



Hacettepe University Graduate School Of Social Sciences
Department of Translation and Interpreting
Translation and Interpreting in English Program

**TRANSLATING IDIOMS IN CHILDREN’S LITERATURE: A CASE STUDY
ON JEFF KINNEY’S *DIARY OF A WIMPY KID* SERIES**

Can ŞENER

Master’s Thesis

Ankara, 2022

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KABUL VE ONAY

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, **Prof. Dr. Asalet Erten** danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

.../.../.....

Can ŐENER

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ABSTRACT

ŞENER, Can. Translating Idioms in Children's Literature: A Case Study on Jeff Kinney's *Diary of a Wimpy Kid* Series, Master's Thesis, Ankara, 2022.

For many years, academic interest in children's literature was placed to a secondary position. Nevertheless, since the 1970s, scholarly interest in children's literature has flourished. Scholars have grown to realize the importance of children's literature as a powerful educational, social and ideological instrument as a result of this expanding interest, thus, translation of children's literature has been adjusted into a field of academic research.

Idioms are one of the most critical elements of children's literature and they often have metaphorical meanings. They can serve a variety of functions and be used for a variety of reasons in children's literature. For this reason, particularly considering the sensitive aspects of children's literature, translating idioms in light of translation of children's literature poses significant obstacles for translators.

The goal of this study is to examine the translation approaches and strategies used by the translator for the Turkish translation of idioms in the first four books of Jeff Kinney's *Diary of a Wimpy Kid* series, as well as the potential explanations for the translator's decisions and to reveal the recurring patterns in his translation choices. For this purpose, the study looks at the overall characteristics, features and roles that idioms have throughout the first four books of the series, before diving into the translation analysis. A descriptive analysis method is conducted for the first four books of Jeff Kinney's *Diary of a Wimpy Kid* series in the study. The original English books and the translated Turkish books are used to collect and analyze the idiom examples. Michael McCarthy and Felicity O'Dell's (2002) idiom categorization methodology is used to categorize the idioms examined in this research. Then, the translations of 60 idioms in total are examined using Mona Baker's (2011) idiom translation strategies. Later, together within theoretical framework of Lawrence Venuti's (1995) target-oriented and source-text oriented approaches of domestication and foreignization, the translator's decisions are reviewed. This examination of idiom translation strategies allows us to see where these translations fall on the scale of target-oriented and source-text oriented translations.

Key Words: Translation of children's literature, idioms, idiomatic expressions, translation of idioms, translation strategy, Jeff Kinney, *Diary of a Wimpy Kid*

ÖZET

ŞENER, Can. Çocuk Edebiyatında Deyimlerin Çevirisi: Jeff Kinney'in *Saftirik Greg'in Günlüğü* Serisi Üzerine Bir Çalışma, Yüksek Lisans Tezi, Ankara, 2022.

Uzun yıllar boyunca çocuk edebiyatına olan akademik ilgi ikincil bir konuma yerleştirilmişti. Bununla birlikte, 1970'lerden bu yana, çocuk edebiyatına bilimsel ilgi artmıştır. Büyüyen bu ilginin bir sonucu olarak akademisyenler, çocuk edebiyatının güçlü bir eğitimsel, sosyal ve ideolojik araç olarak önemini anlamışlar ve böylece çocuk edebiyatı çevirisi akademik bir araştırma alanı haline gelmiştir.

Deyimler, çocuk edebiyatının en kritik unsurlarından biridir ve çoğu zaman mecazi anlamlara sahiptirler. Çocuk edebiyatında çeşitli işlevlere hizmet edebilir ve çeşitli nedenlerle kullanılabilirler. Bu nedenle özellikle çocuk edebiyatının hassas yönleri düşünüldüğünde, çocuk edebiyatı çevirileri ışığında deyim çevirisi yapmak çevirmenler için büyük engeller teşkil etmektedir.

Bu çalışmanın amacı, Jeff Kinney'in *Saftirik Greg'in Günlüğü* serisinin ilk dört kitabında yer alan deyimlerin Türkçe çevirisi için çevirmen tarafından kullanılan çeviri teknik ve stratejilerini ve çevirmenin bu konudaki olası açıklamalarını incelemek, kararlarını ve çeviri tercihlerinde tekrar eden kalıpları ortaya çıkarmaktır. Bu amaçla çalışma, çeviri analizine geçmeden önce, serinin ilk dört kitabı boyunca deyimlerin genel özelliklerine ve rollerine bakmaktadır. Araştırmada Jeff Kinney'nin *Saftirik Greg'in Günlüğü* serisinin ilk dört kitabı için betimsel analiz yöntemi uygulanmıştır. Deyim örneklerinin toplanması ve analizinde orijinal İngilizce kitaplar ve Türkçe'ye çevrilmiş kitaplar kullanılmıştır. Bu araştırmada incelenen deyimleri kategorize etmek için Michael McCarthy ve Felicity O'Dell'in (2002) deyim sınıflandırma yöntemi kullanılmıştır. Ardından toplam 60 deyim çevirisi Mona Baker'ın (2011) deyim çeviri stratejileri kullanılarak incelenmiştir. Daha sonra çevirmenin kararları, Lawrence Venuti'nin (1995) hedef odaklılık ve kaynak odaklılık kavramları ile yerleştirme ve yabancılaştırma teknikleri kuramsal çerçevede gözden geçirilmiştir. Deyim çeviri stratejilerinin incelenmesi, bu çevirilerin hedef odaklı ve kaynak odaklı çeviriler ölçeğinde nerede konumlandığının görülmesini sağlar.

Anahtar Sözcükler: Çocuk edebiyatı çevirisi, deyimler, deyimsele ifadeler, deyim çevirisi, çeviri stratejisi, Jeff Kinney, *Saftirik Greg'in Günlüğü*

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INTRODUCTION

There are numerous languages spoken throughout the world. For plenty of people, communicating with other people who speak a different language is a major issue. Education, literature, business, politics, entertainment and communication are just a few examples of how translation can be helpful. Thereby, highly qualified translators, with a detailed understanding of both the target language (hereinafter referred to as TL) and the language they must translate as the source language (hereinafter referred to as SL), are essential.

Children's literature is undeniably significant on children's development as one of the most prominent channels through which children are exposed to the actual world. Finnish academic Rita Oittinen argues that children's literature can be defined as "either literature produced and intended for children or as literature read by children" (2000, p. 61). Children's literature is also defined as "the literature published specifically for audiences of children" by Perry Nodelman, who is an author and academic in children's literature (2008, p. 242).

Adults commonly write children's literature since they see children as individuals having lack of experience and knowledge of the world. Even though it is developed by adults, children's literature does not reside in the adult world only and that being the case, it has long been overlooked by adults. There has also been a comparable absence of scholarly interest in translation of children's literature. Particularly in comparison to the translation of adult literature, translation of children's literature is frequently considered a secondary literary category.

However, children's literature provides educational, social and cultural functions in addition to being a source of amusement for children. For this reason, translators must devise new approaches, decisions and approaches to solve the issues that arise while translating for children, in order to develop a comprehensive reading experience for the target text's children (hereinafter referred to as TT). Because of children's lack of experience as well as their limited world knowledge, translators of children's literature face a variety of challenges and options in order to fulfill the unique demands of their

target readers and deliver a text that children can understand. After being largely ignored until the 1970s in the field of translation studies, this long-overlooked domain of study, the translation of children's literature, has begun to gain interest and has been extensively studied by scholars in the field since then.

About the comprehensive content of children's literature, Ryan and Cooper (2000) states that, there are numerous categories of children's books. There are books for children that approach them in a variety of ways. There are books that provide information and knowledge about the world we live in. Other books portray a scene from a child's daily life, books on unique experiences, including different cultures or traditions, are also available. Each book has a distinct message and point of view. It is necessary for success in learning, to provide children with a wide range of literature. Based on this, it can be said that teachers, parents and general public should all work together to encourage children develop a love for reading.

For a variety of reasons, today's children are drawn to *Diary of a Wimpy Kid* book series by Jeff Kinney, among all the other kinds of appealing children's books. The first reason is that it is written in the form of a diary, which sets it apart from others. Secondly, through a hilarious style of writing, these books accurately represents the thoughts and feelings of a middle school student. Furthermore, the series has also become a best seller in a number of countries. The *Diary of a Wimpy Kid* books have been translated into 56 different languages and have sold over 200 million copies so far (Kantor, 2020). It has been translated into a number of other languages. It was also adapted into a successful film. Jeff Kinney wrote and released his first book in 2007 (Browne, 2013). However, Greg Heffley, who writes illustrated memories about his daily life experiences in his diary, was actually first envisioned by Jeff Kinney in January 1998. He, therefore, published an online version of the book, entitled *Diary of a Wimpy Kid*, in May 2004.

When translating cartoon books in the form of diaries from the SL to the TL, there may be certain issues. These issues might relate to various sorts of non-equivalence involved a variety of approaches, some of which are simple to implement and others which are

more extensive and difficult to manage. Translation strategies can assist translators in dealing with non-equivalence in different instances. Hence, it attracts interest in the translator's approaches and how they are applied in different instances. It is a lot of fun to translate a cartoon book since it involves not just how to represent the text but also how to give it a meaning, based on the illustrations or cartoons. Comparing English and Turkish translated text is a complex subject, particularly considering translation processes and whether the translation truly conveys the SL's intended meaning. For all of these reasons, it has been compelling to examine how these first four volumes of the series are translated into Turkish by evaluating the translator's strategies and style, as well as how the translator adapts the original material to the Turkish socio-cultural settings without distorting the original's feel.

Diary of a Wimpy Kid is a book series and the first four books in the series are therefore chosen for this study, since the Turkish editions of the series are published by the same publishing house, Epsilon Publishing, and the first four books of the series are translated by the same translator, İlker Akın, ensuring unity and consistency in the Turkish translations. This study provides readers with an understanding of the complex world of translation and its issues. Bridging cultures, recognizing idioms, traditions, faiths, jokes, puns, sports and politics are all part of the translation process, nevertheless, this study focuses only on idiom translations in the Turkish versions of these first four books in the series. Since idiomatic expressions are largely culturally specific, it is necessary for translators to understand what a particular idiom in the source-text (hereinafter referred to as ST) means when translating it into another language.

Conducting a descriptive analysis of four different *Diary of a Wimpy Kid* volumes could be effective in assessing the translator's distinct approaches. Its problems and translation strategies are analyzed using McCarthy and O'Dell's (2002) idiom classification model and Baker's (2011) idiom translation strategies. Many studies on the *Diary of a Wimpy Kid* series have been presented outside of Turkey, nevertheless, this thesis is unique in that it examines only the first four volumes of the series with the translations of the

same Turkish translator, using before-mentioned idiom classification model and before-mentioned idiom translation strategies.

Purpose of the Study

The primary objective of this study is to concentrate on descriptive idiom translation analyses and to highlight and understand the translator's idiom translation strategies for translating idioms, in translation of the first four books of Jeff Kinney's middle school children book series *Diary of a Wimpy Kid*, respectively, *Diary of a Wimpy Kid* (2007), *Diary of a Wimpy Kid: Rodrick Rules* (2008), *Diary of a Wimpy Kid: The Last Straw* (2009) and *Diary of a Wimpy Kid: Dog Days* (2009) from English to Turkish as *Saftirik Greg'in Günlüğü* (2008), *Rodrick Kuralları* (2009), *Türünün Son Örneği* (2010) ve *İşte Şimdi Yandık!* (2010), translated by İlker Akın. Secondly, this study aims to reveal the recurring patterns in the translator's translation choices for translating idioms in these first four books.

To accomplish these objectives, the study carefully classifies, examines and compares the selected idiom examples and focuses on which idiom classifications proposed by McCarthy and O'Dell (2002), as well as which translation strategies, in correspondence to Mona Baker's translation strategies proposed in her book *In Other Words: A Course Book On Translation* (2011), which serves as the primary source of information for the study, are used by the translator during the translation of idioms from the *Diary of a Wimpy Kid* series into Turkish to see how well they work in the translated texts. It compares the ST and TT, using the ST as a base. Moreover this study tries to figure out if the translations are source-text oriented or target-oriented using Lawrence Venuti's domestication and foreignization approaches and translation procedures (1995).

Research Questions

The following are the research questions for this study:

1. What kind of idiomatic expressions can be found in the first four books of Jeff Kinney's middle school children book series *Diary of a Wimpy Kid* and how

does the idiom classification model introduced by McCarthy and O'Dell (2002) apply to the idioms found in these books?

2. What strategies of idiom translation by Mona Baker (2011) does the translator use when translating the idioms found in the first four books of *Diary of a Wimpy Kid* series from English into Turkish?
3. While translating idioms in the first four books of the *Diary of a Wimpy Kid* series, is the translator utilizing a source-text oriented approach or a target-text oriented approach?

Scope and Limitations

There are two steps in the analysis. The first step concentrates on classifying the chosen idioms found in the first four books of *Diary of a Wimpy Kid* book series. After categorizing these idioms selected from the books, the second step is analyzing the strategies used by the translator for translating these idioms. The analysis' theoretical approach is mostly based on McCarthy and O'Dell's (2002) idiom classification model and Baker's translation strategies for idioms, proposed in her book entitled *In Other Words: A Course Book On Translation* (2011). In the conclusion part, using Venuti's domestication and foreignization principles and translation approaches from his book *The Translator's Invisibility: A History of Translation* (1995), the study attempts to determine if the translations are source-text oriented or target-text oriented.

Since analyzing all of the ST samples and their translations in the study would be unattainable, just the most useful sixty examples and their translations are assessed and reviewed in light of Baker's (2011) idiom translation strategies and Venuti's translation approaches. The findings are limited to the first four books of the series, chosen for the aim of this master's thesis.

The subject of this research is on İlker Akin's idiom translation strategies in translating Jeff Kinney's *Diary of a Wimpy Kid* books into Turkish. There are four of these strategies mentioned in Baker's (2011) book. In order not to deviate from the purpose

and to keep the study within a certain framework, the study does not go in detail into any other translation approaches or culture-specific items.

The study is limited to four books. *Diary of a Wimpy Kid* (2007), *Diary of a Wimpy Kid: Rodrick Rules* (2008), *Diary of a Wimpy Kid: The Last Straw* (2009) and *Diary of a Wimpy Kid: Dog Days* (2009) by Jeff Kinney, published by Amulet Books, is used as the source books. The study's TTs include *Saftirik Greg'in Günlüğü* (2008), *Rodrick Kuralları* (2009), *Türünün Son Örneği* (2010) ve *İşte Şimdi Yandık!* (2010) translated by İlker Akın and published by Epsilon Publishing. The third chapter has extensive information on the translations, translator, illustrator and author. All of the volumes in the series have been published by Epsilon Publishing, and then no translations have been printed by other publishing houses. For this reason, no comparative analysis should be carried out.

Theoretical Framework and Methodology

A descriptive study is carried out for the purposes of this thesis. Within the study, the following idiom classification methodology proposed by Michael McCarthy and Felicity O'Dell in their book, entitled *English Idioms in Use* (2002), is employed to determine the types of idioms found in the source books: Verb + Object/Complement (and/or adverbial), Prepositional Phrases, Compound, Simile/Simili (as+adjective+as, or like+noun), Binomial (word+and+word), Trinomial (word+word+and+word) and Whole Clause or Sentence.

The fundamental theoretical basis for this study is based on Mona Baker's idiom translation strategies. Therefore, translations of the idiomatic phrases in four of *Diary of a Wimpy Kid* books' are examined using following translation strategies: translating by using an idiom of similar meaning and form, translating by using an idiom of similar meaning but dissimilar form, translating by paraphrase and translating by omission (2011). The choices made by the translator during the translation of the idioms are examined in accordance with Venuti's (1995) translation approaches to determine whether the translations are more source-text oriented or more target-text oriented.

Outline of the Study

This study is divided into five chapters, which are structured as follows:

The first chapter uses definitions suggested by academic researchers and critics of children's literature to define the concept of children's literature. The historical development of children's literature in the Western countries is presented in detail.

The translation of children's literature is discussed in the second chapter of the study. Theoretical approaches proposed by a number of academics are also included in this chapter. The topic of idiom translation in children's literature is discussed in the final section of this chapter.

The study's theoretical and methodological framework is defined in the third chapter. Idiom classification model proposed by Michael McCarthy and Felicity O'Dell (2002) is expanded upon. Mona Baker's (2011) translation strategies for idiom translation are discussed. The source-text oriented or target-text oriented approaches, as well as domestication and foreignization translation approaches of Lawrence Venuti (1995) are also examined in this chapter.

A short biography of Jeff Kinney is given in the fourth chapter. The first four books of the *Diary of a Wimpy Kid* series, which is being studied in this study, are presented in detail, including the style and plot. In order to paint a clearer picture, information regarding the books and plot summaries are presented. Also in this chapter, general information about the translator of the target texts reviewed and the publishing house that published the target texts in concern is presented.

The study's fifth and final chapter examines the translation of idioms in the first four books of the *Diary of a Wimpy Kid* series, as well as their translations, within perspective of Baker's (2011) translation strategies, and later this chapter, followed by the conclusion.

CHAPTER 1 :

CHILDREN'S LITERATURE

1.1.DEFINITION OF CHILDREN'S LITERATURE

Children's literature has long been a subject of study and discussion, going back to the beginnings of children's literature studies. Some academicians avoided identifying children's literature since the 'magic' of children's literature is difficult to define (Smith, 1979, p. 12). As Joan I. Glazer and Gurney Williams point out, “children cannot be easily defined. Nor can their literature” (1979, p. 19). Which is why, it is understandable to claim that the concept of childhood has long been a source of debate in children's literature, as it may mean various things to people in various countries. From this, it can be stated that different definitions of childhood have heavily shaped what children's literature is. It is important to underline the fact that children's literature is commonly more target-oriented than adult literature.

It is obvious that adults have a major effect on children's literature, which cannot be rejected. Adults are the ones who assign works of literature to children and teach them about today's values, virtues and principles. As Emer O'Sullivan states, adults have a variety of roles in children's literature, including acting as intermediates or supervisors, however, they can also be the target readership for children's literature. Therefore, dual addressee is a term used to describe children's literature (2005, pp. 13-15). At every step of literary interaction, adults take on the role of children. Therefore, it can be easily stated that the adult aspect in children's books should not be seen negatively. Children's literature should be seen as literature that must develop a profound understanding and skills of its readers.

Finnish scholar Ritta Oittinen, who also expresses her opinion on the definition of children's literature, considers children's literature briefly as “literature produced and intended for children or as literature read by children” (2000, p. 61). Hence, it can be stated that children's literature involves more cultural, educational and sociological values than adult literature. For this reason, while considering and developing literary work for children, it is important to take into account the interests and preferences of

child reader. As a basis for this view, Marjorie R. Hancock points out, children literature particularly targeted to the interests, requirements, and preferences of young readers (2000, p. 5).

Adults feel obligated to teach children since they are commonly viewed as innocent and naive individuals in the societies. The primary purpose of children's literature should be to educate the child. Another Finnish academic specializing in children's literature Tiina Puurtinen, believes that didacticism is always included in children's literature, either clearly or indirectly (1998, p. 2). However, she also claims that children's books could be used as an educational, cultural and ideological instrument as well as a source of entertainment (1998, p.17). Just like his other colleagues, Hunt holds the opinion that, "It is arguably impossible for a children's book (especially one being read by a child) not to be educational or influential in some way; it cannot help but reflect an ideology and, by extension, didacticism" (1994, p.3). Therefore, many authors and academics also point out that if adults wish to teach children, they should provide them with joy.

Other researchers tried to categorize the genre based on age ranges. Roderick McGillis (1996) is one of a number of authors and academics in the area who define children's literature by age range. As children vary in ages from birth to eighteen, literature for children, in his opinion, encompass all publications offered to individuals of this age range. Turkish academic, Selahattin Dilidüzgün claims that children's literature may be defined as literary work made for children aged 4 to 12 years old that takes into account the child reader's understanding level as well as their linguistic and educational demands (2012, pp. 18-19).

In line with these definitions, it is possible to conclude that the involvement of children's ideas, emotions and thoughts is necessary when it comes to specifically writing works of literature just for them. In short, it can be concluded that children's literature differ from adult literature. Children's books are created for a specific age group with distinct abilities, requirements and reading styles.

1.2. HISTORICAL DEVELOPMENT OF CHILDREN'S LITERATURE IN THE WESTERN WORLD

Throughout centuries, the notion of children's literature has evolved to represent society's views towards children. For thousands of years, children have been disregarded or trivialized by society. Since the early societies failed to develop writing, oral tradition was the major way of communicating. Children had no option and thereby they listen to their elders tell stories for the whole tribal community (Russell, 1997, pp. 3-4). Children were seen as weak, morally deficient and cognitively immature individuals in ancient Greece (Golden, 2015, p. 5). Children in Ancient Greece (about 400 BC) loved reading Homer's heroic poems the *Iliad* and *Odyssey*. During this time, young Greek students studied and admired Aesop's *Fables*.

Children in Ancient Rome, on the other hand, (from 50 BC to AD 500), which inherited mostly from Ancient Greece in regard to culture and civilization, were not only fascinated by Homer's heroic poetry, but they were also fascinated by Ovid's creative work, entitled *Metamorphoses*. *Metamorphoses* is a mythical and historical collection of tales (Russell, 1997, pp. 4-7). As Nodelman mentions on this subject, since children were neglected at the time, no one thought it was important to write literature exclusively for them (2008, p. 100).

