbian translator uses the method of literal translation with certain adjustments – she uses the *otmica* element from *otmica aviona*. The Croatian translator

slightly steps away from the source text and uses the term *uzurpirati*. The term exists in the English language and it translates as *to usurp*, meaning *prigrabiti, zaposjesti, prisvojiti* (Bujas, 1557). This is one of the rare instances where a foreign word is used in TTc, as the translator usually sticks with the words more typical for Croatian, which can be seen from the aforementioned words: *posvećenici, okrug*, etc.

6. Conclusion

Translating the elements of a fictional culture is an extremely challenging and demanding process, and that can be seen in the examples from *The Hunger Games* book series. Through the development of translation theory, two prevailing concepts would be 'word-for-word' and 'sense-for-sense', in other words, translating 'by the dictionary' and translating the message from the source text using different tools and methods in order to express the same message in the target text. However, 'sense-for-sense' translation is challenging when talking about elements of fictional culture, because those are completely unfamiliar to readers, as well as translators. It is also important to keep in mind Nida's concept of dynamic equivalence, meaning that the reader of the text in the target language should get the same feeling and message that the reader of the source text got. However, this concept can also be problematic because sometimes, in order to evoke the same feeling, a translator might delete certain elements from the source culture.

It is also important to keep in mind different methods of translation that can be used to translate the elements of fictional culture. From the practical part of this thesis, it can be seen that the translators used mostly literal translation. Lexical creation is used to an extent, though not completely, because the translators relied on some elements from the source text in most cases, while still coining new words. One important method that was frequently used, especially by the translator to Bosnian/Serbian, is borrowing – either direct borrowing or borrowing with adjustments, which can be seen on the examples like *district*, *tribute*. The translator to Croatian in many cases avoids this method, which might be connected with the insistence on language purism – out of all the target languages mentioned, Croatian is the one that avoids using foreign words the most, and some Croatian words may even be not understood by the speakers of Bosnian, Serbian or Montenegrin. The Bosnian/Serbian translator, on the other hand, sometimes introduces new words to the target language by using the method of direct borrowing, for example the word *Hob*. The biggest issues in translation occur when two words have certain common phonetic elements that are important in the context of the novel, like the aforementioned *Katniss-Catnip*, *hijacking-jacker*, so the biggest challenges for the translators would be at the phonetic level of the words.

Those are two very different translations, from the aspect of grammar and sentence structure, as well as from the aspect of vocabulary. Both will motivate the reader to think about the

meaning of the words and to trace the words back to their origin in order to reach the meaning that the author intended.

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