After the Roman Empire fell apart, a new era began and Europe entered the Dark Ages, which is now referred to as the Middle Ages. Childhood was of little concern to Europe during this time, during the European Middle Ages (from AD 500 to 1500), the state of children's literature did not enhance significantly. Children were viewed as little adults in this period (Temple et al., 1998, p. 11)

Since education was exclusive to the middle and upper classes at the time, only a few individuals could read. Furthermore, since the adjustable printing press had not yet been invented and books were highly expensive, each book had to be duplicated by hand. The Anglo-Saxon heroic poem *Beowulf*, was very popular among medieval youth. Europe had seen significant transformations by the mid-fifteenth century. Johannes Gutenberg invented the adjustable printing press in the West, based on technology initially established in China (Russell, 1997, pp. 4-6). Hereby, it was now possible to

print mass amounts of books. William Caxton constructed the first printing press in England in 1476 and then after a year, he printed *The Book of Curtesye*, one of the first books written specifically for children, a book full of good etiquette (Temple et al., 1998). In 1484, he also printed *Subtyl Historyes and Fables of Esop*, which is the first English anthology of fables (O'Sullivan, 2010, p. 21). Nearly 300 years after the printing press was introduced, children read primarily alphabets and courtesy books, which were intended to teach children the manners of the time. Children's literature was still quite limited and not developed in a systematic or consistent direction (Shavit, 1995, p. 29).

Childhood had began to take shape in Europe in the seventeenth century and there were an increasing number of works created specifically for children. Around this time, the growth of two unique influences, notably Puritanism and John Locke's influence, generated a unique approach of society's special requirements for children (Russell, 1997, p. 7). A lot of importance was placed on literacy and education. Bible tales were deemed ideal reading texts for Puritan children since they were educational texts designed to inform and educate children and the Puritans gave religious and moral instruction to their children (Lerer, 2008, p. 81). The English philosopher John Locke influenced children's literature by questioning the Church's and Puritans' views about the nature of children.

Hornbooks and chapbooks were the most popular reading materials between the fifteenth and eighteenth centuries. For children at the time, these were their first introduction to reading (Kinnell, 1996, p. 12-13). Chapbooks (the name chap comes from the word cheap), which were quickly and cheaply printed tiny books with fairy tales and other non-religious works, were another popular reading resource at the period (Temple et al., 1998, p. 12). As Russell mentions, *The New England Primer*, which first appeared around 1690 and was reprinted until the nineteenth century, was unquestionably the most influential of the early schoolbooks (1997, p. 8).

In the early eighteenth century, children spent their time reading adult literature apart from chapbooks. During this time, two literary masterpieces, both written for adults, became highly common amid children. *Robinson Crusoe* (1719) by Daniel Defoe and

Gulliver's Travels (1726) by Jonathan Swift are two of the most popular children's books of the period (Russell, 1997, p. 9-11). During the eighteenth century, the English author and publisher John Newbery (1713-1778) was the most notable pioneer in the children's literature (Shavit, 1995, p. 33). He wrote *Little Pretty Pocket-Book* (1744), which is considered to be the first professionally printed children's book and it is regarded as the first children's book in the eighteenth century to provide both education and joy for school children. The French philosopher Jean Jacques Rousseau (1712-1778) provided his thoughts on education and focused on the necessity of moral growth for children, underlining that children should be taught via experience in his book *Emile* (1762) (Russell, 1997, p. 11).

Old folktales, as well as educational and moral values tales, became popular in children's literature in the mid-nineteenth century. During most of the nineteenth century, Europe was strongly affected by Romanticism, which had an undeniable impact on the concept of childhood. The Victorians were greatly influenced by the second half of the nineteenth century Romantic Movement, which sparked a sincere interest in children. Children began to be treated differently from adults as a consequence of shifting attitudes about them and they were allowed to enjoy their childhood (Ghesquiere, 2006, p. 23). Due to this new educational point of view, traditional folktales that had been decreasing in popularity were reintroduced alongside moralistic tales. *Tales of Mother Goose*, by French children's author Charles Perrault, was originally translated and published in English in 1729 and featured retellings of famous folktales such as *Cinderella*. As Russel claims, the success of Charles Perrault's children's book played a major role in other retellings of traditional folktales (1997, p. 12).

At the turn of the nineteenth century, German siblings, the Grimm's, Jacob Ludwig (1785-1863) and Wilhelm Karl (1786-1859), developed a large collection of folktales. Later they published these folktales and made the biggest contribution (Nodelman, 2008, p. 150). Another notable person in the nineteenth century was Danish author Hans Christian Andersen (1805-1875), similar to the Grimm brothers during that period (1805-1875). His books *The Ugly Duckling* and *The Little Mermaid* are still among the most beloved children's novels (Øster, 2006, pp.141-142).

By the middle of the nineteenth century, during Queen Victoria's long and glorious reign, children's literature flourished (1837-1901). During the Victorian period, fantasy novels thrived. Charles Ludwig Dodgson (Lewis Carroll) published *Alice's Adventures in Wonderland* in 1865 (Russell, 1997, p. 13). *Alice in Wonderland*, as Russell claims, defied all educational norms in children's literature, paving the way for a plethora of unique fantasy novels intended for children in both England and America (1997, p. 13). As Erten specifies, Carlo Collodi's, an Italian author, *Pinocchio* (1883), was very popular and widely known for its popularity during that period, amongst fantasy novels (2011, p. 28).

Charles Dickens (1812-1870), an English author, was one of the most popular and noticeable authors of the Victorian era. *Oliver Twist* (1838), *David Copperfield* (1849) and *Great Expectations* (1861) are some of his most important works. The Victorians were also big fans of adventure stories aimed primarily towards young boys. The exploration of new regions throughout the world resulted in the creation of a plethora of adventure stories placed in some far destinations. For most of the period, authors felt obligated to portray adventure stories set in the far regions of the world (Erten, 2011, p. 25). However, children in the United States were fascinated with stories based in their own country. As Russell claims, Mark Twain is still considered as the greatest novelist of boys' adventures in the United States at the time, thanks to his novels *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) (1997, p. 14). They are still considered among the most memorable and thrilling adventure novels of coming of age.

While boys were more interested in adventure books, girls were more interested in homely stories. These stories were character-driven, detailing the protagonist's day-to-day activities as well as their upbringing (Nikolajeva, 2002, p. 22). Domestic stories showing family life with a focus on day-to-day living of a virtuous female protagonist, usually starting out in bad situations and working her way up to great wealth and complete bliss in the figure of an attractive and very kind young man, were commonly presented to Victorian-Era girls. *Little Women* (1868), by American author Louisa May Alcott, is without a doubt the most famous of the classic family novels, which is still considered one of the greatest classics (Russell, 1997, p. 14).

The Industrial Revolution had a huge impact worldwide, including children's literature, in the nineteenth century. Jules Verne, a great French novelist who wrote several science-based works of fiction, was introduced to the children. He is particularly worth mentioning because of his great influence on children's literature. Thus, as Erten states, he is still considered as one of the science fiction genre's foundational figures (2011, p. 25). Some of his most well-known and well-received works are *Five Weeks in a Balloon* (1863) and *Around the World in Eighty Days* (1873).

As explained by Sheila Ray, political events and conflicts had a huge impact on children's literature in Europe during the twentieth century (1996, p. 647). The twentieth century, on the other hand, produced dozens of new children's books in a variety of genres, including picture books, poetry, realistic fiction and fantasy. Between 1920 and 1940, some significant books for children published. Many fantasy works of literature were also written in the years between the two world wars. Hugh Lofting's *Doctor Dolittle* (1920), P. L. Travers' *Mary Poppins* (1934) and J. R. R. Tolkien's *The Hobbit* (1937) are just a few examples (Russell, 1997, p. 16).

As Hunt states, during the 1950s and 1960s, World War II, Children's literature underwent a radical transition away from the educational approach, leading in a more children-oriented setting centered on children's wants and needs (1995, p. 256). Children were given a broader and more interesting literary worlds in some of these modern fantasy stories. C. S. Lewis' *The Lion, the Witch, and the Wardrobe* (1950), E. B. White's *Charlotte's Web* (1952), Philippa Pearce's *Tom's Midnight Garden* (1958) and Roald Dahl's *Charlie and the Chocolate Factory* (1964) are some of the period's masterpieces (Russell, 1997, pp. 17-20). Antoine de Saint-Exupery's *The Little Prince* (1943) is one of the most important and worthy of mention works of the time, among other postwar fantasy books.

In children's literature, notably in the United States, the 1970s witnessed the appearance of new realism. The period's social transformations had a significant impact on children's literature. Death, family issues, discrimination, revolt and other formerly controversial issues became prevalent and more acceptable in young adult fiction. These

publications were categorised as "young adult" literature because they were intended for teenage audience (MacLeod, 1994, p. 210).

One of the best highlights towards the close of the twentieth century was the debut of J. K. Rowling's *Harry Potter* series (1997-2007). The series become one of the most successful book series of all time, captivating millions of adults and children across the whole world. A serious study of children's literature did not emerge until the latter half of the twentieth century and this helped to raise the significance of children's literature and support its media outlet. Children's literature now has its own prominent role in the twenty-first century.

CHAPTER 2 :

TRANSLATION OF CHILDREN'S LITERATURE

2.1. CHARACTERISTICS OF THE TRANSLATION OF CHILDREN'S LITERATURE

Children's literature has been suffering from a lack of academic studies throughout its development. Only in the 1970s did children's literature begin to get academic attention. As Puurtinen states, children's literature is generally seen as a secondary and uninteresting area to study, which may explain why it has been ignored for so long (1998, p. 2). Therefore it can be said that if defining children's literature is difficult, analyzing the topic of translating for child readers is even more difficult. Given the poor literary reputation of children's literature, one might anticipate the translation of children's literature to face the same consequence, despite the fact that there has been a lot of research on translation for centuries.

As Tabbert points out, intermediaries such as teachers, librarians and many others create social or pedagogical restrictions on translators based on taboos. All of these constraints lead to text alteration by translators. At last, given to children's narrow world knowledge, translators may rely on strategies such as adaptation or explanation. In conformity with this statement, prior to actually beginning the translation process, translators should assess the target readers' age range, as well as their linguistic and reading abilities. He adds a fourth aspect, "commercial interest of the publisher" as a cause of variations in translation of children's books (2002, p. 314).

It is reasonable to say that translations appear to play an important role in children's literature because plenty of children like reading translated novels. Based upon this fact, Bamberger, stresses the fact that translation allows children around the world to share the same enjoyment of reading and to cherish comparable ideas, goals and dreams (as cited in Lathey, 2006, p. 2).

These four criteria, from the perspective of Tabbert, have encouraged academic study for children's literature.:

1. “translated children’s books build bridges between different cultures,
2. text-specific challenges to the translator,
3. the polysystem theory,
4. the age-specific addressees” (2002, p. 303).

Puurтинен claims that, translation of children's literature serves a variety of purposes as an educational, cultural and intellectual instrument, as well as conveying world information, beliefs, norms and values (1998, p.2). The translation of children's books improves the abundance of greater literary works provided to child readers. Bamberger specifies that, due to translations, children all over the world can have similar reading joys and share similar ideas, objectives and ambitions (as cited in Lathey, 2006, p. 2)

In keeping with these views, Desmidt states that when translating for children, in accordance with general translation rules, translators must take into account a number of aspects of childhood as well as qualities of children's literature. Translation of children's literature has its own set of distinct principles, which include didactic, pedagogical and technical norms. The cognitive and emotional growth of child readers should be assisted by translated children's books, as well as the transfer of common values. It should also take into account children's language ability and understanding of concepts (2006, p. 86).

Oittinen claims that, one of the most common issues faced by translators of children's novels is that children have restricted world knowledge due to their shorter existences than adults (2006, p. 42). In accordance with this claim, Puurтинен emphasizes the importance of making the required alterations to comply with what the society considers to be acceptable and helpful for children, as well as what the receiving culture perceives to be an adequate degree of complexity (1998, p. 2).

González Cascallana specifies that, the context of the source text, its adaptation for ideological and pedagogic goals, its level of complexity, the demands of target culture readers and the dominant translational standards in the target culture all create problems for translators in different ways (2006, pp. 97-98). On the basis of this statement, it can be said that since they translate not just the message of a text into languages, but also

the culture from the ST to the TT, translators must have a broad understanding of both cultures.

It is a fact that translators of children's books could be seen to operate as a stable bond across languages and cultures. For this reason, rather than simply providing the idea or concept in another language, the translator should have enough originality and imagination to choose ways to generate images and emotions that match the author's original meaning. Ultimately, it is necessary to remember that all works of literature, translations and illustrations aimed at children are a mirror of our own childhood experiences.

2.2.THEORETICAL APPROACHES TO THE TRANSLATION OF CHILDREN'S LITERATURE

Tiina Puurtinen claims that lexical acceptance plays a key influence in the fluency and comprehension of translations of children's books, when it comes to the didactic value of children's literature (1998, p. 2). Based upon this claim, it can be stated that long and complicated phrases are shortened in this respect since they will distract children from reading and limit their ability to progress as readers.

Riita Oittinen, on the other hand, adopts a more children-centered approach, putting a greater emphasis on faithfulness to the child readers over faithfulness to the ST and its author. She opposes the idea that translators should be invisible, insisting instead that they must incorporate their inner child persona and feeling of childhood within their translations (2000, p. 3). From the perspective of Oittinen, a quality translation ought to be able to read naturally in the target language, while still fulfilling the intended purpose. Oittinen, as supporter of target-text oriented, a children-centered approach in children's fiction (2000, p. 43).

Oittinen underlies that, translators are committed to the writings they create, as well as to their recollections and childhood experiences (2000, p. 162). Childhood, as Oittinen claims, is a "carnival". From her point of view, translating for children is carnivalistic. In many ways, she claims, children's culture and carnivalism are similar (2000, p. 54). In this regard, she argues that translators need to delve into the carnivalistic nature of a

child to relive one's youth. Therefore, it can be said that she recommends for a target-oriented translation approach. She highlights that only when translated work is well-liked and respected in the target language, the translator has stayed "loyal" to the original author (2000, p. 168).

Göte Klingberg, a Swedish academic studying in the field, insists on fidelity to the source text since he believes that the authors of the STs have already decided what will be most beneficial to their intended readership (1986, p. 11). He considers translation to be just like the original and he claims that translated texts operate similarly to the original. Therefore, as Oittinen specifies, translators of children's books must also strive for "functional equivalency" (2000, p. 89).

Klingberg additionally specifies that, if the translated text has a high degree of adaptation, it is engaging and easy to read, whereas if it has a low degree of adaptation, it is difficult to read (as cited in Oittinen, 2000, p. 89). Klingberg has a negative view on adaptation. Referring to this, Lathey claims that translators can use "cultural context adaptation" when explaining unfamiliar aspects to children, such as proper names or measurements (2006, p. 7).

Purification, modernization and abridgement are other types of adaptation proposed by Klingberg, which may enable the text become more accessible and enjoyable for the intended reader, nevertheless, he strongly opposes (as cited in Tabbert, 2002, p. 313). From the point of view of Klingberg, works of children's literature should never be shortened when being translated (as cited in Oittinen, 2000, p. 91-92).

Klingberg's views on translation of children's literature are prescriptive and primarily motivated by pedagogical concerns. He favors translation procedures that allow the original children's book's "foreign spirit" to be preserved in the translation. He furthermore considers that translators should bear in mind the nuances of a foreign culture in order to improve children's worldwide awareness. The child reader will be able to enhance his or her cultural understanding of the ST country in this sense (1986, p. 10).

American translation scholar Lawrence Venuti, reviewed the visibility and invisibility of translators and provided useful insights into the subject in his book entitled *The Translator's Invisibility* (1995). By keeping the foreign essence of the source text, Venuti accepts the foreignization approach and requires the visibility and acknowledgement of translators. This approach simply creates the sense of transparency, and the translation is actually the "original" rather than a translation. Nevertheless, he does, matter of fact, believe that the translator, especially in English-speaking cultures, should be more visible (1995, pp. 1-2).

Venuti explains the terms visibility and invisibility, and also he suggests two translation approaches. Domestication and foreignization are the two translation approaches proposed by Venuti. Domestication refers to translating in a smooth, invisible and transparent manner in order to reduce the original text's foreignness. Foreignization, however, is a translation approach that moves the reader to a foreign culture, which he specifies as the polar opposite of domestication. To express differently, it is a process that keeps certain important aspects of the original text. In the translation of works of literature, Venuti encourages foreignization and opposes domestication. The third chapter, which expands on the theoretical foundation of this study, provides detailed information on Venuti, his approaches visibility and invisibility, as well as his two translation approaches in translation studies (1995, pp. 19-20).

Unlike Venuti, Oittinen believes that adjustments based on their own childhood images make translators more visible than invisible. Furthermore, as she specifies, Venuti's preferred foreignization strategy may have significant drawbacks for child readers (2000, p. 74). Based on this, it can be said that, due to the obvious foreign aspects in the translated text, one of the serious downsides is that children simply will not want to read it.

Zohar Shavit, an Israeli academic, is another academic who opposes alterations. Shavit, improved the polysystem theory and she believes that children's literature is an essential component inside the literary polysystem. Since children's literature is on the perimeter of the literary polysystem, translation norms for children's literature differ from those for adult literature. As Shavit points out, because of its peripheral status within the

literary polysystem, translators of children's books have a lot of flexibility when it comes to handling children's literature (1986, pp. 111-112).

Gideon Toury is another academic of translation studies who advocates for a target-text oriented approach in translation. Toury becomes one of the main academics of translation studies, to move past conventional translation ideal models by focusing on the getting text and culture, rather than relying on traditional source-text oriented ideas and early discussions about faithfulness. Rather than the process of translation, Toury prioritizes the translated texts, the outcome of the translation. From his point of view, examining the human mind is incredibly difficult, while examining translations produced by the human mind is much easier (1985, p. 18). Toury goes into great detail about the importance of translation norms. Translation norms, are an important notion in Toury's model and thus, they support his descriptive approach to translated texts (1980, p. 53-54). As Oittinen underlines, translational norms in children's literature often lead translators to produce acceptable translations (2000, p. 33).

In accordance with the above-mentioned points of views by a group of academics, it can be stated that the overall picture in translation of children's literature appears to be to follow the conventions and norms of the SL's children's literature. Thereby, unlike translators of adult literature, translators of children's books are often allowed to change the source material in order to make it fit with the target literary system's models. To put it another way, when translating books for children, target-text oriented is unavoidable.

2.3. TRANSLATION OF IDIOMS IN CHILDREN'S LITERATURE

All languages involve fixed expressions with meanings that cannot be deduced from the meanings of the single words that make up the expression. These expressions are regarded as idioms and the style they are conveyed is extremely important in translation, because they can intensify cultural gaps if not translated correctly. The great range of idioms in English, as well as the fact that even native speakers may have difficulty understanding them due to speaking distinct variants of the language, such as British, Australian, Canadian, American or other dialects, may pose challenges for translation process.

Idioms are also considered as culturally specific items in which the translator might not be able to find an appropriate match in the target culture. During the translation of idioms, translators employ a variety of translation approaches as an important connection between the source and target cultures. Idioms represent the quality of a language, as well as the culture and lifestyle of the community. There may be equivalents of expressions when translating idioms, however, they cannot very often be used in the same context.

There are dictionaries of idioms from various forms of English available, such as Richard A. Spears' *NTC's American Idioms Dictionary* (1987) and Gail Brenner's *Webster's New World American Idioms Handbook* (2003). Furthermore, several of these dictionaries include idioms from all English-speaking nations, not just the ones from the English dialect they claim to represent. Brenner states that, "there are over 10,000 idioms in American English, and some of them have been in use for more than 2000 years" (2003, p.3). Native language individuals might quickly recognize idioms, whereas non-native language speakers may struggle to understand them.

Since each language is unique in both linguistics and culture, the problem of idiom equivalency is unavoidable. For this reason, the translator's ability to understand idioms is the key. Aside from that, when translating idioms in children's literature, the translator should use the right strategies. In idiomatic translation, the meaning of the source-text is translated into expressions that most precisely and naturally maintain the meaning of the original expressions. Idiomatic translation, dynamic translation and free translation are all fundamentally interchangeable phrases, as is the non-technical phrase sense-for-sense translation. The subcategory of idiom translation is functional equivalence. Meaning-based translation is indeed a synonym for idiom translation (Larson, 1984).

As Irujo specifies, the following are some of the possible reasons for the idiom difficulties that non-native English speakers face: "non-literality, exposure to idioms, and correct use" (1986, p. 236). She implies that, by non-literality that the idiomatic meaning of 'he spilled the beans' has nothing to do about beans or spilling in the real

sense. Non-literality and alternative literal equivalents can make it difficult for translators to identify or accurately translate an idiom. When it comes to using idioms, the issue with use of idiom is that it is either non-existent or insufficient since speaking with second-language beginners or non-native speakers, native speakers generally employ simpler language. A translator must only translate into languages in which he or she is fluent, only when he or she has native knowledge. Nonetheless, in extreme circumstances, a second language may be included.

Since translators are also language learners, their learning must include the development of the ability to identify idioms and clearly articulate their meaning. To solve the problem of wrong use of idioms in translation of children's literature, Irujo highlights the fact that knowing or recognizing an idiom is not enough for a translator. He or she should also be able to determine whether or not it is appropriate to employ in that certain text, based on its register or subject (1986, p. 236).

Baker asserts that "the main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and interpret an idiom correctly and the difficulties in rendering various aspects of meaning that an idiom or a fixed expression conveys into the target language" (1992, p. 65). She identifies four significant challenges in translation of idioms:

1. The lack of an equivalent of an idiom or a fixed expression in the target language. It is impractical to expect to quickly identify matching idioms in the target language. Likewise, certain idioms may be culturally specific. For this instance, "it is not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific contexts which can make it untranslatable or difficult to translate"
2. If an idiom in the target language has a comparable equivalent, but it is employed in different contexts or situations due to its distinct meanings.
3. In the source text, an idiom can be employed in both literal and idiomatic meanings at the same time.

4. The various source-language and target-language standards for using idioms in written discourse, specific settings, or frequency of use. (1992, pp. 68-69)

Baker (1992) also proposes five translation procedures for idiomatic and fixed expressions. These strategies are as follows: translating by using an idiom of similar meaning and form, translating by using an idiom of similar meaning but dissimilar form, translating by paraphrase and translating by omission strategies (pp. 72-77). Mona Baker's strategies appear to be the most efficient and simple to use. The third chapter of the study delves into the in-depth review of Mona Baker's proposed strategies.

All of the obstacles and difficulties stated above may be encountered by translators in their pursuit for equivalence and naturalness while translating idioms of children's literature. When translating idioms, the translator is required to employ specific strategies in order to offer a solid idiom translation. Some effective strategies should be implemented in order to overcome all potential obstacles in translating idioms. Various translation theorists tend to point out variety of translating procedures. On the whole, they recommend translating firstly, idioms with idioms, then idioms with non-idioms and lastly literal translation of idioms.

As Larson claims, translation of idioms' success is determined by how well it adheres to the criteria. He explains these criteria as follows :

- Accurate: conveying the meaning of the source text as closely as possible
- Natural: employing natural elements of the target language in a manner suited to the type of content being translated
- Communicative: presenting all elements of the idea in a form that the intended reader could understand (1984, p.16)

Accuracy, naturalness and communicativeness are all desirable qualities in a translation. Larson mentions that, translations that add to the ST or change specific data for a particular influence are called unduly free (1984, p.17) Nevertheless, it is difficult to reliably translate idiomatically in reality. For the most part, excessively free translations

are judged undesirable and they are regarded as unduly free translations. Unduly free translations are defined by the following characteristics, as Larson specifies:

- ‘‘If they add extraneous information not in the source text,
- If they change the meaning of the source language,
- If they distort the facts of the history and cultural setting of the source language text’’ (1984, p.17).

More often than not, for the sake of entertainment or to elicit a certain reaction from the TL speakers, unduly free translations are formed. Nonetheless, as a standard translation, they are inadequate. Literal translations accurately represents the source text language's grammatical and lexical forms. Idiomatic translations, on the other hand, are focused on conveying the meaning of the ST by using TL's natural grammatical and lexical components. One of the translator's aims is to make a translation that is acceptable in the target culture. In the meantime, the goal remains to be truthful, natural and conversational.

CHAPTER 3 :

THEORETICAL BACKGROUND OF THE THESIS

The objective of this part of the thesis is to present background knowledge in order to assess the idiom translations in Jeff Kinney's *Diary of a Wimpy Kid* series, the idiom classification model proposed by Michael McCarthy and Felicity O'Dell (2002), translation strategies for idioms introduced by Mona Baker (2011) and lastly Lawrence Venuti's (1995) approaches for more target text oriented translation.

3.1.DEFINING IDIOMS

One of the most difficult topics in translation studies is the usage and translation of idiomatic phrases. Idiomatic phrases are found in every language and they are a fundamental component of every language. The formal meanings of individual words in a sentence are secondary in idiomatic phrases, with the focus solely on the meaning of the overall set of words. Idioms, being a form of non-literal language, have a metaphorical sense that makes them difficult to understand as their meaning cannot be derived from the meaning of its individual components. Idiomatic phrases come in a number of different forms. Idioms are complicated since their meanings are frequently metaphorical, yet this does not rule out the possibility of idioms having actual meanings. Idioms have both a literal and metaphorical meaning. As claimed by Jackendoff (1997, p.3), the English language has around 25,000 idiomatic phrases. In practice, not all idiomatic phrases must be expressed in a non-literal manner. Many idiomatic phrases can be used literally or metaphorically. The intended purpose is determined by how the speaker adapts to the situation.

Scholars have varied greatly in their views, definitions and classifications of what makes an idiom and what does not. Therefore, it has been difficult to define the concept in a clear and methodical manner. As a matter of fact, the concept of idiomaticity requires special consideration. Idiomatic phrases come from a variety of sources, including cultural, political and historical contexts. The adoption and meaning of idioms and idiomatic phrases are heavily impacted by the culture and history of the countries

that utilize these lexical items. Pinnavaia explains “idiomatic expressions are, after all, the patrimony of a culture and tradition; they represent centuries of life in a determined socio-linguistic context and geographical setting and are therefore the heart and soul of a linguistic community” (2002, p. 54–55).

In her study, Pinnavaia claims that in recent decades, scholars have focused on phraseology, generating works that have resulted in the classification of English idiomatic phrases. As explained by Pinnavaia, current linguistic study has a "new vision of language consisting of 'multi-word chunks' whose patterns should be clearly expounded" with the goal of "to 'control' greater and greater portions of the language, and of phraseology especially" (2002, p. 53).

Collins Cobuild Dictionary of Idioms defines idiom as “a kind of special phrase. It is a group of words which has a different meaning when used together from the one it would have if meaning of each word were taken individually” (2003, p. iv). Although an idiom is defined simply as a set of words with a metaphorical meaning that has nothing to do with the actual meanings of the words from which it is formed; its formation, structure, meaning, purpose and so on are all debated by numerous academics.

In terms of definitions, there does not appear to be a single consistent definition. Wright defines an idiom as a phrase that has stable characteristics and is correctly identified by native speakers. "You cannot make your own! And it uses language in a non-literal metaphorical way” (2002, p. 7). From the point of view of Gramley and Patzold, an idiom is "a complex lexical item which is longer than a word form but shorter than a sentence, and has a meaning that cannot be derived from knowledge of its component parts" (1992, p. 71). On the other hand, Seidl and McMordie define idiom as "as a number of words which, when taken together, have a different meaning from the individual meaning of each word" (1988, p. 13). Idiom is defined by Fernando simply "indivisible units whose components cannot be varied or vary only within definable limits." (1996, pp. 30-31) Idiom, as stated by Glucksberg is "a construction whose meaning cannot be derived from the meanings of its constituents." (2001, p. 68). Everaert et al. (1995) argue that it is better to call it “complex unit”. Wray (2000) included the phrase “single big word”. Carter (1998) refers to the notion as "fixed

expressions". Moon (1998) came up with the term 'multi-word items'. McCarthy (1998) uses the conventional term idiom, however, Gläser (1984) prefers the term 'phraseological unit'.

Each of these numerous and distinct points of view presented by various scholars represent continual efforts to explain what an idiom or idiomatic phrase is and is not. Theorists dispute on how to classify idioms and, subsequently, have different perspectives on them. Furthermore, several of the proposed labels indicate inconsistencies in categorizing the notion of idiom.

3.2.CLASSIFICATION OF IDIOMS

Linguists and scholars differ in their categorization of idioms. Some of them categorize idioms based on their form, while others categorize them based on their content. Different methods have been considered and numerous models have been proposed in terms of the scope, structure and function of idiom. Various categories of idioms have been discussed, in an attempt to achieve a full definition of idioms. Theoretical classifications can be used to categorize idioms. Researchers attempt to identify idioms using many criteria such as meaning transparency, levels of formality, intended meaning, correct grammar, keyword phrases and so on.

Fernando has divided the idiom into three sub-categories:

- Pure Idiom, "a type of conventionalized, non literal multi-word expressions", which has a nonliteral connotation
- Semi Idiom, having one or more parts used in their actual meaning, while the others are used in their non-literal meaning
- Literal Idiom, which are insignificant since their meaning may be deduced from the arrangement of their components (1996, pp.35-37)

Moon, in other respects, divides idioms into three groups based on their degree of transparency :

- Transparent Metaphors, are structured in such a way that the reader may comprehend the picture based on his/her real-world knowledge.

- Semi-Transparent Metaphors, the reader need some unique set of skills to grasp these sorts of idioms, and if the idiomatic term is unknown, there may be two or perhaps more potential interpretations.
- Opaque Metaphors/Pure Idioms, without information of the expression's etymological roots, it is hard to interpret and comprehend the concept (1998, pp. 222-23).

McCarthy and O'Dell, on the other hand, classifies idioms into seven categories in accordance with the grammatical/syntactic structural system. They define the following sorts of idiomatic categories (2002, p.6) :

- Verb + Object / Complement (and/or adverbial): This idiomatic category is made up of a word or phrase that represents an activity or behaviour, with additional information.
- Prepositional Phrases: A preposition and a noun phrase combine to form this idiomatic category. Prepositions are terms that show how nouns and phrases in a clause are related. Likewise, the main word of a noun phrase is noun.
- Compound: This idiomatic category is made up of compound words. Compound words, as explained by the *Oxford Learner's Pocket Dictionary*, are made up of two or more words that serve as a single adjective (2008, p.86).
- Simile / Simili (as+adjective+as, or Like+noun): Similes are comparisons between two items that always involve the words as or like (McCarthy and O'Dell, 2008, p.22).
- Binomial (word+and+word): A style of idiom categorization where such two words are linked by a conjunction, generally *and*. As McCarthy and O'Dell claims, the placement of the two words is set and permanent (2008, p.24).
- Trinomial (word+word+and+word): Trinomial is a sort of binomial idiom categorization in which three words are combined together instead of two (McCarthy and O'Dell, 2008, p.24).
- Whole Clause or Sentence: This idiomatic categorization is made up of a group of words that includes at least one minor clause and expresses a statement, a question, a directive or an exclaim. The first category differs from this category in that the latter has a more specified object.

Since their theory covers many sorts of idiomatic expression categorization and is straightforward to understand for the study, this study uses Michael McCarthy and Felicity O'Dell's (2002, p.6) theory as a guide for classifying the types of idiomatic phrases in *Diary of a Wimpy Kid* books.

3.3.TRANSLATION OF IDIOMS

Translating is a difficult activity that requires precision, since the quality of a translation is dependent on its translation process. Translation is not just a language-to-language transaction; it also contains cultural elements. When translating, it is necessary to cope with cultural disparities that must be recognized. Some translators do not always pay attention to the factors of correctness, instead they solely focus on the word in the dictionary and overlook the context. Thus, the translation becomes stilted and difficult to comprehend. From the perspective of Peter Newmark, a translator should be familiar with textual criticism, whether actually or figurative, since he or she must judge the quality of a text before deciding how to interpret and then translate it. (1978, p.82) That statement suggests that a translator must be aware and knowledgeable with both actual and implied text. This being the case, assessing the SL text is equally necessary, because the translator is constantly confronted with the SL material in advance of any translation effort. The progress of the translation will be determined by the translator's abilities and competence.

Focusing on the issue of translating idioms, the translator requires a specific approach that can properly transfer the meaning of idiomatic expression from SL to TL. Idioms are thought to be preserved in both form and meaning, making them difficult, if not impossible, to understand from the components that make them up. Idiomatic expressions frequently cause problems with understanding and translation, not to mention the selection of a proper equivalent, which may simply not occur in another language. Idiomatic expressions are a sort of informal language that has a meaning that differs from the dictionary meaning of the words. Thereby, cultural factors will undoubtedly influence the translation of idiomatic expressions, which is a challenging task for translators.

From the point of view of Larson, a very idiomatic translation, does not feel slightly like translation. It reads like it was written in the TT at first (1984, pp. 18-19). For this reason, the translator should attempt to translate idiomatically. This should be the translator's objective. In accordance with this point of view, the translation approach of idiomatic expression must make the TL reader feel at ease while also making the outcome of translation appear not to be the work of translation.

Idiomatic translation, as Newmark claims, reproduces the message of the original but tends to distort variations of meaning by embracing colloquialisms and idioms when they do not appear in the original (1997, p.47). That assertion implies that, idiomatic phrases have unique meanings that cannot be translated word for word and the translator cannot translate an idiomatic phrase based on word order. Understanding idiomatic expressions is one of the most difficult things for translators to grasp, all the same, despite these challenges it is important.

The first challenge for the translator is identifying the idiomatic expression, which is not always easy. Baker stresses that in general, the more difficult a phrase is to grasp and the less sense it makes in a particular context, the more likely it will be recognized as an idiom by a translator. (2011, p.69) Before actually translating idioms, the translator has to be able to spot the idiom in the text. McCarthy and O'Dell expresses that "idioms are groups of words in a fixed order that have a meaning that cannot be guessed by knowing the meaning of the individual words" (2002, p. 6). Due to this, recognizing idiom in a text might be challenging for a translator or even a native speaker. Idiomatic phrases are typically difficult to translate. Since they are made up of words that transmit concepts indirectly, translators must distinguish which phrases contain idioms and which do not. As Pinnavaia specifies, considering idioms have a significant communication impact and assist create specific stylistic effects, certain linguistic competence, such as awareness of lexical items and recognition of linguistic forms, are essential to avoid possible problems or misunderstandings. (2002, p. 58)

On the other hand, one of the challenges in translating for children is the difficulty in comprehending idiomatic language, despite the fact that the intensity of English idiomatic phrases is widely employed in everyday speech as well as in the sources of

information, both official and informal. To completely grasp the texts in which they appear, readers' and translators' understanding of idioms should begin with identifying their textual and syntactic roles, followed by differentiating between formal and informal, cordial and disparaging, general English or particular English idiomatic phrases. As Yuliasri claims (2017), the process of translation should take into account the target language's readers, because the translation will be widely recognized by children as the target language, since it provided them with a comfortable reading experience. In consequence, while translating an idiomatic phrase in a book, translators must provide a comprehensible translation product, particularly for children, who are the text's intended readers.

Baker notes that the translators' greatest challenge is recognizing that they are working with an idiomatic phrase (1992, p. 65). In Baker's point of view, while translating an idiom, the translators should look for an idiom with a comparable interpretation in the TL. In the expectation that they do not, they ought to think about different variables, like the context, style, register and rhetorical effect, to get the most significance of SL into target language. The subject of idiom translation into other languages is fully examined in Mona Barker's book entitled *In Other Words: A Coursebook on Translation* (2011), in which the author highlights certain idiom translation challenges in the following way :

- “An idiom or fixed expression may have no equivalent in the target language”
- “An idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different”
- “An idiomatic expression may be used in the source text in both its literal and idiomatic senses at the same time”
- “The very convention of using idioms in written discourse, the context in which they can be used, and their frequency of use may be different in the source and target languages” (1992, p. 68-70)

As Winarto and Tanjung explains, translators require strategies while translating idioms since it is significant and beneficial for every translator to achieve the correct meaning in TL (2015, p. 28). Idioms come in a variety of forms, as Winarto and Tanjung

underlies (2015, p. 22). Based upon this, it can be stated that since the original language is formed and entrenched by its own cultural circumstances, translating idiomatic phrases is difficult. In due course, the challenges of translating idiomatic expression are unavoidable, causing the translator to reassess either the SL or the target readers. Idioms should ideally be translated into TL idioms as well. Adoption of certain approaches will be determined by the context in which a particular idiom is translated. Many variables influence how idiomatic phrases may be translated, including the presence of idioms containing equivalent meanings in the TL. The use of a certain strategy will be determined by the context in which the specific idiom is translated.

Therefore, Baker suggests that there are four sorts of idiomatic expression translation strategies. They are as follows: translating by using an idiom of similar meaning and form, translating by using an idiom of similar meaning but dissimilar form, translating by paraphrasing and translating by omitting the idiom. (2011, pp.75-85)

- **Translating by Using an Idiom of Similar Meaning and Form:** This is the first strategy, which entails using idioms in the target language that generally translate to the same meaning as idioms in the source language and consist of equivalent lexical components. Equivalent lexical elements transmit the same meaning. For Baker, this type of match occurs only on rare occasions (2011, p. 72).
- **Translating by Using an Idiom of Similar Meaning but Dissimilar Form:** In translating idioms from one language into another, translators may identify idiom equivalents with comparable meaning and form, similar to the first strategy described above. However, if the translators are unable to identify a match in terms of form and content in the TL idiom, they may employ this second strategy. The TL idiom has a similar meaning in this strategy, but it uses different lexical elements. At instances, translating idiomatic phrases in a literary text demands the use of idiomatic expression form, just as it does in the SL. Nevertheless, a translator has the option of translating an idiomatic phrase using alternative terms that make up the idiomatic expression itself as provided as the meaning remains the same. It is common to find an idiom or fixed idiom phrase in TLs that has the same meaning as the source idiom or expression, but

is made up of different lexical items. The meaning is similar, yet it is transmitted through distinct lexical components.

- **Translating by Paraphrasing:** When the first and second strategies fail to translate an idiom, the translator may use this third strategy. Baker explains that this strategy is employed if translators cannot identify a match in the TL or when it is improper to utilize idiomatic language in the TT (1992, p. 74). If there is no counterpart in the TL to transmit the meaning, structure and stylistic effects of idiomatic expressions from the SL, the translator may apply paraphrasing to convey the message to the readers using paraphrases of the idiomatic phrases. As Winarto & Tanjung states, this strategy is the most effective and widely used strategy for conveying a message in varied stylistic preferences of the source and target languages (2015, p. 29). As Baker claims, “this is by far the most common way of translating idioms when a match cannot be found in the target language” (2011, page 80). The translator uses paraphrase translation so that readers may grasp the contents of the text and the meaning is not too dissimilar to the source language. When translating a text from one language to another, it should be kept in mind that the meaning of the SL should not be carried too far into the TL since each TL has a distinct culture than the source language.
- **Translating by Omission:** The omission strategy is used when the translator cannot identify the correct terms in common in the TL. To cope with this type of idiom, the translator decides to leave it out of the TT. This is commonly performed by translators when they realize that the translated phrase is not necessary to the overall meaning. A further point to consider is that the translated phrase in the SL might be implicitly understood in the TL. Baker claims that “this may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons” (2011, p. 77). In rare cases, an idiom may be completely excluded from the target text. Referring to Baker, this strategy is used at the sentence/paragraph level owing to a lack of equivalents or for aesthetic reasons (2011, p. 77). Idiomatic phrases are defined differently in various languages. Where the meaning cannot be simply reproduced for stylistic and aesthetic reasons and if there is difficulty in

paraphrasing its meaning, idiomatic phrases can be translated by eliminating the idiomatic phrases in the TL.

The study uses Mona Baker's translation theory of idioms as a reference to analyze the translation strategy of idiomatic expression of the translation of *Diary of a Wimpy Kid* books, since this strategy is more detailed and allows the study to provide proper description toward the translation strategy of idiomatic expression.

3.4 VENUTI'S APPROACHES TO DOMESTICATION AND FOREIGNIZATION

Politics, culture, history, and ideologies have all had an influence on translation as an interdisciplinary human communication, and the choice of translation approaches has a significant impact on cross-cultural interaction. Translation into Arabic, as an example, was an important instrument in the arsenal of the imperialist powers in Egypt in during the French occupation (1798-1801) to be able to solidify their control upon the country (Jacquemond, 2009, p.2). Therefore, French was the dominant culture at the period, as comparing to Arabic. Scholars were aware of this, however they continued to degrade minority cultures and enforce cultural dominance under the disguise of achieving natural and social sciences accuracy. Thus, literal translation, the same as Venuti's foreignizing translation approach, was used as a tool by dominant main cultures against minorities, as Jacquemond states (1992, p.149).

However, while minority literary writings are being adapted to dominant cultures, Lawrence Venuti (1995) insists on utilizing foreignizing. Venuti argues passionately for examining translation approach selection from an ideological point of view. When minority works of literature are overly foreignized, the target readers might just have uncertainties and dislikes and hence resulting in reading difficulties. Many scholars regard this approach, known as foreignization, as a translation strategy that is notably inappropriate for minority languages threatened by dominant languages. Excessive domestication of British and American norms for minority cultures, on the other hand, might discourage target readers willing, to understand and learn more about the source culture.

Venuti shifts his focus in the process of translation, from literalist preservation of SL structures, to the rejection or incorporation of marginal and minority elements inside the TL. His underlying point is that, in this context, favoring naturalness will restrict linguistic and cultural decisions in the process of translation to the dominant discourse within target culture, whereas decisions related to minority groups will be ignored. He further argues that, at least among Anglo-American culture, domestication and proficiency are becoming the standard form of translation (1995, pp. 3-4).

In whatever cultural/linguistic context, Venuti highlights authority and control dynamics. Nonetheless, in the act of translation, these dynamics take on a new degree of importance in maintaining the translated text's foreignness and cultural alienation, because foreignisation, in this context, refers to a decision made inside the boundaries of the TL. Domestication and foreignisation, he claims, are ethical approaches to translation (1995, p. 19). Venuti views translation as an essentially violent process with regard to the source culture. The translator, he argues, must always remove, rearrange, and modify the SL material (1995, p. 14). It is easy to state that, by his statement, in the process of translation, the translator must have an ethical responsibility to convey the ST's and source culture's subjectivity.

There has long been a heated discussion in the field of translation about the best translation approaches for transmitting cultural elements, in this sense foreignization and domestication have been a source of conflict, since their introduction. The approach of foreignization and domestication in the translation studies was initially introduced by an American scholar Lawrence Venuti in his 1995 book entitled *The Translator's Invisibility*, and this approach was directly derived from an academic thesis put out by a German scholar Friedrich Schleiermacher in 1813. As Jianwen Feng mentions, foreignization is a source-culture-oriented translation that aims to transfer the SL and culture into the TL while maintaining a certain exotic flavor (1993). Shuttleworth and Cowie explain foreignization as an approach introduced by Venuti to explain the sort of translation in which a TT deviates from target standards while retaining some of the original's uniqueness (1997). Venuti (1995) explicitly states that the goal of foreignization is to produce a type of translation theory and practice to oppose the trend of TL domination, in order to emphasize the diversity between the source-text and the

rendition in both of language and culture. Domestication, on the other hand, refers to translation that is directed to the target culture and where uncommon terms from the target culture are transformed and turned into some common ones in order to make the translated material easily understandable by the target readers. As highlights by Schuttleworth and Cowie (1997), it is an approach used by Venuti to characterize a translation approach in which a clear, fluid style is employed to limit the foreignness of the translated material for TL readers.

In line with Jianping Zhu's (2002) comparison, domestication gives readers a sense of the correlations between diverse societies while also making translated works fluent, clear and cohesive in order to conform to the reading and communicating habits of TL readers. Although foreignization attempts to maintain an exotic setting for TL readers, it also makes them aware of the differences between cultural backgrounds. Domestication may bring the source-text closer to readers and compensate for the difficulty produced by too many challenging unfamiliar cultural variables in the source-text. Since foreignization is challenging in effectively presenting the essence of literary works, domestication can better catch on the principles of original works.

In reference to above-mentioned statement, it can be claimed that foreignization may be considered beneficial to communication and the blending of two vastly different cultures. Foreignization, at the same time, is not always appropriate since it might lead to misunderstandings or problems to comprehension. Many individuals notice only the contradictions and oppositions among both foreignization and domestication, emphasizing their incompatibility. They ignore the coherence of opposition and the two's complementarity. As Zhu states, the two approaches should be used in ways that are compatible to support and complement one another (2002). Based on this, it can be determined that just by closely examining and combining foreignization and domestication, translators can provide readers with excellent translations while also fulfilling the task of intercultural dialogue.

When a translator adopts the literal translation approach or the free translation approach, he or she concentrates primarily on the lexical features of the source text and does everything possible to retain the intended meaning in the target text. Translation is a

much more complex task that is influenced by cultural, artistic and economic variables. Therefore, foreignization and domestication are two translation approaches that are more complex and thorough than literal and free translation approaches and are particularly associated with cultural variables in translation. Hence, as Zhang (2001) specifies, literary translation is as important as literary works. It is not just a transition from one language to another; it is also the adoption of one cultural context into another.

Taking into account all the above-mentioned views by different scholars, it can be said that translators must always choose between foreignization and domestication approaches when translating literature. When cultural communication among different people and nations is still in its initial stages, if people are not very closely associated with foreign cultures and language and are also very unaware with a large number of foreign notions and expressions, reader demands can have a significant impact on translators' translation processes. Hence, if translators use the foreignization approach too frequently while translating a work of literature, TL readers may find the translated version bizarre and might also have a misconception of the SL culture. It is not complicated to see that foreignization is an unavoidable approach in translation of literature at the moment, because being alike the original works, keeping local context and traditions of foreign countries and satisfying readers' expectations are all very important in the development of global cultural interaction.

It should be noted that in the works of children's literature which is the subject of this study, the aim of the domestication and foreignization translation approaches put forward by Venuti (1995) and used by the translator, in the context of these works, is never ideological. The translator does not apply these approaches as a revolt against Anglo-Saxon culture or with a postcolonial mentality. Adopting an approach that complies with the before-mentioned requirements of translation of children's literature and by considering the target readers, the translator uses these two approaches in accordance with his own goal and without any other purpose.

CHAPTER 4:

JEFF KINNEY'S *DIARY OF A WIMPY KID* SERIES

4.1. THE RISE OF DIARIES AND JOURNALS

A new trend in middle grade literature is diary books with text and illustrations in them. This concept is frequently disregarded as the latest trend to captivate unwilling readers; yet, the truth of what these books have to offer for children is far more complicated. The most recent phase of diary books may indeed be traced back to Jeff Kinney's *Diary of a Wimpy Kid*, which follows the life of Greg Heffley's during his first year of middle school. Greg's almost always entertaining written point of views on the everyday experiences of middle school, as well as his simple line drawings, are used to tell the story, which is told in first-person diary entries. The first book's front cover describes *Diary of a Wimpy Kid* as "a novel in cartoons," which is an excellent description considering the series' beginning.

In college, Jeff Kinney started drawing a Greg-like figure. Kinney intended to make professional cartoons after graduation but found it difficult to having to draw in a professional way, so he opted to follow a different path if he wanted to get published. He began by writing Greg's middle school experiences as a retrospective look back for grownups. However, when he approached publishers, they regarded it as a book for children. The *Diary of a Wimpy Kid* series has gained tremendous popularity since the first hardcopy book was released in 2007. This 16-book series, the last of which was released in October 2021, had sold over 200 million copies worldwide in 56 languages at the time of this study. It is now the world's sixth best-selling book series (Kantor, 2020).

“Jeff Kinney was born in 1971 in Maryland and attended the University of Maryland in the early 1990s. It was there that Jeff ran a comic strip called “Igdoof” in the campus newspaper. He knew he wanted to be a cartoonist. However, Jeff was not successful getting his comic strip syndicated after college, and in 1998 he started writing down ideas for *Diary of a Wimpy Kid*, which he hoped to turn into a book. Jeff worked on the

book for six years before publishing it online on funbrain.com in daily installments. Since initial publication in 2007, the series has gone on to win many regional and national awards around the globe including two Children's Choice Book Awards and six Nickelodeon Kids' Choice Awards for Favorite Book. Jeff Kinney was also named one of Time magazine's most influential people in the world. He spent his childhood in the Washington, D.C., area and moved to New England in 1995. Jeff lives with his wife and two sons in Massachusetts, where they own a bookstore, *An Unlikely Story*' (Get To Know Jeff, n.d.)

Greg is followed throughout the series as he deals with various middle-school challenges. In the first book, *Diary of a Wimpy Kid* (2007), he tries to become the school's newspaper's cartoonist, he outmaneuvers his older brother in *Rodrick Rules* (2008), he tries to redefine manhood in *The Last Straw* (2009) and he survives a summer break in *Dog Days* (2009). A total of five *Wimpy Kid* films have been released. Four cinema films and an animated film are currently available in the series. Jeff Kinney's books has spawned dozens of new spin-offs that follow in his footsteps. The written text's vocabulary and the illustrations' practice are both designed to appear as if they were made by actual middle school students. With catch phrases, all capital letters and dramatic highs and lows, the writing could become extremely authentic at times. The pictures in the books combine simple sketches to create a protagonist that child reader can identify with. Greg's diary entries are filled with short entries that are nearly entirely devoid of self awareness. Greg's posts are more of a moment-by-moment memories of his actions than they are of him looking back on what he has done. Greg's daily diary writings are usually 3-7 pages long. In most cases, Greg's illustrations are just a part of the narrative. Despite the fact that the words and illustrations interact in a variety of ways, they all work towards achieving the story.

His novels, as Jeff Kinney states, have primarily appealed to boys and 3rd-4th graders who are usually more interested in *Diary of a Wimpy Kid* series. (Renaud, 2013). He also confirms in one of his interviews that he hopes to make his novels everlasting: "I made a rule that all things that happened in the book could have happened 20 years ago or could happen 20 years from now...so I try to make them very general" (as cited in

Renaud, 2013). In line with his remark, when Greg uses a particular program, device or the technology in the books, it is always described in a very blurry manner.

For now, Jeff Kinney's *Diary of a Wimpy Kid* series is at the very front of the popularity trends in children's middle grade literature. The books' subject and also how the middle school journey is represented throughout the series are both fascinating, however, it is the format and writing style that deserves special notice. Furthermore, it appears that the structure of the books as diaries with text and illustrations, rather than the content of the books as diary entries, has generated a stream of representations. To understand and see the difference, it is helpful to compare older and current books written in this style and format. Unlike prior diary books, which were exclusively text-based, almost all of the most current versions of this style are packed with images that appear to have been illustrated by a middle-school child. Several of them resemble *Diary of a Wimpy Kid's* hardcovers, diary-alike pages, via first-person narration and middle-school style illustrations.

The Wimpy Kid Do-It-Yourself Book was first published in 2008 and later, re-released with new adjustments in 2011. These do-it-yourself books, along with the online websites established by the author and publishers to explore extensively into the worlds of the books, were published to support the series. The books allow readers to participate in text-based dialogues, improving their understanding of the text and participation while also allowing them to become co-authors. These interactive books totally transform the types of interaction that the books anticipate from readers, in fulfillment of die-hard readers of the series.

4.2. AN EMERGING GENRE : COMIC BOOKS AND GRAPHIC NOVELS

Jeff Kinney's *Diary of a Wimpy Kid* series appears to have laid the ground work for a better appreciation of new kinds of books that fall somewhere among both graphic novels and picture comic books. The genre is one of many middle-grade illustrated books that are becoming increasingly popular. *Diary of a Wimpy Kid* (2007), and other similar works, as Taber and Woloshyn highlights, “are not as reliant on images as graphic novels, but do rely on images more than illustrated books” (2011, p. 229).

Greg's adventures are delivered via an unique mix of words and pictures and removing them would greatly affect the content of the books.

Some bookshops and libraries keep them in the same department as comic books and graphic novels, whereas others keep them in the middle grade division with more typical, text-based books. With its statement that the book is a "novel in cartoons", particularly not a graphic novel, indeed the cover of the first book of *Diary of a Wimpy Kid* (2007) indicates to this confusion in categorizing. The graphic illustrations that complement the texts are nothing like that found in comic books and/or graphic novels. In the domain of publishing, these diary-like books that combine writing and illustrations are starting to gain momentum.

Combining illustrations with text in writing offers for such a distinct form of interaction for both the author and the reader. The series' books are great representations of complex interaction. They are not just works of children's literature to get reluctant readers through one transition stage to the next one. The overwhelming amount of children who have read these books, as well as the fact that they appear frequently on best-seller lists shows that they are not just works of children's literature for reluctant readers and these books are interesting to investigate further. Adults appear to have walked away from these books, dismissing them as inappropriate, whereas children have gravitated towards the content and illustrations. When adults read these novels, they seem to imagine a perfect child who is significantly different from the children that feature in the story. Thus, these cartoon books are generally commonly referred to as reluctant reader literature. Reading diary entries with appropriate illustrations narrated in first-person, is significantly more complicated than the expression reluctant reader portrays. These books are more than dumb enjoyment; they are also encouraging.

As graphic novels have become more prevalent in children's literature discussions, one of the most common questions has been where to draw the line between graphic novels and picture books. There is no clear distinction between the two types of texts and a growing number of hybrid texts do not really fall perfectly into any of them. *Diary of a Wimpy Kid* series by Jeff Kinney is a hybrid in between picture book and a graphic

novel. Letcher claims that, the illustrations in the *Diary of a Wimpy Kid* series are "simpler yet no less effective" (2008, p. 93), and "borrow heavily from graphic novels," from the perspective of Foster (2011, p.70).

4.3. WHY ARE THEY SO POPULAR?

The *Diary of a Wimpy Kid* books by Jeff Kinney are hugely popular amongst children, despite parental disapproval. These books, nevertheless, offer much more than just being interesting and intriguing. The books of this series might not be the fun literature that parents want to see their children reading. On the other hand, the millions of copies sold indicate that, there is something about these books that resonates with children in a way that grownups may not.

Jack Zipes claims that adults sometimes try and motivate their children to read specific types of books that portray an idealized version of childhood, while children prefer to read more ordinary stuff (2002, p. 40). Adults consistently raise the same issues while criticizing the series. Almost all of the criticisms arise from the fact that these books are aimed toward children aged 8 to 14 and critics are concerned of younger children reading about experiences of middle school. Others point out that these characters exemplify the worst kind of middle school students, especially in the context of language usage. Several others consider them as cheap works of literature that their child will likely outgrow and move on to more mature literature.

Jeff Kinney has indicated in several interviews that his works are primarily aimed at middle-school demographic. The books plainly fulfill this goal, and they do it admirably. However, they are also significant because while the illustrations in the books are usually assumed to make the story simpler to read, they simply encourage for a unique reading experience. The diary format of the *Diary of a Wimpy Kid* series invites the reader to interact with the texts in an unique way than other more typically designed books.

Keeping a diary is mostly universally regarded as a positive activity among adults. The habit of writing things down in a diary is associated with Greg's wimpiness as the series

progresses, even though Kinney never explicitly justifies the word "wimp," it stays insulting throughout the series.

The diary format could be one of the factors that has drawn child readers to the series. The stick figures in *Diary of a Wimpy Kid* series give it a more basic, cartoonish identity. The books contain black-and-white illustrations. Simple line illustrations are used in the books are less likely to personify a specific masculine body type, since Greg's physical appearance is not important to him, at least, at the very beginning of his middle school years. Greg is always on the lookout for approval, whether it is via getting the attention of the other gender, winning school tournaments or simply making close friends. Greg is never very well-liked. He is always awkward and he seems to crave attention without giving a care about what others perceive of him.

One of the other major reasons why this book series are so popular with children is that they fully and accurately define the middle school life by making use of the author's own experiences. Kinney claims that the instances he covers are about his own life (Renaud, 2013). In many respects, this makes Greg and the other characters feel more real. He is a regular middle school student and it appears that his middle-school ordinariness is indeed one of the reasons for the series' popularity. Readers may get into the protagonists' thoughts and realize their reasons while visually seeing how the protagonists portray themselves in their illustrations, establishing a stronger emotional connection.

Since it is arguably one of the most widely read series, the significance of these books for middle school readers demand special consideration. The series consistently rank at the top of children's book bestseller rankings every year. Simply in other words, the popularity of the series cannot be overstated. Despite adult concerns about whether the *Diary of a Wimpy Kid* series is favorable of topic and style, the books are now becoming new trends in children's literature. Adults who read the books will be greatly impressed by how entertaining and humorous they are. These books mark a breakthrough moment in the history of children's literature in general and in the history of diary-like books in particular.

4.4.SHORT SUMMARIES OF THE BOOKS IN THE SERIES

4.4.1. Book 1: Diary of a Wimpy Kid (2007)

This is a story told through journal entries. Greg starts his diary by introducing the other classmates and discussing popularity in middle school. Greg makes the decision that it is time to start working on his popularity and reputation.

Greg introduces Rodrick, his older brother, who is a drummer in a hard rock band and teases Greg constantly. Greg gets caught one day while listening to Rodrick's CDs with parental warning sticker on it, with headphones, and he is punished, including a video-game suspension. Manny, Greg's privileged younger brother, gets anything he wants and also never gets into trouble. Greg's father, Frank, disapproves of his son's habit of playing video games the whole day rather than going outside and participating in sports. Greg is excellent at playing video games, despite his father's constant encouragement to spend more time outside. Rowley is Greg's best friend. He is unsure if his friend Rowley Jefferson, who he deems childish, will be able to blend in at middle school.

Greg has been involved in a number of misadventures during his first year of middle school. First, Greg competes for class treasurer at school, however the vice principal throws his offensive flyers and posters in the trash. He gets his best friend, Rowley in trouble, in October, for building a haunted house in Rowley's basement. Greg and Rowley go trick-or-treating on Halloween, but they are harassed by a group of teenagers who attack them both, with a water-filled fire extinguisher. The teenagers follow Greg and Rowley after they attempt to call the cops. They hide at Greg's grandma's house.

Greg's gym teacher introduces a wrestling class in November. The students are partnered by weight, so Greg will have to wrestle fellow lightweight boy named Fregley. Greg aims to boost his position in weight class, therefore he asks his parents to help him to buy a bench press. They, on the other hand, urge him to wait until Christmas to buy one. As a result, Greg leaves the team after losing a wrestling match to Fregley.

Greg's mother forces him to audition for the school production of *The Wizard of Oz* and he is casted as a tree. The play turns out to be a disappointment. Greg struggles to sing in the school play since his brother will be filming it. Greg's fear of singing causes confusion among the other singers, who also struggle to sing and Patty Farrel, who plays Dorothy, becomes upset and taunts Greg. Eventually Greg tosses an apple at Patty and everyone fights.

Greg wants the computer game *Twisted Wizard* for Christmas however he is given a bench press, although he has lost interest in it. During the Christmas holiday in January, Greg and Rowley decide to play a game in which Rowley needs to be able ride a bike down a hill while Greg throws a football at him in an attempt to knock Rowley off. One of Greg's balls lands under the front tire, leading Rowley to tumble and break his forearm while playing. Rowley receives a lot of compassion and attention at school when he returns with a cast in his arm. Greg feels envious because of the girls who started feeding him, holding his books and so on. Meanwhile, Greg participates in Independent Study and his class is tasked with building a robot, however, the course is canceled after the students come up with a list of all the bad words which the robot should not pronounce.

In February when the school's newspaper needs a new cartoonist, Greg and Rowley draw cartoons that make the claim "Zoo-Wee Mama!" at the end of each sentence. Greg designs his own persona, delivers numerous samples and is hired as an illustrator for his school's newspaper, but only after hiding some of the submissions he believes are nicer than his. Greg lost his interest in becoming the cartoonist after Mr. Ira, the teacher in charge of the school's newspapers, edited Greg's drawings, making it appear as if it was a comic that promoted mathematics, as if Greg was attempting to gain respect with his teachers.

Greg and Rowley register for Safety Patrol in March, and after their half-day lessons are through, they escort the kindergarteners home. Greg decides to scare the kids one day while walking them home by following them with a wood full of worms. A bystander phones the school to report his misbehavior to the principal. Greg confesses to Rowley

that he was the one who bullied them, however he lies to the school principal. Since Greg was wearing Rowley's safety patrol coat when he followed the kindergarteners and the bystander noticed Rowley's name badge on the coat, the school administrator fires Rowley from the safety patrol. However, Greg is eventually removed from the Safety Patrol after confessing and Rowley is promoted. Greg and Rowley part ways as best buddies when Greg lets Rowley take responsibility for bullying several kindergarteners.

Collin Lee becomes Rowley's new best friend in April. When Rowley spends an overnight with Collin, Greg decides to befriend Fregley in order to make Rowley envious, despite the fact that he makes him nervous. Greg spends the night at Fregley's house, but things go wrong. Greg determines that he wants to be famous as Class Clown during this timeframe.

Rowley ends up taking over the school newspaper cartoonist position after Greg became completely uninterested and Greg forced to face him. Rowley and Greg nearly fight on the schoolyard when Greg accuses him about copying his idea. A crowd of students encircles the boys as they argue on the basketball court, anticipating a fist fight. When a truck full of teens pulls up to the court the crowd disappears. When the Halloween teens arrive, they make Greg and Rowley eat a slice of cheese that has fallen to the ground. Greg says he cannot, since he is lactose-intolerant and could die if he eats it, therefore they force Rowley to eat the cheese on the basketball court. When Rowley finishes the cheese, the teenagers escape. The other students realize that the cheese is gone following morning. Greg is aware that he is unable to inform them that Rowley has been forced to eat it. Nevertheless, Greg accepts responsibility and claims that he threw it away because he was tired of seeing it around. The other students suspect Greg of being contaminated despite the fact that he protects Rowley's reputation.

Greg and Rowley settle their differences in June and decide to spend their summer break playing video games. They begin to hang out with each other once again. Greg dumps his yearbook in the garbage on the last day of school, after seeing that Rowley is chosen as Class Clown.

4.4.2. Book 2: Diary of a Wimpy Kid: Rodrick Rules (2008)

Greg's mother gives him a second diary for his seventh-grade year. Greg has a big, humiliating secret from the summer which he is afraid will be revealed. Sadly for Greg, his older brother Rodrick is aware of this serious, humiliating secret. To keep his secret secure, Greg needs to stay on Rodrick's good side. Rodrick, on the other hand, does not make Greg's life simple. Greg has a terrible relationship with his older brother, Rodrick, who is a bully. Greg's mother attempted to encourage Greg and Rodrick to connect as brothers throughout the summer, but Rodrick was too keen on pushing and hitting Greg.

Rowley, Greg's best friend, gets back from South America and is excited to fill Greg in regarding his trip. Greg does not appear to hear what Rowley is talking about and interferes with his friend to discuss his own life. Greg's father Frank spends the summer working on a Civil War model in the cleaning equipment room, making the entire room off limits for children. Greg notes in his diary that this sums up his summer.

When the school year begins, all of Greg's classmates try to escape from him, which baffles him until he understands why. He still has the Cheese Touch from last year. Greg gets assigned a pen pal for his French class at school, nevertheless he chooses to write in English rather than French.

In October, Greg sees the return of an old friend, Chirag Gupta, and is delighted to see him, but he plans to play a cruel joke on him. Greg manages to take the support of the entire class, but Chirag is unhappy. He complains to the principal, but the principal mishears his name, causing the prank to continue.

Greg informs his mother that Rowley's birthday is approaching and she needs to pay for a present. Greg begins to grumble about his lack of money, so his mother Susan invents the 'Mom Bucks' system as a means of obtaining money. Rowley's birthday celebrations begin and he is given a diary as a present, much to Greg's anger. Chirag informs his father and Chirag's father informs Susan when Chirag attends Rowley's birthday celebration, about the joke that has been going on at school. Greg is forced to make an apology. Chirag and Greg put their differences aside and rekindle their friendship.

Susan, on the other hand, is furious with Greg since he lies to her and she forces him to be honest and straightforward, but only after he has proven himself.

Greg's parents want to disappear for some alone time and they leave Manny with Greg's grandparents the following weekend. Rodrick makes a phone call to his friends and starts telling them that he will be throwing a party. Greg chooses to hold his tongue sealed so that he can truly enjoy the gathering, as he has never been to a high school party before. Rodrick hides Greg in the basement the night of the party. The next day, the two brothers replace the bathroom door with a closet door after noticing that the previous door has been damaged with improper drawings. Their father, Frank, senses a problem with the bathroom door but can not seem to figure out what it is.

Greg's family is informed by the school that the music training program has been canceled. Susan takes care of this by arranging for Rodrick to teach Rowley and Greg drum training in payment for Mom Bucks. Things are not looking good and Rodrick takes advantage of the situation to make Greg and Rowley look like talentless. Greg discovers the fake money Susan uses for her Mom Bucks in Rowley's home and asks Rowley if he can have it. He then gets all the money home and places it in his bed. Greg is in a panic the next day to finish a History essay and Rodrick attempts to sell him an old paper since he got the same homework before. He claims to be worried, so he unwillingly pays over the money, but the paper is utterly off subject and he receives an F. Later, Rodrick starts spending the Mom Bucks he earned from Greg, but Susan is suspicious about the source of this money. She eventually ends the program.

Rowley and Rodrick are thrilled when the school announces a major Winter Talent Show. Rowley and Greg consider this as a means of gaining popularity and they should definitely do something for the talent show. Rowley spends the night at Greg's home and Greg unintentionally injures Rowley. Manny sees this and informs his mother about all this, and because of this, Greg gets into trouble with his mother.

Rodrick's science teacher calls Susan and Frank to inform them that Rodrick's project failed to fit the criteria and that he will have to re-do. Frank reminds him that he will be

unable to attend the talent show due to his responsibilities. Rodrick refuses, stating that if he and his band win, they will submit their performance to a record company. Susan volunteers to record Rodrick performing on stage at the talent event. Susan, on the other hand, shouts and moves the entire time, hence their video is worthless. Rodrick is furious with his mother for making things difficult and then he accuses Greg for it and the two brothers shout and scream at each other. He feels it is time to share Greg's summer secret with the rest of the world. Rodrick spills the beans on the huge secret: Greg had sneaked into the ladies bathroom by accident while visiting his grandparents in their apartment building over the summer. He tried to run away swiftly but became stuck in a stall while waiting for the women who'd already entered, to escape. After this, Greg attempts to convince his mother to allow him to switch to a different school. Susan insists that his friends will understand that he simply made a mistake.

Students surround Greg the next day, but instead of mocking him, they praise him. Greg notices that the story has become jumbled and that the details have become completely tangled. The scenario has been updated to Greg breaking into the girl's locker room at another high school, rather than ladies bathroom in elderly residences. To Greg's shock, every boy at school regards him as a hero.

Meanwhile, Greg's family learns that unless Rodrick completes an actual science project, he would fail the school year. Greg promises to lend a hand to Rodrick and indeed the two brothers work together as a team to finish the task. Greg does not want his brother to struggle with his science project since he did not really work on it, so he completes his project for him. Rodrick expresses his gratitude to Greg for being his brother at the end of the book.

4.4.3. Book 3: Diary of a Wimpy Kid: The Last Straw

Greg Heffley goes through a semester of middle school in this third book in the series, writing his thoughts in his diary. Rodrick, his older brother, is still very much a bully. Manny, his younger brother, continues to remain spoilt and Greg continues to mistreat Rowley, his closest friend. The story centers around Greg's family and how his father wants him to "man up and lose his wimpiness" whereas his mother wants him to read

and write more. Greg's relationship with his father takes up a significant portion of the book.

The diary starts off with a January entry. Greg believes that because it is New Year's, everyone should be making resolution lists. He decides to help everyone else to make their own resolutions since he cannot think of something he wants to resolve for himself. He observes the fact that his brother Rodrick, who needs the most self-improvement, has made no resolutions anyway. There is a new character named Holly Hills. Greg follows her, attempting to talk to her, invite her to skate and call her, all to no success.

Greg does not think he got any decent Christmas gifts this year, mainly books and clothes. His mother determines that he can finally begin to do his own laundry after he receives a basketball hoop laundry basket. On the other hand, Greg's snack foods treats had been missing from his lunch bag for several days. When he makes a complaint to his mother, she informs him that she is only supposed to pack a certain quantity of snacks in his lunchbox. When they are gone, they are gone till the next time they go grocery shopping. Greg finds out his mother has finally gone to the supermarket and refilled the snacks in the laundry room when he arrives home later that day. Greg is well aware that the thief will come down to grab the snacks at any moment. Greg hides in the basket with some laundry and waits. While waiting, he falls asleep, but is woken up by the sound of rustling paper noises. When he comes up from the basket, he is surprised to discover that indeed the thief is his own father.

In the meantime, grade cards are delivered. Greg is not quick enough to outrun his mother to the mailbox. She examines Greg's report card with dismay, seeing that he is failing almost every class. Greg's father has started to realize that his children do not make the cut and he has decided to do something about it. He enrolls Greg in soccer, but Greg disappoints his father by failing to make the team. His father enrolls him in military school that will begin in the summer with training camps. Greg joins the Boy Scouts to persuade his father not to send him to military school. Also, Boy Scouts is

easier than soccer since Greg and Rowley can join a simple troop. Almost everything the boys do earns them a badge. Greg is excited since his father is finally proud of him.

Greg invites his father to join him on a father-son weekend getaway to camp in the woods, so that he can show him what he has learned in Boy Scouts. Greg's father accepts, but Greg's mother insists on taking Rodrick as well. Because of the weather, the camping adventure is canceled. For the weekend, all three of them stay in a hotel.

Greg is an occupied boy, between attending the Boy Scouts and going camping to please his father and devising strategies to capture Holly's interest. When June arrives, Greg listens as everyone brags about how amazing their summer will be. Greg is well aware that his life is about to be turned upside down, when military training starts in the summer. To make matters worse, he has to use one of his last few days of school before summer break, to attend a party hosted by their next-door neighbors. While Greg's family go to a neighbor's party, his father says he will do Greg a favor if Greg can get him out of having to behave like a fool in front of the neighbor's baby in order to make the baby laugh, which is requested of each and every attendee and is the purpose of the party.

At the party, Greg notices Manny opening the presents for the neighbor's baby as he prepares to take over the situation. Greg attempts to grab one of the gifts from his younger brother, but somehow it starts to fall over the balcony and then into a tree. Greg tries to get to it, climb to a branch and then finds himself upside down, his pants down to his ankles. Greg accomplished all of this just before his father was going to attempt to make his neighbor's baby laugh and his father believes Greg did it to save him from having to do something ridiculous. Greg's father helps him in getting down and expresses gratitude all the way home. He assures him the next day that Greg does not need to attend military school after all.

4.4.4 Book 4: Diary of a Wimpy Kid: Dog Days

It is summertime and Greg is not having much fun with his vacation since he clearly hates stepping outside to play sports or go to the community pool. Greg is excited to do anything he wants, with a focus on staying indoors, sitting at home, shutting the

curtains, eating some chips and playing video games. Sadly, that is not his mother's favorite activity during the summer. She wishes to make memories with her family and spend the summer together. His father is also frustrated by the fact that Greg sleeps all day. Greg invites his closest friend Rowley over for a sleepover one night. Greg and Rowley now have to wait for Greg's mother and father to fall asleep before watching a scary movie. Rowley and Greg are so terrified when the movie ends that they go into the bathroom and sleep with the lights on.

Greg and Rowley start their summer, chilling around at Rowley's family's private club. Greg relaxes in the private club swimming pool. The community pool, on the other hand, appears to be a significant disappointment. They order smoothies at the private club and charge them to Mr. Jefferson's, Rowley's father's, account, ignorant of the fact that they are collecting a growing bill. Rowley's father eventually arrives at the house with a bill from the private club for the drinks Rowley and Greg had added to his account. The boys must figure out a plan to pay back the money. They agree to establish a lawn care business. However, they struggle to follow to their selling strategy, which causes them to argue and Rowley goes off with job, letting Greg to complete.

Mrs. Heffley launches a book club for the neighborhood boys and she has recruited six boys to join, but she demands that they read classics. Boys begin to drop out after the third week, until there are only Greg and Rowley remaining, however, Rowley also drops out of the book club shortly after. The number of participants decreases until Greg is the only one left.

Greg's mother takes Greg to the Bombshells Hair Salon, where Greg's hairdresser, Annette, a friend of Mrs. Jefferson's, reveals that Greg and Rowley have had a major falling out and Rowley is upset. Greg claims to have witnessed Rowley and his father playing tennis as well as other activities together. Greg wishes to get even with Rowley since he has not seen him in a long time as Rowley has been hanging out with his father most of the time.

The next day is Greg's birthday and his mother gathers all of Greg's birthday money to repay Mr. Jefferson. Greg receives a Ladybug cell phone as a present from his parents. It is not what he imagined, since he considers the Ladybug phone to be a fake phone because he can only contact home and 911 with it. Mrs. Heffley drives all three of her sons to the local pet shop where Greg and his older brother Rodrick each get a pet fish.

Greg's mother has planned a trip to a water park for the entire family. As soon as they arrive, it starts to rain and they must leave. On the drive home, Greg's mother gets a headache and sleeps in the back of the car. Greg's mother gets out of the car to use the restroom at a gas stop and the rest of the family forget about her until they return home. They drive back to the gas station where they had previously stopped for gas, where Greg's mother is waiting for them. When they arrive, Greg discovers that his mother has mistakenly placed his fish in the same tank as his older brother's hostile fish. There is no sign of Greg's angelfish.

The Heffleys pay a visit to Greg's grandfather on Father's Day. Greg is devastated by the death of his fish. Greg realizes that his father feels sorry for him about the fish, however, he does not really comprehend since he has never lost a pet. His Grandpa suddenly admits to lying about his dad's childhood dog being sent to a butterfly farm. Mr. Heffley, outraged by his own father, decides to give the family a dog. Even if Greg is not happy with him, the dog remains loyal to him. He is barking throughout Greg's TV shows and sleeping in the the middle of his bed, so Greg is becoming upset with the dog.

Greg's mother plans a Fourth of July fun time for the family in the overcrowded community pool. Although the fireworks performance fails, nevertheless, by the end of the day, Greg has decided that he prefers the community pool over the the private club pool after spotting Heather Hills, a beautiful older high-school girl serving as a lifeguard. Mrs. Heffley and Mrs. Jefferson, in the meantime, plot to reunite their sons. Rowley's family decide to invite Greg to the seaside vacation with them, which Greg perceives as a ploy orchestrated by their parents to reunite the boys. The boys reconnect, nonetheless, Greg is exhausted from the absence of TV and computer games,

however, Mr. Jefferson takes the family to the boardwalk where Greg can at last satisfy his desire to ride the Cranium Shaker. Following that, Greg and Rowley start harassing several teenagers and younger children. When Mr. Jefferson finds out about their behavior, Greg's father receives a call from him and furiously drives four hours to get his child.

Greg's mother persuades his father to take him to a baseball game soon after he returns home from his stay with the Jeffersons, despite Greg's knowledge. Greg hears his father secretly on the phone, despite his father's best efforts to keep it a secret. Greg's older brother tries to convince him that his father is planning to sell Greg. Greg phones the cops after his father says they are going on a secret trip and they arrive just as he and Greg are leaving. Greg's father is handing Sweetie to Gramma, turns out to be the huge secret.

Greg's favorite video game store is holding a tournament. Rowley and Greg decide to run away to sleep in a tent outside of the video-game store a night before. Greg wants to stay awake in rotations, however Rowley refuses, so Greg is forced to remain up all night. Greg tries to scare Rowley pretending like the killer hand from the horror movie they watched at the beginning of summer, but Rowley crushes Greg's hand. They expect a massive tournament the next day, but somehow it turns out to be only the two of them. So they compete in the backroom to win, with Rowley coming out on top because Greg's hand was too hurt to properly handle the controller after Rowley crushed it.

Finally, at the end of the book, father and son make up. Greg's mother ends up creating a scrapbook of their summer adventures.

CHAPTER 5:
CASE STUDY : TRANSLATION ANALYSIS OF IDIOMS IN JEFF
KINNEY’S *DIARY OF A WIMPY KID* SERIES BOOKS 1 - 4

In this section of the study, idioms used in Jeff Kinney’s *Diary of a Wimpy Kid* (2007), *Diary of a Wimpy Kid: Rodrick Rules* (2008), *Diary of a Wimpy Kid: The Last Straw* (2009) and *Diary of a Wimpy Kid: Dog Days* (2009) of the *Diary of A Wimpy Kid* series is classified in accordance with McCarthy and O’Dell’s (2002) idiom classification model and analyzed in accordance with Mona Baker’s (2011) theory of translation strategies for idioms. The strategies used and the decisions taken by the translator, who is the only translator of all four books, while translating the idioms presented in the books are analyzed within the scope of Lawrence Venuti’s (1995) domestication and foreignization approaches. By doing so, it is to be revealed and determined which strategies the translator uses while translating the idioms in these four books, how he classifies the idioms and which approach the translator focuses on while translating the idioms in the first four books of this series. This is also the main aim of this study. Secondary, it seeks to recognize the consistencies in the translator’s translation decisions.

All four books in this study were translated by the same translator, İlker Akin, and published by the same publishing house, that is Epsilon Publishing. Despite multiple attempts, extensive information about İlker Akin’s career and personal life could not be obtained.

“Epsilon Publishing House started its activities in 1988 as a book marketing company. It started publishing in 1993. To date, Epsilon Publishing has published approximately 200 works, both literary and non-literary, original and copyrighted” (Epsilon Yayinevi, n.d.)

In this framework, the STs and their editions examined and analyzed in the context of the study are as follows:

Saftirik Greg'in Günlüğü (2008), the 37th edition of the book published in July 2017

Rodrick Kuralları (2009), the 13th edition of the book published in February 2013

Türünün Son Örneği (2010), the 29th edition of the book published in July 2017

İşte Şimdi Yandık! (2010), the 32nd edition of the book published in November 2017

Although the examples presented in this section of the study is categorized within the study in accordance with idiom classification model by McCarthy and O'Dell (2002) and theory of translation strategies of idioms by Mona Baker (2011); for the integrity and organization of the study, each book is examined and analyzed in order, on the basis of the date of the first publication, and with its own examples. The examples presented are also presented accordingly.

5.1. TRANSLATION ANALYSIS OF IDIOMS IN JEFF KINNEY'S *DIARY OF A WIMPY KID*

Example 1:

ST: "I try to explain all this popularity stuff to my friend Rowley (who is probably hovering right around the 150 mark, by the way), but I think it just **goes in one ear and out the other** with him." (Page 8)

TT: "Bu popülerlik meselesini arkadaşım Rowley'e açıklamaya çalışıyorum ama **bir kulağından girip öbür kulağından çıkıyor.**" (Sayfa 14)

In this example, Greg tells Rowley, whom he technically considers his best friend, that now that they are starting middle school, the concept of popularity is different than it was in their elementary school days and how important it is to top the popularity rankings. However, he does not think his friend Rowley cares enough. For Rowley what Greg said to him, while understandable, is something that can be quickly forgotten.

The idiom "goes in one ear and out the other" is translated to TT as "bir kulağından girip öbür kulağından çıkıyor". As described in Cambridge Online Dictionary, the meaning of this idiom is "to forget something" (Goes in one ear and out the other, n.d.) This example demonstrates that the idiom "go in one ear and out the other" belongs to

whole clause or sentence classification and in accordance with Baker's theory of translation strategies of idioms, the translator translates this idiom expression by using an idiom similar in meaning and form, since this idiom has a literal equivalent in the TL.

Example 2:

ST: "But Rodrick covered up his tracks pretty good. And to this day, I'm sure Dad thinks I've **got a screw loose** or something." (Page 13)

TT: "Ama Rodrick yorganı başına çekmiş, mışıl mışıl uyuyordu. O zamandan beri babam benim **keçileri kaçırdığımı** filan düşünüyor sanırım." (Sayfa 19)

In this example, Greg's older brother, Rodrick, plays a prank on him that makes him to get out of bed very late at night, get ready for school, have breakfast and then go back to sleep himself. Seeing Greg up this late at night, his father doesn't believe he was pranked by his older brother and thinks he has got a screw loose or something.

The idiom "have a screw loose" is translated to TT as "keçileri kaçırmak". As stated in Online The Free Dictionary, the meaning of this idiom is "to be or seem particularly silly, eccentric, crazy, or mentally unstable" (Have a screw loose, n.d.). This example demonstrates that the idiom "have a loose screw" belongs to whole clause or sentence classification and in line with Baker's theory of translation strategies of idioms, the translator translates this idiom by using an idiom similar in meaning but dissimilar in form, since this idiom has no equivalent in the TL that can be translated by translating exactly the same words and preserving the sentence structure. However, the phrase "keçileri kaçırmak" meets the meaning intended to be given in the TT very well and clearly, even if it is not exactly.

Example 3:

ST: "I guess I kind of felt sorry for Rowley, and I decided to **take him under my wing**." (Page 19)

TT: ‘‘Sanırım o gn Rowley’e ok acıdım ve onu **kanatlarımın altına almaya** karar verdim.’’ (Sayfa 25)

In this example, Greg explains the moment he first saw Rowley, who is technically his best friend, and how he met him. He talks about how he decided to take him under his wing, because he saw him as more lame, restrained, unprotected and pitiful than himself.

The idiom ‘‘take someone under one’s wing’’ is translated to TT as ‘‘kanatlarımın altına almak’’. As specified by Merriam-Webster Online Dictionary, the meaning of this idiom is ‘‘to help, teach, or take care of (someone who is younger or has less experience)’’ (Take someone under one’s wing, n.d.). This example demonstrates that the idiom ‘‘take someone under one’s wing’’ belongs to verb + object/complement (and/or adverbial) classification and in relation to Baker’s theory of translation strategies of idioms, the translator translates this idiom by using an idiom similar in meaning and form. Since this idiom has been translated into the TL by making a literal translation, by translating the implied meanings of the words used and by preserving the word and sentence structures and given the same meaning.

Example 4:

ST: ‘‘I tried to show Rowley’s dad our original plan to prove that we really were running a legitimate operation, but he still didn’t seem convinced. And to **make a long story short**, that was the end of our haunted house.’’ (Page 59)

TT: ‘‘Rowley’in babasına yasal bir faaliyet srdrdğmz kanıtlamak iin ilk planımızı gstermeye alıřtım ama ikna olmadı. **Uzun lafın kısıası**, bu, perili křkmzn sonu oldu.’’ (Sayfa 65)

In this example, Greg and his friend Rowley try to create the replica of a haunted house they see in their town, using their own resources, in the basement of Rowleys' house. However, Rowley's father, who sees this, does not like the idea and argues that this idea is quite wrong and dangerous. Greg, who is trying to explain the process of convincing

Rowley's father at length, can not continue after a while and long story short, he ends this part of the story here.

The idiom ‘to cut/make a long story short’ is translated to TT as ‘uzun lafin kısası’. As stated in Online Macmillan Dictionary, the meaning of this idiom is ‘you will tell the end or the main point of a story without giving all the details’. (To cut/make a long story short, n.d.). This example demonstrates that the idiom ‘to cut/make a long story short’ belongs to whole clause or sentence classification and on the basis of Baker’s theory of translation strategies of idioms, the translator translates this idiomatic expression by using an idiom similar in meaning but dissimilar in form. Since the idiom ‘to cut/make a long story short’ is formed with very simple words and using the first meanings of these words both in the SL and in the TL, the translator is able to easily find the exact equivalent of the idiom in the TL without damaging its meaning, however, changing its sentence structure.

Example 5:

ST: ‘But I decided if I don't want **to get twisted into a pretzel** for the next month and a half, I'd better do my homework on this wrestling business.’ (Page 77)

TT: ‘Ancak ben de gelecek bir buçuk ay içinde **süt kuzusu gibi görünmek** istemediğimden, bu güreş meselesi konusunda biraz çalışmaya karar verdim.’ (Sayfa 83)

In this example, the subject of Greg's physical education class this term is wrestling. Greg is skinny and weaker than the other kids in his class, so he is having trouble with whomever he pairs up with to wrestle in physical education class. In order to change this situation and not be underestimated and harmed in physical education classes, he decides to do more body work and training from now on.

The idiom, ‘twist into (something)’ is translated to TT as ‘süt kuzusu gibi görünmek’. As described in Online The Free Dictionary, the meaning of this idiom is ‘to wrench or bend someone, something, or oneself into some shape, figure, or position

” (Twist into (something), n.d.). This example demonstrates that the idiom “twist into (something)” belongs to whole clause or sentence classification and in light of Baker’s theory of translation strategies of idioms, the translator translates this idiom expression by using an idiom similar in meaning but dissimilar in form. The exact equivalent of the idiom translated into the TL as "süt kuzusu olmak" in the SL is “be tied to your mother's apron strings”. However, while translating this idiom in the ST into the TT, the translator used the phrase "süt kuzusu olmak", which he probably thought would attract more attention of the TL audience, without causing much harm to the meaning and without causing a semantic confusion. While doing this, although it does not harm the meaning of the idiom in the TT, there are differences in sentence structure and form.

Example 6:

ST: “But then I found out who I DID have to wrestle, and I would have traded for Benny Wells **in a heartbeat.**” (Page 83)

TT: “Ama sonra kiminle GÜREŞECEĞİMİ öğrendim! Onun yerine Benny Wells ile güreşmek için **neler vermezdim!**” (Sayfa 89)

In this example, in physical education class, which is about wrestling, Greg is alarmed and frightened when he sees his physical education teacher pairing up all the male students. He fears being matched with one of the tallest, most muscular and strongest boys in the class. Later, however, his teacher paired him up with someone Greg would much rather wrestle with the other boys in the class than match and wrestle with that boy.

The idiom “in a heartbeat” is translated to TT as “neler vermezdim!”. As mentioned by Cambridge Online Dictionary, the meaning of this idiom is “very quickly, without needing to think about it” (In a heartbeat, n.d.). This example demonstrates that the idiom “in a heartbeat” belongs to prepositional phrase classification and conforming with Baker’s theory of translation strategies of idioms, the translator translates this idiom expression by paraphrasing. Since this idiom used in the ST does not have the exact same equivalent in the TL, the translator uses it in the TT by

explaining the meaning of the phrase in a written way, based on the meaning of the phrase, sort of paraphrasing the reaction that will be given, in a situation where such a phrase, that is ‘neler vermezdim!’’, is used.

Example 7:

TT: ‘‘The quiz was on state capitals, and I sit in the back of the room, right next to this giant map of the United States. All the capitals are written in big red print, so I knew I had this one **in the bag**.’’ (Page 93)

ST: ‘‘Sınav, eyaletlerin başkentleri hakkındaydı. Ben de sınıfta en arkada, dev gibi ABD haritasının yanında oturuyordum. Haritada bütün başkentler kırmızıyla yazılı olduğundan, eh, sorular benim için **çantada keklik** olacaktı.’’ (Sayfa 99)

In this example, Greg is about to take an exam related to the capitals of the states in his country. He notices the map of the states and their capitals hanging on the wall in the classroom and immediately sits down in the row next to the map. He is sure that he will get a full score from this exam because all the state capitals are written on the large map right next to him. However, when a classmate notices this situation and warns the teacher, all his hopes fall into the water and he becomes very angry.

The idiom ‘‘in the bag’’ is translated to TT as ‘‘çantada keklik’’. Referring to Online The Free Dictionary, the meaning of this idiom is ‘‘achieved or won almost as a certainty’’ (In the bag, n.d.). This example demonstrates that the idiom ‘‘in the bag’’ belongs to prepositional phrase classification and in line with Baker’s theory of translation strategies of idioms, the translator translates this idiom expression by using an idiom similar in meaning but dissimilar in form. Although the idiom in the ST has an equivalent containing the same word in the TL, the exact same translation and equivalent is not available in the TL. However, the translator applies another idiom created by adding an extra word to the TT quite nicely, preserving the meaning. Changes occur in structure and form, however, this does not change the meaning of the idiom.

Example 8:

TT: ‘‘After the movie ended, I signed up to be a Tree. Unfortunately, a bunch of other guys had the same idea as me, so I guess there are a lot of guys who **have a bone to pick** with Patty Farrell.’’ (Page 100)

ST: ‘‘Film bittikten sonra, Ağaç rolüne adaylığımı koydum. Maalesef benim gibi düşünen başka oğlanlar da vardı. Bir sürü oğlanın Patty Farrell ile **paylaşacak kozu** varmış demek!’’ (Sayfa 106)

In this example, there will be a musical show at Greg's school and the teacher has made it mandatory for everyone in the class to attend the musical. Greg's mother also supports Greg in this regard. Learning that Patty Farrell, the girl he dislikes the most in the class, will play the lead role in the musical, Greg wants to play the tree that throws apples at her in order to harm the lead role as part of the show. However, he later realizes that he has many other male classmates who also want to be trees just like him and throw apples at Patty Farrell.

The idiom ‘‘have a bone to pick with somebody’’ is translated to TT as ‘‘paylaşacak kozu olmak’’. As stated in Cambridge Online Dictionary, the meaning of this idiom is ‘‘to want to talk to someone about something annoying they have done’’ (Have a bone to pick with somebody, n.d.). This example demonstrates that the idiom ‘‘have a bone to pick with somebody’’ belongs to whole clause or sentence classification and in accordance with Baker’s theory of translation strategies of idioms, the translator translates this idiom expression by using an idiom similar in meaning but dissimilar in form. While translating this idiom in the ST to the TT, the translator finds the equivalent of this idiom in the TL, which has the closest and almost the same sense in terms of meaning, although not exactly. There is no change in meaning or incomprehensibility. There are structural and form differences between the two idioms.

Example 9:

ST: ‘‘I didn't **have the heart** to tell Dad that I kind of lost interest in the whole weight-lifting thing when the wrestling unit ended last week. So I just said ‘‘thanks’’ instead.’’ (Page 125)

TT: ‘‘Ona, ağırlık kaldırma konusundaki hevesimi kaybettiğimi söylemeye **yüreğim elvermedi**. Güreş çalışmaları önceki hafta bitmişti çünkü. ‘‘Teşekkürler’’ demekle yetindim.’’ (Sayfa 132)

In this example, Greg's father surprises Greg by buying him a present for Christmas that he had requested from his family a few weeks ago, but which his family refused to accept. This is a weight lifting tool. Greg wanted this so he could be stronger while wrestling in physical education class. However, because he does not need it anymore but still does not want to upset his father and break his heart, he thanks his father and puts a fake smile on his face.

The idiom ‘‘not have the heart’’ is translated to TT as ‘‘yüreği elvermemek’’. As specified by Online Collins Dictionary, the meaning of this idiom is ‘‘you want to do something but do not have the heart to do it, you do not do it because you know it will make someone unhappy or disappointed’’ (Not have the heart, n.d.). This example demonstrates that the idiom ‘‘not have the heart’’ belongs to whole clause or sentence classification and on the basis of Baker's theory of translation strategies of idioms, the translator translates this idiom expression by using an idiom similar in meaning but dissimilar in form. The exact equivalent of this idiom in the SL actually appears in the TL as "gönlü el vermemek" and has the exact same meaning as the idiom used in the ST. With his decision, the translator changes a word of this idiom that has the exact same equivalent in the TL and uses a synonym word instead of the original word of the idiom in the TL and added a more dramatic meaning even if it does not distort the meaning of the idiom. There is no great difference in meaning. Despite the decision made and implemented by the translator, the structures and forms of the two idioms are not the same anyway, therefore, there is no structural deterioration in the translation.

Example 10:

ST: ‘‘I couldn't believe my luck. I was getting instant bully protection and a free pass from half of Pre-Algebra, and I didn't even have **to lift a finger.**’’ (Page 153)

TT: ‘‘Bu kadar şanslı olduğuma inanamıyordum. Hem koruma altında olacak hem de cebir dersinden kurtulacaktım! Üstelik **parmağımı bile kımıldatmadan!**’’ (Sayfa 159)

In this example, Greg convinces his friend Rowley to enroll in the Safety Patrol in order to be able to slack off a little from the lessons at school and to be protected from the bullies at school. While he thought it would be very difficult to be selected for the Safety Patrols and would require a lot of physical strength and activity, one day he finds out that both he and his friend Rowley have been accepted into the Safety Patrols and is very surprised by this. He cannot believe that he has to put in no effort to get this job.

The idiom ‘‘not to lift a finger’’ is translated to TT as ‘‘parmak bile kımıldatmadan’’. As described in Cambridge Online Dictionary, the meaning of this idiom is ‘‘to not make any effort’’ (Not to lift a finger, n.d.). This example demonstrates that the idiom ‘‘not to lift a finger’’ belongs to whole clause or sentence classification and in relation to Baker's theory of translation strategies of idioms, the translator translates this idiomatic expression by using an idiom similar in meaning and form. In this translation from the ST to the TT, the word ‘‘lift’’ in the ‘‘not to lift a finger’’ idiom phrase is actually translated as ‘‘kımıldatmak’’, the meaning of which corresponds more to the word ‘‘budge’’. However, this does not prevent both idioms from having quite close meaning and does not cause a loss in understanding the translated idiom in the TT.

Example 11:

ST: ‘‘Bryan has this comic called ‘‘Wacky Dawg,’’ and when it started off, it was actually pretty funny. But lately, Bryan's been using his strip to handle his personal business. I guess that's why they **gave him the axe.**’’ (Page 165)

TT: ‘‘Bryan’ın köşesinin adı ‘‘Çatlak Dawg’’ idi ve başlangıçta oldukça komikti. Ama son zamanlarda Bryan bu köşeyi kendi kişisel çıkarları için kullanmaya başladı. Herhalde bu yüzden ona **kapıyı gösterdiler.**’’ (Sayfa 171)

In this example, Greg thinks that his popularity at school will increase if he can find a place for himself in the cartoon column in the school newspaper and share the cartoons he has drawn and written, with the whole school. When the boy named Bryan, the current writer of the newspaper's cartoon column, is dismissed from his position at the newspaper for wrongdoing, Greg has an opportunity to become a cartoonist for the newspaper.

The idiom ‘‘give (someone) the ax/axe’’ is translated to TT as ‘‘kapıyı göstermek’’. As explained by Merriam-Webster Online Dictionary, the meaning of this idiom is ‘‘to dismiss (someone) from a job, to fire (someone)’’ (Give (someone) the ax/axe, n.d.). This example demonstrates that the idiom ‘‘give (someone) the ax/axe’’ belongs to whole clause or sentence classification and in light of Baker’s theory of translation strategies of idioms, the translator translates this idiom expression by paraphrasing. The literal meaning of the idiom give someone the axe used in the ST is to fire someone in the TL. However, the translator translates from the TL to the SL using the phrase ‘‘kapıyı göstermek’’, which is used for more general situations, but which often also means dismissal, however, not the only meaning. He also adds his own interpretation to the translation process. He uses the paraphrase strategy in this translation.

Example 12:

ST: ‘‘Even though Rowley has been a total jerk lately, I tried **to break the ice** with him today, anyway. But even THAT didn’t seem to work.’’ (Page 189)

TT: ‘‘Rowley’nin son zamanlarda çok salakça davranmasına karşın, bugün onunla **aramızdaki buzları kırmaya** çalıştım. Ama BU bile işe yaramadı.’’ (Sayfa 195)

In this example, after Greg enrolls in Safety Patrols with Rowley and begins to take responsibilities there, he constantly misbehaves and blames his friend Rowley, resulting in Rowley being suspended. Due to this, Rowley has not spoken to Greg for a long time. Having fallen out with Rowley, Greg realizes that he is getting more and more lonely as Rowley's popularity grows every day at school and he decides to talk to Rowley and befriend him again.

The idiom ‘break the ice’ is translated to TT as ‘buzları kırmak’. Referring to Online Macmillan Dictionary, the meaning of this idiom is ‘to do or say something that makes people feel less shy or nervous in a social situation’ (Break the ice, n.d.). This example demonstrates that this idiom belongs to verb + object/complement (and/or adverbial) classification and conforming with Baker’s theory of translation strategies of idioms, the translator translates this idiom expression by using an idiom similar in meaning and form. Since the exact equivalent of the idiom used in the ST is translated word for word into the TL and gained a place in the language, the translator is able to find the equivalent of the idiom from the SL in the TL with almost the same meaning and the same structure.

Example 13:

ST: ‘‘You know, this Class Favorites thing has really **got my gears turning**.’’ (Page 198)

TT: ‘‘Tabii bu Sınıfın En’leri meselesi, hemen **beynimde bir şimşek çakmasını** sağladı.’’ (Sayfa 204)

In this example, while going through his brother's belongings one day, Greg finds his end-of-the-year school yearbook. As he flips through the pages of this yearbook, the Class Favorites section of the yearbook catches his attention. He chooses the most suitable title among the titles given to the students in the class, in relation to their characteristics and decides to acquire this title, Class Clown, at the end of the year and make himself the most popular boy in his class and he starts working on how to do this.

The idiom ‘‘gears are turning’’ is translated to TT as ‘‘beyninde bir ŐimŐek akması’’. As mentioned by Online Definition-Of Community Dictionary, the meaning of this idiom is ‘‘generally productive things are happening, starting to happen’’ (Gears are turning, n.d.). This example demonstrates that the idiom ‘‘gears are turning’’ belongs to whole clause or sentence classification and in accordance with Baker’s theory of translation strategies of idioms, the translator translates this idiom expression by paraphrasing. The phrase ‘‘gears are turning’’ used in the TT is an idiom that does not yet have an equivalent or accepted translation in the SL and is used and being translated by the TL speakers who can speak the SL, by explaining what the idiom means. The expression used by the translator in the translation into the TL, ‘‘beyninde bir ŐimŐek akması’’, is actually an expression in the TL, which is actually ‘‘kafasında ŐimŐek akması’’ instead of ‘‘beyninde bir ŐimŐek akması’’ and the equivalent of this idiom in the SL is actually ‘‘a flash of inspiration’’. In this example, it is obvious that the translator is confused and with his own knowledge and in line with his decision, tries to translate an idiom from the SL that is not yet available in the TL, with his own interpretation and paraphrasing, without disturbing the meaning in the ST.

Example 14:

TT: ‘‘So now Rowley's getting all the fame that was supposed to be mine. Even the teachers are kissing Rowley's butt. I almost **lost my lunch** when Mr. Worth dropped his chalk in History class—’’ (Page 205)

ST: ‘‘Őu anda bana ait olması gereken Őöhretin tadını Rowley ıkartıyor. Őğretmenler bile Rowley’e yağcılık yapıyor. Tarih dersinde, Bay Worth tebeŐirini dűŐürdűğünde, **kűűk dilimi yutacaktım** neredeyse.’’ (Sayfa 211)

In this example, after Greg voluntarily quits his position as a cartoonist for the school newspaper, his friend Rowley takes over. However, instead of publishing his own original cartoons, Rowley gained popularity at school among students and teachers, by publishing cartoons that he and Greg had previously written and drawn, as if they were his own idea. Greg cannot stand this situation and gets very angry.

The idiom ‘‘lose one’s lunch’’ is translated to TT as ‘‘küçük dilini yutmak’’. As stated in Merriam-Webster Online Dictionary, the meaning of this idiom is ‘‘to throw up, vomit’’ (Lose one’s lunch, n.d.). This example demonstrates that the idiom ‘‘to lose one’s lunch’’ belongs to whole clause or sentence classification and in relation to Baker’s theory of translation strategies of idioms, the translator translates this idiom expression by paraphrasing. The idiom used in the ST is the nicer version of the act of vomiting. This idiom has no exact equivalent in the TL. However, in the TL, in such a situation described in the ST and other similar situations, the word vomit is used quite frequently. There is no need for a separate idiom in the TL for this. However, in a children’s book, the translator refrained from using the word ‘‘vomit’’, which may not sound good in the translation and may disturb the reader and bring bad images to his/her mind and used a very common idiom in the TL to express the situation that is intended to be explained in the ST by interpreting and paraphrasing. Although there is a slight change in meaning, the integrity of the translation is not harmed.

Example 15:

ST: ‘‘This ‘‘Zoo-Wee Mama’’ thing has really got me worked up. Rowley is **getting all the credit for** a comic that we came up with together.’’ (Page 206)

TT: ‘‘Şu ‘‘Annecim Olamaz!’’ meselesi çok canımı sıkıyor. Birlikte yarattığımız bir karikatürün **kaymağını tek başına Rowley yiyor.**’’ (Sayfa 212)

In this example, Rowley takes over after Greg leaves the cartoon column in the school newspaper and he gains popularity among his friends at school by publishing the cartoons he and Greg had written and drawn in the newspaper as if they were just his idea. Greg, on the other hand, is becoming increasingly lonely and cannot accept this situation. ‘‘How could Rowley be such a popular and beloved boy all by himself, leaving Greg behind, thanks to a cartoon they wrote and drew together?’’, he asks himself.

The idiom ‘‘get credit for (something)’’ is translated to TT as ‘‘kaymağı tek başına yemek’’. As described in Online The Free Dictionary, the meaning of this idiom is ‘‘to receive praise, admiration, or acknowledgement for some task, achievement, or

accomplishment. Often (but not always) used when someone is praised for something they did not actually do” (Get credit for (something), n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in line with Baker’s theory of translation strategies of idioms, the translator translates this idiom expression by paraphrasing. The exact equivalent of the idiom used for the translation of the idiom in the ST from the TT is actually “ride the crest of something”. The idiom “get credit for” can mean to be liked or appreciated in the TL. However, in order to emphasize even more how grave and annoying the situation described in the ST is for the character who utters this idiom and to show this to the TT reader, the translator uses the idiom "kaymağımı yemek" in the TT, which is much more intense and dramatic in meaning. The translator makes this translation by taking into account the meaning of the idiom in the ST, by making his own interpretation and paraphrasing. There is no loss in meaning, on the contrary, the meaning to be given and the situation to be explained are reinforced.

5.2. TRANSLATION ANALYSIS OF IDIOMS IN JEFF KINNEY’S *DIARY OF A WIMPY KID: RODRICK RULES*

Example 1:

ST: “After all those years of getting pushed around by Rodrick, I was definitely ready **to move up a notch on the totem pole.**” (Page 41)

TT: “Rodrick tarafından itilip kakıldığım onca yıldan sonra, sonunda birinin hakkından gelmeyi **dört gözle bekliyordum.**” (Sayfa 47)

In this example, Greg remembers his childhood memories and after being the youngest child in the family for a long time, one day when his parents told him that he was going to have a little brother, he remembers how excited and happy he was. Since he has been so tired of his brother messing with him all this time and bullying him all the time, he will now be able to do all the jokes that his brother Rodrick did to him, to his new little brother.

The idiom ‘‘to move up a notch on the totem pole’’ is translated to TT as ‘‘dört gözle beklemek’’. As described in Cambridge Online Dictionary, the meaning of this idiom is ‘‘someone who has the least important position in an organization’’ (To move up a notch on the totem pole, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in line with Baker’s theory of translation of idioms, the translator translates this idiom expression by paraphrasing. If the Turkish translation of the idiom in the ST is translated back, the meaning intended to be given in the expression ‘‘looking forward to’’ emerges and this indicates that there is a difference in meaning in this translation between the ST and the TT. Since the translator cannot find the exact Turkish equivalent of the idiom from the ST, he prefers to use the Turkish equivalent of the expression ‘‘to look forward to’’ in order to reflect the event that is intended to be told throughout the text by using the strategy of paraphrasing.

Example 2:

ST: ‘‘But Mom and Dad have always been SUPER protective of Manny, and they won’t let me **lay a finger on him**, even if he totally deserves it.’’ (Page 41)

TT: ‘‘Ama annemle babam Manny’ye karşı SÜPER KORUMACI oldular hep. En çok hak ettiği zamanlarda bile **onun kılına dokunmama** izin vermediler.’’ (Sayfa 47)

In this example, Greg dreamed that before his little brother was born, he could constantly make jokes about him when he was born and that he could do all the bullying that his older brother did to Greg, to his little brother. However, after his brother is born, he realizes that he is the favorite child of his family and neither Greg nor his older brother Rodrick will be allowed to lay a finger on their younger brother and their younger brother will be justified in any case. Greg is very disappointed that no one is angry with his younger brother and punishes him, even when Greg is right.

The idiom ‘‘lay a finger on someone’’ is translated to TT as ‘‘kılına dokunmamak’’. As stated in Online Collins Dictionary, the meaning of this idiom is ‘‘if you say that someone did not lay a finger on a particular person or thing, you are emphasizing that

they did not touch or harm them at all” (Lay a finger on someone, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in accordance with Baker’s theory of translation of idioms, the translator translates this idiomatic expression by using an idiom of similar meaning and form. The translator, who finds and uses the exact equivalent of this idiom in Turkish, is able to give the meaning to be given in the source text completely and while doing this, he does not disturb the structure or sentence order of the idiom in the ST. Although the word ‘finger’ in the idiom in the ST corresponds to the Turkish equivalent of the idiom as ‘bristle’, this situation does not make a difference either in the meaning or in the structure of the idiom.

Example 3:

ST: “Even though Manny **drives me totally nuts**, there is ONE reason I like having him around.” (Page 44)

TT: “Manny beni **sinirden deliye döndürse** de onun varlığından hoşlanmamın BİR nedeni var.” (Sayfa 50)

In this example, Greg tells about how much he likes the birth of his younger brother Manny and the fact that he is constantly next to him, despite everything. The reason for this is that even if Manny makes him very angry, after he was born and grew up a little, Manny is now doing the job that Greg used to have to do, which was to go to his neighbors' houses every now and then to sell chocolate and cover Rodrick's education costs with the money of these chocolates. Since Manny is little and cute, he can easily win the hearts of his neighbors with his baby talk and sell a lot of chocolate and that works for Greg.

The idiom “drive someone nuts” is translated to TT as “sinirden deliye dönmek”. As explained by Merriam Webster Online Dictionary, the meaning of this idiom is “to make someone go crazy” (Drive someone nuts, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and on the basis of Baker’s

theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning but dissimilar form. Although the idiom that the translator finds for the equivalent of this idiom is a frequently used idiom in Turkish and gives the exact meaning of the idiom in the ST, they differ from each other in terms of the structure and grammatical form of the idiom in the ST and the TT.

Example 4:

ST: ‘‘OK, so the Invisible Chirag joke is still going, and the whole CLASS is in on it now. I don’t want to **get too far ahead of myself** or anything, but I think I might have Class Clown in the bag for dreaming this one up.’’ (Page 54)

TT: ‘‘Evet, Görünmez Chirag şakası devam ediyor, artık bütün SINIF için içinde. Hani **kendini beğenmişlik etmek** istemiyorum ama bu kez harikalar yarattım.’’ (Sayfa 60)

In this example, Greg and his friends play a prank on their friend Chirag, who is returning to their class after a certain break from school. Even when he is with them, they act as if he is not there, as if he is invisible and this joke makes their friend Chirag very sad. However, Greg is enjoying this situation and thinks that he can get the title of Class Clown, one of the titles given to students in the class at the end of each year, thanks to this prank.

The idiom ‘‘get too far ahead of oneself’’ is translated to TT as ‘‘kendini beğenmişlik etmek’’. As stated in Online The Free Dictionary, the meaning of this idiom is ‘‘to plan or become overly excited for a possible future event’’ (Get too far ahead of oneself, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and conforming with Baker’s theory of translation of idioms, the translator translates this idiom expression by paraphrasing. In the translation of this idiom from the ST, the translator uses a Turkish idiom that has a different but more emphatic meaning than the one in the ST, by manipulating the situation a little bit by using the paraphrasing strategy. While doing this, the meaning intended to be given is not completely lost, however, the idiom that should have meant ‘‘I can’t stand straight

because of excitement’’, has come to a meaning like ‘‘someone who considers himself superior, one who is self-conceited’’.

Example 5:

ST: ‘‘But I guess I kind of got too cocky and **let my guard down.**’’ (Page 59)

TT: ‘‘Ama sonra öyle havalara girdim ki **her şeyi unuttum!**’’ (Sayfa 65)

In this example, Greg and his friends continue to prank their classmate, Chirag, and act as if they cannot see or hear him, even when he is around. Greg is delighted and in good spirits, but reminds himself not to share this joke with his best friend Rowley, because if Rowley finds out about this joke, he will not be able to keep up with Greg and his friends and it will cause the joke to come out. However, Greg gets so caught up in the joke that he forgets for a moment to keep Rowley in his sight.

The idiom ‘‘let your guard down’’ is translated to TT as ‘‘her şeyi unutmak’’. As described in Online Collins Dictionary, the meaning of this idiom is ‘‘if you lower your guard, let your guard down, or drop your guard, you relax when you should be careful and alert, often with unpleasant consequences’’ (Let your guard down, n.d.). This example demonstrates that this idiom belongs to verb+object/complement (and/or adverbial) classification and in relation to Baker’s theory of translation of idioms, the translator translates this idiomatic expression by paraphrasing. While translating this idiom from the ST into Turkish, the translator translated the idiom, instead of using the exact equivalent of the idiom in the TL, by using paraphrasing and by making a free translation, using words that are not idioms and explaining the result of the situation. The Turkish translation of the idiom is ‘‘to forget everything completely’’, but to forget everything is actually the result when you let your guard down, rather than the meaning of the idiom to let your guard down.

Example 6:

ST: ‘I’ve always heard that when Mr. Roy is done **chewing a kid out**, he sends them off with a pat on the back and a lollipop. And now I can tell you firsthand that it’s true.’ (Page 62)

TT: ‘‘Bay Roy’un **bir çocuęu haşladıktan** sonra onu sırtını sıvazlayarak ve lollipop vererek gönderdiğini duyardım hep. DOĞRUYMUŞ!’’ (Sayfa 68)

In this example, Chirag, realizing that all of his classmates, especially Greg, are making a joke about him and making fun of him, complains about his classmates and Greg to the principal of the school. Called into the principal's office, Greg is nervous about rumors he has heard before, about how angry the principal is. However, nothing happens as Greg expects and after the principal scolds and lectures Greg for a long time, he forgives him and does not punish him.

The idiom ‘‘chew someone out’’ is translated to TT as ‘‘birini haşlamak’’. Referring to Cambridge Online Dictionary, the meaning of this idiom is ‘‘to criticize someone angrily’’ (Chew someone out, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in light of Baker’s theory of translation of idioms, the translator translates this idiom expression by paraphrasing. In the target language Turkish, ‘‘birini haşlamak’’, when back-translated, means ‘‘boiling someone’’ in English, which does not seem to be in any way compatible with the idiom used in the ST. By using paraphrasing, the translator has found it appropriate to use this idiom ‘‘birini haşlamak’’, which has almost the same meaning as ‘‘chewing someone out’’, but is not similar in terms of sentence structure and order and is a more local and colloquial expression.

Example 7:

ST: ‘‘Even though Chirag **let me off the hook** last night, Mom wasn’t done with me yet.’’ (Page 75)

TT: ‘‘Chirag dn akam **beni ipten aldı** ama annemin bana fkesi gemedi.’’ (Sayfa 81)

In this example, Chirag's father, overhears the joke on his son started by Greg at school and gets very angry, calls Greg's mother and explains the situation. Greg's mother does not believe what Greg says and they go to Rowleys' house together. During this interrogation, Rowley cannot take it anymore and confesses everything to Greg's mother. Angrily, Greg's mother takes Greg to the Chirag's house and demands that he apologize to Chirag in front of the parents. Contrary to Greg's assumptions, Chirag readily accepts the apology and becomes close friends with Greg. For Chirag, the problem is solved, but Greg's mother will not forgive him easily.

The idiom ‘‘let (someone) off the hook’’ is translated to TT as ‘‘ipten almak’’. As mentioned by Merriam-Webster Online Dictionary, the meaning of this idiom is ‘‘to allow (someone who has been caught doing something wrong or illegal) to go without being punished’’ (Let (someone) off the hook, n.d.). This example demonstrates that this idiom belongs to verb+object/complement (and/or adverbial) classification and in accordance with Baker's theory of translation of idioms, the translator translates this idiom expression by using an idiom of similar meaning and form. While translating this idiom in the ST into the TL, the translator has no difficulty in finding the exact equivalent of the idiom in Turkish. The only difference between the two idioms is between the words ‘‘hook’’ and ‘‘rope’’, since in the Turkish translation of the idiom, the word ‘‘hook’’ has turned into the word ‘‘rope’’. However, between the two idioms, neither the meaning of the idiom, nor the sentence structure and form of the idiom were deteriorated.

Example 8:

ST: ‘‘When it comes to my screwups, Mom **has a memory like an elephant.**’’ (Page 76)

TT: ‘‘Benim marifetlerim söz konusu olduğunda, annemin **hafızası fil gibi** güçlüdür.’’
(Sayfa 82)

Greg's friend Chirag forgives Greg after Greg apologizes, although he was very upset and angry after Greg's prank on him. However, Greg's mother is still angry. The real reason Greg's mother is angry and cannot forgive him is because Greg lied to her about it. Greg is aware of this and must be much more careful about telling the truth to his mother from now on because when it comes to Greg, she never forgets his previous wrongdoings.

The idiom ‘‘have a memory like an elephant’’ is translated to TT as ‘‘hafızası fil gibi’’. As stated in Cambridge Online Dictionary, the meaning of this idiom is ‘‘to be able to remember things easily and for a long period of time’’ (Have a memory like an elephant, n.d.). This example demonstrates that this idiom belongs to simile classification and conforming with Baker's theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning and form. Since this idiom translated from the ST to the TT has its exact equivalent in the TL Turkish, the translator uses this exact equivalent idiom in his translation and he succeeds in applying this idiom in the TT, while preserving the meaning given in the ST and not disturbing the structure and word-order of the idiom.

Example 9:

ST: ‘‘When Mom accused me of eating all the candy, I denied it. But I wish I just fessed up right away, because that fib totally **backfired on me.**’’ (Page 78)

TT: ‘‘Annem beni bütün şekerleri yemekle suçladı ama ben inkar ettim. Keşke anında itiraf etseydim... Bu inkar **bana çok pahalıya patladı.**’’ (Sayfa 84)

Greg's mother makes a house of gingerbread on Christmas Eve and puts it in the refrigerator, admonishing that no one should touch it, because this gingerbread is for Christmas Eve and will only be eaten when the time comes. However, Greg cannot control himself and every night until Christmas Eve, he sneaks into the kitchen and eats small pieces of gingerbread. When his mother takes the gingerbread out of the

refrigerator on Christmas Eve, the scene is gruesome because Greg did not realize how much gingerbread he actually ate, albeit little by little every night and now only a tiny bit of that gingerbread is left. Although Greg denies that he did it, in fact, everything is obvious and his mother does a very smart thing to make Greg regret that he lied to her. Greg's behavior is sent as a letter to the local newspaper and this article is published in the newspaper and everyone learns about Greg's mischief.

The idiom “backfire on someone” is translated to TT as “pahalya patlamak”. As specified by Online The Free Dictionary, the meaning of this idiom is “for a scheme meant to cause harm to someone or something to harm the person who runs the scheme” (Backfire on someone, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in line with Baker’s theory of translation of idioms, the translator translates this idiomatic expression by using an idiom of similar meaning but dissimilar form. The phrase “pahalya patlamak”, which the translator uses when translating this idiom in the ST into the TL, basically means that something is too expensive as a price tag. However, when this expression is used idiomatically in the TL, it has the same meaning as the idiom used in the ST. Although the two idioms have the same meaning, the translated idiom is different from the idiom in the ST and has changed in regard to sentence structure and grammatical dimension.

Example 10:

ST: “You know, now that I think about it, Mom isn’t exactly **squeaky clean** when it comes to being honest herself.” (Page 79)

TT: “Aslında şimdi düşünüyorum da annem de dürüstlük konusunda **sütten çıkmış ak kaşık** SAYILMAZ.”(Sayfa 85)

In this example, Greg remembers that his mother does not always tell the truth under all circumstances, sometimes resort to little white lies. Based on this, he attributes his habit of constantly lying and denying his mischief to his mother and he blames his mother.

The idiom ‘‘squeaky clean’’ is translated to TT as ‘‘sütten çıkmış ak kaşık’’. As described in Cambridge Online Dictionary, the meaning of this idiom is ‘‘someone who is squeaky-clean is completely good and honest and never does anything bad’’ (Squeaky clean, n.d.). This example demonstrates that this idiom belongs to compound classification and in light of Baker’s theory of translation of idioms, the translator translates this idiomatic expression by using an idiom of similar meaning but dissimilar form. The idiom in the ST is an idiom formed by combining two short words, almost as an adjective and giving a reinforced meaning. The exact equivalent of this idiom, created by using more words and using the words with their figurative meanings and by making use of the analogy, is available in the TL. The translator uses this idiom in the TL in his translation, as it fully corresponds to the idiom in the ST.

Example 11:

ST: ‘‘Like I said before, Rodrick knows he’s **got me under his thumb** with this ‘‘secret’’ thing. So I have to get my licks in any way I can.’’ (Page 107)

TT: ‘‘Daha önce söylediğim gibi, Rodrick ‘‘sırrımı’’ bildiği için beni **parmağında oynatabileceğini** sanıyor. Bu yüzden ona yağcılık yapıyor gibi görünmeliyim.’’ (Sayfa 113)

Greg's older brother Rodrick knows a big and embarrassing secret that Greg has been keeping about the incident at their grandparents' apartment complex last summer and he is the only one who knows it. Both Greg and his brother are aware of this and his older brother Rodrick uses this situation to his advantage until the end. Greg, who never wants his secret to be revealed and is very afraid of it, does everything his brother demands from him without a question and tries not to anger his brother under any circumstances.

The idiom ‘‘under someone’s thumb’’ is translated to TT as ‘‘parmağında oynatmak’’. Referring to Merriam-Webster Online Dictionary, the meaning of this idiom is ‘‘under someone's control or influence’’ (Under someone’s thumb, n.d.). This example

demonstrates that this idiom belongs to prepositional phrase classification and in relation to Baker's theory of translation of idioms, the translator translates this idiom expression by using an idiom of similar meaning but dissimilar form. The translator successfully finds the TL idiom that would best convey the meaning of the idiom used in the ST and uses this idiom in his translation. There is no semantic difference between the two idioms. Although both idioms mean exactly the same, the idiom in the TT differs grammatically and structurally from the idiom in the ST. In addition, if I want to translate the translated idiom in the TL back to the SL, the word "under", which is one of the words used to create the idiom in the TL, turns into the word "play", which although this conversion does not make a semantic difference, it creates lexical differences between the two idioms.

Example 12:

ST: "I must be losing my marbles." (Page 112)

TT: "Ben aklımı kaçıyorum galiba." (Sayfa 118)

In this example, Rodrick throws a very big party at home with his friends while his mother and father are away and he locks Greg up in the basement so he will not walk around. After the party breaks up, Greg and Rodrick realize that one of the participants in the party has written something on the bathroom door with an indelible pen. Realizing this, the brothers disassemble the bathroom door and replace it with one of the doors in the basement, but this new door does not fit perfectly its place. Nevertheless, the two brothers swear to say nothing about it. A few days later, while their father is using the bathroom, he notices something strange on the bathroom door, but cannot explain what it is and thinks he is going crazy.

The idiom "lose one's marbles" is translated to TT as "aklını kaçırmak". As stated in Merriam-Webster Online Dictionary, the meaning of this idiom is "to become insane" (Lose one's marbles, n.d.). This example demonstrates that this idiom belongs to verb+object/complement (and/or adverbial) classification and on the basis of Baker's

theory of translation of idioms, the translator translates this idiom expression by paraphrasing. The translator, uses an idiom that gives the exact equivalent of the idiom used in the ST in the TL by using paraphrasing based on the meaning of the idiom in the ST and by finding the Turkish idiom that is not the same structurally and grammatically, however, giving the full sense in terms of meaning. He does not cause any loss of meaning.

Example 13:

ST: ‘Mrs. Lee is my Pre-Algebra teacher, and I’m guessing she also had Rodrick when he was in middle school. Because that woman **watches me like a HAWK**. ‘(Page 126)

TT: ‘Bayan Lee cebir öğretmenim; onun Rodrick’in de öğretmenliğini yaptığını tahmin ediyorum. Çünkü kadın bana **ATMACA gibi bakıyor.**’ (Sayfa 132)

In this example, Greg has started a new term at school and one of his classes this term is taught by Mrs. Lee. Greg thinks that this year too, like last year, he will spend all of his classes without studying and misbehaving in class and his teachers will not notice, however, Mrs. Lee is Greg's older brother Rodrick's former teacher and knows that she cannot trust anyone from Greg's family. That is why she always watches Greg in classes and does not even let him move in the classroom.

The idiom ‘watch someone like a hawk’ is translated to TT as ‘atmaca gibi bakmak’. As explained by Online Collins Dictionary, the meaning of this idiom is ‘if you watch someone like a hawk, you observe them very carefully, usually to make sure that they do not make a mistake or do something you do not want them to do’ (Watch someone like a hawk, n.d.). This example demonstrates that this idiom belongs to simile classification and in accordance with Baker’s theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning and form. Even though the idiom that the translator finds and uses while translating the idiom in the ST into the TT fully corresponds to the meaning of the idiom in the ST and there is an exact equivalent of the idiom from the SL in the TL; this idiom is not a very familiar and

customary idiom for readers of TL. However, it is clearly understood what is meant by the idiom in the ST and the equivalent of this idiom in the TT does not undergo any change in meaning, structure or syntactic. The only difference between the two idioms is that while the idiom in the ST is formed with the word ‘‘watch’’, in the TT this idiom is formed with the Turkish word ‘‘bakmak’’ which means to look.

Example 14:

ST: ‘‘When Mom told Rodrick he should start giving me drum lessons, he wasn’t **too hot on the idea.**’’ (Page 131)

TT: ‘‘Annem Rodrick’e bana davul dersleri vermesini söylediğinde, sevgili abim bu fikre **sıcak bakmadı.**’’ (Sayfa 137)

In this example, the music program at Greg's school cannot be supported any longer and is canceled due to the school's lack of funds. Greg's mother, who very much wants her son to improve himself in the field of art and music, turns this situation into an opportunity and asks his older son Rodrick to give drum lessons to his younger brother Greg and his best friend Rowley since he is a drummer in a rock band. She hopes these lessons will end the resentment and disagreements between his older and younger sons.

The idiom ‘‘hot on something’’ is translated to TL as ‘‘sıcak bakmak’’. As mentioned by Online Macmillan Dictionary, the meaning of this idiom is ‘‘feeling interested and excited’’ (Hot on something, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and conforming with Baker’s theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning but dissimilar form. While the translator is translating the idiom in the ST into the TT, he focuses on the word ‘‘hot’’ and applies the translation strategy over this word. Although the idiom that the translator finds in the TL exactly corresponds to the idiom used in the ST and the meaning intended to be given, the sentence structures and syntacticity of these two idioms are different, they have changed during the translation.

Although the word ‘hot’ has its counterpart in both idioms, ‘to be hot’ in the ST has been translated as ‘to look hot’ in the TT.

Example 15:

ST: ‘Every time Dad changed a dirty diaper after that, I heard him cursing Uncle Joe **under his breath.**’ (Page 154)

TT: ‘Babam da Manny’nin altını her değiştirdiğinde, **bıyık altından** Joe Dayı’ya küfretti durdu.’ (Sayfa 160)

In this example, it is Thanksgiving and Greg's Uncle Joe and their family come to Greg's house for dinner. Greg's father does not really like Uncle Joe and he has good reasons for that. Last year, when Greg's younger brother Manny finished toilet training and no longer even needed to wear a diaper, Greg's uncle, Uncle Joe, played a joke on him by telling him that there were monsters in the bathroom and that Manny needed to be careful when he went to the bathroom. Manny became very afraid of this situation and started using diapers again, completely forgetting about his toilet training. Since that day, Greg's father is always talking badly about Uncle Joe while he is changing his brother's diapers.

The idiom ‘under your breath’ is translated to TT as, ‘bıyık altından’. As described in Cambridge Online Dictionary, the meaning of this idiom is ‘quietly so that other people cannot hear exactly what you are saying’ (Under your breath, n.d.). This example demonstrates that this idiom belongs to prepositional phrase classification and in light of Baker's theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning and form. The exact equivalent of the idiom used in the ST is available in the TL, with the meaning to be given and the way the idiom is formed. In this sense, this idiom constitutes an easier translation process compared to other idioms. The meaning of the two idioms, the elements of the sentence and the functions of the words are the same. The only difference is that, in the idiom of the SL,

the ‘‘under’’ thing is the mouth, while in the target language, the ‘‘under’’ thing is the mustache.

5.3. TRANSLATION ANALYSIS OF IDIOMS IN JEFF KINNEY’S *DIARY OF A WIMPY KID: THE LAST STRAW*

Example 1:

ST: ‘‘Some of the guys at my table told Albert he was **full of baloney**, but what he was saying made a lot of sense to ME.’’ (Page 27)

TT: ‘‘Masamızdaki çocukların bazıları Albert’ı **palavra sıkmakla** suçladı. Ama söyledikleri BANA mantıklı gelmişti.’’ (Sayfa 33)

In this example, Greg is thinking of ways to get him to jump very high to better escape his bully peers who mess with him at school. One day, in the cafeteria at lunch, a friend of his tells about a trick that a man from a country from Asia found in his own way to make himself jump meters high. Although the other children at the table found this trick absurd and did not believe their friends, what his friend told seemed very logical to Greg and he decided to try these tricks in his own backyard.

The idiom ‘‘full of baloney’’ is translated to TT as ‘‘palavra sıkmak’’. As explained by Online The Free Dictionary, the meaning of this idiom is ‘‘flattering or nonsensical talk’’ (Full of baloney, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in line with Baker’s theory of translation of idioms, the translator translates this idiom expression by paraphrasing. This idiom used in the ST is actually very close to a slang usage and expression and the translator pays attention to this feature of the idiom and its intended meaning while translating the idiom. Although the two idioms have essentially the same meaning and the slangy feel of the idiom in the ST is reflected in the TT, there are differences between the two idioms at the level of word structure and feature. That is,

the same grammatical and structural features were not taken into account when creating these two idioms.

Example 2:

ST: ‘‘I asked Rowley to donate some items to put in the time capsule, and that’s when **he got cold feet.**’’ (Page 34)

TT: ‘‘Rowley’den zaman kapsülüne biraz eşya bağışlamasını istedim; **tüylei diken diken oldu.**’’ (Sayfa 40)

In this example, Greg, fascinated by a news report on TV, decides to dig a deep hole in his backyard and bury a box he calls a time capsule, containing a few items from his own present-day life in it. So centuries later, when future people find this box, they will know about life in the past. Greg shares this idea with his best friend Rowley and he loves it too. However, when Greg asks only Rowley to put a few items in this box instead of him, his friend steps back and moves away from the idea because he thinks it is not fair only for him to put items in the box.

The idiom ‘‘have/get cold feet’’ is translated to TT as ‘‘tüylei diken diken olmak’’. As described in Online Macmillan Dictionary, the meaning of this idiom is ‘‘to suddenly feel nervous about doing something that you have planned or agreed to do’’ (Have/get cold feet, n.d.). This example demonstrates that this idiom belongs to verb+object/complement (and/or adverbial) classification and on the basis of Baker’s theory of translation of idioms, the translator translates this idiom expression by paraphrasing. The translator prefers to paraphrase an idiom whose meaning is quite different in the ST and uses another idiom in the TT that partially fits the situation described. The idiom phrase translated as ‘‘tüylei diken diken olmak’’ in the TT, is actually ‘‘get goose bumps’’ in the ST equivalent. Although the translator is able to partially preserve the meaning while paraphrasing the idiom in the ST, a detailed examination reveals that the two idioms actually mean different things and are used in different situations.

Example 3:

ST: “Mrs. Craig ended up going back on her whole “no consequences” promise, so Corey Lamb is gonna be spending the next three weeks inside during recess. Looking **on the bright side**, though, at least he’ll have Alex Aruda to keep him company.” (Page 60)

TT: “Bayan Craig “kimseyi cezalandırmayacağına” dair sözlerini unuttu; bu yüzden Corey Lamb önümüzdeki üç hafta boyunca teneffüslerde dışarı çıkmayacak. Meseleye **iyi tarafından** bakacak olursak, en azından yalnız değil. Yanında Alex Aruda var.” (Sayfa 66)

In this example, in Greg's classroom, a dictionary that belonged to Mrs. Craig goes missing, and Mrs. Craig requests that whoever took the dictionary, must put it on the teacher's desk as soon as possible. She states that she will leave the classroom and that Corey Lamb will mentor the class in her place, so that the person who took the dictionary will feel more comfortable while returning the dictionary and his identity will remain confidential. As soon as their teacher leaves the classroom, the whole class starts blaming each other and creating an atmosphere of chaos. After a very long time, a boy named Alex, who is sitting quietly in a corner and watching the class, says that he has the dictionary and he is very afraid that the teacher will find out. Corey, the student assigned by the teacher, who wants to put an end to this chaos, takes the dictionary from Alex and cannot avoid punishment when the teacher enters the classroom just as he is about to put the dictionary on the teacher's desk.

The idiom “on the bright side” is translated to TT as “iyi tarafından”. As specified by Merriam-Webster Online Dictionary, the meaning of this idiom is “to refer to the good part of something that is mostly bad” (On the bright side, n.d.). This example demonstrates that this idiom belongs to prepositional phrase classification and in accordance with Baker’s theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning and form. The idiom used in the ST is an

idiom that has an almost exact equivalent in the TL Turkish, it can be translated word-for-word and is widely used. Taking advantage of this situation, the translator uses the same equivalent of the idiom from the ST in the TL and a translation that reflects the meaning of the ST exactly and does not lose its meaning, has emerged.

Example 4:

ST: ‘‘Luckily, Mom didn’t mention my report card during dinner. And when Gramma said she needed to leave to go to Bingo, I **tagged right along** with her.’’ (Page 71)

TT: ‘‘Neyse ki annem yemek boyunca karnemden söz etmedi. Sonra büyükannem tombala oynamaya gideceğini söyleyince, onun **eteğine yapıştım.**’’ (Sayfa 77)

In this example, Greg’s end of term report card arrives home in the mail, but he cannot act fast enough and his mother gets his report card before Greg does. Seeing that all his grades on his report card are very bad, his mother yells at Greg by saying that they will discuss this situation with his father at dinner. Knowing that his parents avoid talking about such bad things in front of his grandmother, Greg immediately calls his grandmother and invites her to Greg’s house for dinner. No one talks about Greg’s report card throughout the dinner and just as Greg’s grandmother is leaving the house to play bingo with her friends, Greg joins her and saves himself from the situation.

The idiom ‘‘tag along’’ is translated to TT as ‘‘eteğine yapışmak’’. As described in Cambridge Online Dictionary, the meaning of this idiom is ‘‘to go somewhere with a person or group, usually when they have not asked you to go with them’’ (Tag along, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in light of Baker’s theory of translation of idioms, the translator translates this idiom expression by paraphrasing. There is a slight difference in meaning and nuance between the idiom in the ST and the idiom in the TT translated by the translator. While the phrase ‘‘tag along’’ in the ST could easily be translated as ‘‘peşine takılmak, peşinden gitmek’’ in the TL, the translator uses the translation strategy by paraphrasing the idiom and coined the phrase ‘‘eteğine yapışmak’’. In fact, this idiom means wanting something from someone very much, forcing that person to do what we

want from them and not letting go of them. This situation causes a confusion of meaning.

Example 5:

ST: ‘‘Mr. Ray was the moderator, and he more or less **kept an eye on** us.’’ (Page 77)

TT: ‘‘Bay Roy gözetmendi ve **gözü** hemen her zaman bizim **üzerimizdeydi.**’’ (Sayfa 83)

When Greg falls asleep during class in one of the classes, his teacher gives him an after-school detention and Greg has to stay at school for a few extra hours at the end of all school classes, along with a few other students who have been suspended. When he comes to the classroom where the few students who have been sentenced like him are gathered, he sees that the teacher who will monitor them is Mr. Roy. Although Mr. Roy tries to keep his eyes on the children throughout the detention, the children misbehave when he occasionally turns his head to look out the window.

The idiom ‘‘keep an eye on’’ is translated to TT as ‘‘gözü üzerinde’’. Referring to Online Macmillan Dictionary, the meaning of this idiom is ‘‘to look after someone or something’’ (Keep an eye on, n.d.). This example demonstrates that this idiom belongs to verb+object/complement (and/or adverbial) classification and in relation to Baker’s theory of translation of idioms, the translator translates this idiom expression by using an idiom of similar meaning and form. This idiom, which is used in the ST, is a well-known idiom that is frequently used in both the SL and the TL. When the words that make up the idiom come together and are considered with their basic meanings, the meaning of the idiom can be easily understood somehow and it is not necessary to make a special effort to understand the idiom, so the translator has no difficulty in finding and using the exact equivalent of this idiom in the TL. Both idioms are the same in meaning and grammatical structure.

Example 6:

ST: ‘‘But just when I was about to go up to Holly and say something witty, Fregley **came flying in** out of NOWHERE.’’ (Page 99)

TT: ‘‘Tam kıyak bir şeyler söylemek için onun yanına gidecektim ki Fregley **gökten inmiş gibi** yanımızda bitiverdi.’’ (Sayfa 105)

In this example, Greg is at the school's dance ball, where he takes the opportunity to talk to Holly, the girl he likes, and try to impress her. Just as he was about to go to her, Fregley, who is the weirdest boy in the school and who Greg avoids meeting under any circumstance with, appears and ruins everything. He takes away Greg's opportunity to impress Holly.

The idiom ‘‘come flying’’ is translated to TT as ‘‘gökten inmiş gibi’’. As stated in Merriam-Webster Online Dictionary, the meaning of this idiom is ‘‘to move through space while falling’’ (Come flying, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in accordance with Baker’s theory of translation of idioms, the translator translates this idiom expression by paraphrasing. In this translation, the translator has succeeded in using the most appropriate idiom in the TL, by making a paraphrase according to his own knowledge, based on the word ‘‘fly’’ in the idiom in the ST and the situation that is intended to be explained in the text. There has been no loss or change in the meaning intended and in the situation described. The word ‘‘sky’’ used in the TT compensated for the word ‘‘fly’’ in the idiom in the ST and somehow the same meaning is expressed with these two different words.

Example 7:

ST: ‘‘After that, Manny knew he **had a green light** to call me Ploopy whenever he wanted, and that’s what he’s been doing all day.’’ (Page 103)

TT: “Manny istediği zaman bana Şebeyek demesi konusunda kendisine **yeşil ışık yandığını** anladığından beri, bütün gün bunu söylüyor.” (Sayfa 109)

In this example, Greg's younger brother comes up to Greg one day and starts calling him a ridiculous and funny nickname. Greg, who does not know exactly what this nickname means, gets very angry and goes to his mother to complain about Manny. His mother is very busy and does not care at all. Seeing that his mother ignored him calling Greg by a nickname, Manny will be continuing this behavior for a long time after that.

The idiom “to give someone the green light” is translated to TT as “birine yeşil ışık yakmak”. As described in Online Collins Dictionary, the meaning of this idiom is “if someone in authority gives you a green light, they give you permission to do something” (To give someone the green light, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and on the basis of Baker’s theory of translation of idioms, the translator translates this idiom expression by using an idiom of similar meaning and form. The idiom in the ST is a relatively recent idiom that has its exact equivalent in the TT language. The idiom is suitable for use in children's literature with its uncomplicated structure and easy to understand meaning, especially in books that appeal to middle school students such as the *Diary of a Wimpy Kid* (2007) series. In this translation, it is sufficient for the translator to translate the idiom word-for-word to reach the desired exact equivalent. Both idioms give the same meaning. A green light is “given” to someone in the ST, while you “turn on” the green light for someone, in the TT. However, since the words to “turn on” and to “give” are both verbs, there is not a grammatical difference between the idioms.

Example 8:

ST: “Mr. Litch **gave me a dirty look**, and then turned back around and talked to his assistant for another half hour.” (Page 134)

TT: “Bana **ters ters baktı**; sonra yeniden dönüp asistanıyla yarım saat daha konuştu.” (Sayfa 140)

In this example, Greg's soccer team wins a game and the team's coach offers to take the entire team out to dinner at a fast food restaurant. After having dinner with the whole team, the coach who dropped the kids off at their houses, starts making a phone call before dropping the last three kids, including Greg, to their houses and this phone call takes a long time. Tired of waiting in the car, one of the boys honks the horn but blames Greg and pisses off their coach. Despite this, their coach continues to talk on the phone for a long time outside the car.

The idiom ‘‘give someone a dirty look’’ is translated to TT as ‘‘ters ters bakmak’’. As explained by Online Macmillan Dictionary, the meaning of this idiom is ‘‘to look at someone in a way that shows that you are angry with them or do not like them’’ (Give someone a dirty look, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and on the basis of Baker’s theory of translation of idioms, the translator translates this idiom expression by using an idiom of similar meaning and form. These two idioms about looking at someone and especially how you look at them, used in contexts describing a negative situation, are compatible and equivalent. While the idiom in the ST is translated into the TT, the word ‘‘dirty’’ in the idiom in the ST is thought to have unpleasant meanings in the TL and these meanings would not be appropriate for younger readers, so the word ‘‘dirty’’ used in the ST is translated in the TT as ‘‘ters ters’’, meaning in an unpleasant, unkind, disapproving way. In this meaning, the translator is able to fully meet this idiom in the TT by replacing the word ‘‘dirty’’ in the idiom in the ST, with a more appropriate word in the TL, however without damaging the meaning, sentence and grammatical structure of the original idiom.

Example 9:

ST: ‘‘During a timeout, we all joined the huddle. And when the coach **got an eyeful** of Mackey and Manuel, he told them they were excused and to go to the Creavey’s car for the rest of the game.’’ (Page 142)

TT: ‘‘Oyun bir kez daha durakladığında, antrenörün **gözü** Mackey ve Manuel’e **takıldı**. Onlara kendilerine izin verdiğini, maçın geri kalanı boyunca Creavey’lerin arabasında oturabileceklerini söyledi.’’ (Sayfa 148)

In this example, on the day that Greg's school football team is due to play a game, Greg is on the bench and will not be playing, with the other two kids. However, his father, who believes that Greg will be taken into the game somehow, wants Greg to be ready in any way despite the cold weather and gives him nothing to protect himself from the cold except a soccer jersey. While the other two children in the bench, who were very tired from waiting in the cold, took their coats with them and started to wait like that; Greg's teeth are trembling with the cold. While the coach of the team, who sees the other two boys sitting in their coats, sends them to wait in their car, he does not think that Greg is cold because he sees that he is not wearing a coat, and Greg continues to wait there until the end of the match.

The idiom ‘‘get/have an eyeful’’ is translated to TT as ‘‘gözü takılmak’’. Referring to Merriam-Webster Online Dictionary, the meaning of this idiom is ‘‘to see something very clearly or to see a lot or too much of something’’ (Get/have an eyeful, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in relation to Baker’s theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning but dissimilar form. The meaning of this idiom, which is easily understood to be about looking and seeing since the word ‘‘eye’’ is in it, is translated into the TT by the translator, being aware of this situation and paying attention to reflect the desired meaning. The equivalent of the idiom in the ST, did not lose any meaning in the target text, but there are syntactic and grammatical structure changes between the two idioms.

Example 10:

ST: ‘‘Dad tried to convince me that this would be a great thing for me, and how Spag Union would really **whip me into shape**.’’ (Page 159)

TT: ‘‘Babam bunun benim iin harika bir fırsat olacađı konusunda beni ikna etmeye alıřtı. Askeri kamp beni **řekle řemale sokacaktı.**’’ (Sayfa 165)

In this example, one day, Greg's father tells Greg that it is time to bring an idea he has been thinking about for a long time to life, and he decides to send him to Military Camp this summer. He believes that by sending him to the Military Camp, Greg will get better and the training there will put him in shape.

The idiom ‘‘whip somebody into shape’’ is translated to TT as ‘‘řekle řemale sokmak’’. As mentioned by Cambridge Online Dictionary, the meaning of this idiom is ‘‘to take action to get something or someone into the good condition that you would like’’ (Whip somebody into shape, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and on the basis of Baker’s theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning but dissimilar form. In the translation of this idiom from the ST, the translator manages to find an idiom in the TL that would correspond to this idiom and translates the idiom from the ST without losing its meaning. However, in the idiom in the TT, a strange word choice is made for the ears of the TL reader and an unfamiliar idiom has been put forward. The exact equivalent of the idiom from the ST in the TL has been adopted in the target culture as ‘‘řekle řemale girmek’’. However, the message to be conveyed is clear and understandable. Although the two idioms are semantically similar, there are structural differences.

Example 11:

ST: ‘‘I was pretty surprised with how easy it was to impress Dad with that one little merit badge, so I figured a whole WEEKEND of him seeing me do macho stuff would totally **blow him away.**’’ (Page 170)

TT: ‘‘Babamın kk bir rozetten bile ok etkilendiđini grmek beni řařırtmıřtı; beni btn hafta sonu mthiř erkek iřeri yaparken grnce **koltukları iyice kabarırdı** herhalde.’’ (Sayfa 176)

The idiom ‘‘blow someone away’’ is translated to TT as ‘‘koltukları kabarmak’’. As mentioned by Online Collins Dictionary, the meaning of this idiom is ‘‘to overcome with emotion, surprise, etc.’’ (Blow someone away, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in light of Baker’s theory of translation of idioms, the translator translates this idiom by paraphrasing. The expression used as an idiom in the ST does not have an accepted and widely used equivalent in the TL. However, instead of making a literal translation or explaining the idiom in the ST, the translator prefers to use an idiom that is closest to this idiom in the TL but still does not give the exact same meaning. For this reason, the translator has settled on the idiom ‘‘koltukları kabarmak’’ in the TL. However, in the TL, this idiom sometimes means to brag, to be spoiled, to see oneself or one of his/her relatives as superior and to be in a good mood, which is not exactly what is meant in the example in the ST. However, being proud, which is one of the meanings of this idiom, helps these two idioms to complement each other and offers a translation that does not disturb the flow of the situation to be told and does not cause ambiguity in the mind of the reader.

Example 12:

ST: ‘‘I was only about five feet from the bedroom door when the phone in my hand rang and **scared the living daylight out of me.**’’ (Page 190)

TT: ‘‘Kapıdan çıkmama birkaç santim kalmıştı ki elimdeki telefon çaldı ve **ödümü patlattı.**’’ (Sayfa 196)

In this example, Greg wants to call Holly, the girl he likes from his school, using his home phone and talk to her on the phone, secretly from his family. However, if he gets caught by one of his family members, especially his older brother Rodrick, he is sure his brother will make fun of him. So he takes the phone and goes to his parents' room, turns off the lights and hides under the pile of clothes on the floor of the room. He will make the phone call there but suddenly his father enters the room and starts reading a book. As Greg slowly crawls out of the room under the pile of clothes, his father is terrified when he sees the moving pile of clothes.

The idiom “scare the living daylights out of ” is translated to TT as “ödünü patlatmak”. As described in Online Collins Dictionary, the meaning of this idiom is “if someone or something scares the living daylights out of you, they make you feel extremely scared” (Scare the living daylights out of, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in line with Baker’s theory of translation of idioms, the translator translates this idiom by paraphrasing. While translating this idiom from the ST for the TT, the translator makes a paraphrase based on the word “scare” in the idiom in the ST and decides on the phrase “ödünü patlatmak” in the TL. In the TL, if a person is very afraid of someone or something, especially if that person has a sudden and unexpected fear, a scare, there is a belief that the organ known as “bile” in anatomy could explode and this is described by the phrase “ödün patlaması” in the TL. This idiom, translated and paraphrased in this way, is the exact equivalent of the situation that is intended to be explained in the ST.

Example 13:

ST: “Today at school I overheard Holly tell a couple of her friends that she was gonna meet them at the rollerskating rink tonight, and **a lightbulb went on over my head.**” (Page 194)

TT: “Bugün Holly’nin iki kızla konuşmasına kulak misafiri oldum. Bu akşam onlarla paten alanında buluşacağını söylüyordu. Hemen **beynimde bir ampul yandı.**” (Sayfa 200)

In this example, Greg overhears that Holly, the girl he likes at school, is planning to meet her girlfriends at the town's skating rink tonight and decides that he should go there himself tonight to catch her there.

The idiom “a light bulb goes off/on (in someone's head)” is translated to TT as “beynimde bir ampul yanmak”. As stated in Merriam-Webster Online Dictionary, the meaning of this idiom is “to say that a person suddenly understands something or has a great idea” (A light bulb goes off/on (in someone’s head), n.d.). This example

demonstrates that this idiom belongs to whole clause or sentence classification and conforming with Baker's theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning but dissimilar form. The light bulb symbol means an idea, an invention in both the SL and the TL culture. Based on this meaning, the idiom that 'a light bulb goes on in or on the head' is an idiom that reinforces this meaning. While translating this idiom into the TL, the translator has no trouble finding the exact equivalent of this idiom. An idiom with the same meaning and describing the same thing exists in the TL. The only difference between these idioms is that in the idiom in the ST, the bulb appears just above the person's head, while in the idiom in the TT, the bulb lights up inside the person's brain. The reason for this small nuance difference is cultural. There is no difference in meaning. However, the two idioms differ in the meaning of the words' features and functions.

Example 14:

ST: 'I flipped through the pages to see who else signed my yearbook, and there was one that made me **stop in my tracks**. It was from Holly Hills.' (Page 202)

TT: 'Yıllığımı başka kimlerin imzaladığını görmek için sayfaları çevirdim. Birden **yüreğim hop etti**. Holly Hills imzalamıştı.' (Sayfa 208)

In this example, it is the last day of school and everyone circulates their yearbook from hand to hand among all the students to get their friends to sign and write something on it. When Greg's yearbook arrives back in his hands, he starts examining the yearbook to see what kind of a note Holly, the girl he passionately likes, has written in his yearbook.

The idiom 'stop (dead) in your tracks' is translated to TT as 'yüreği hop etmek'. As specified by Cambridge Online Dictionary, the meaning of this idiom is 'to suddenly stop moving or doing something' (Stop (dead) in your tracks, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in line with Baker's theory of translation of idioms, the translator translates this idiom by using paraphrasing. In this translation, the translator makes a translation based on the

context in which the idiom is used, rather than the full meaning of the idiom in the ST and decides on the idiom he uses in the TL. The meanings of the idiom used in the ST and the idiom translated into the TT do not exactly match each other. However, in the context they are in, both idioms give the intended meaning. Nevertheless, the phrase translated into the TT as ‘yüreği hop etmek’ means to be surprised, to stop what you are doing which is the meaning intended to be given in the idiom in the ST; out of context, it actually means to be afraid, excited, worried. In this regard, there is a difference in meaning between the two idioms and it causes confusion for the reader.

Example 15:

ST: ‘‘The way I see it, I just did Rowley a HUGE favor. I don’t want to see him **get his heart stomped on** by Holly Hills, because the truth is, girls can be a little cruel sometimes.’’ (Page 204)

TT: ‘‘Bence Rowley’e büyük bir iyilik yaptım. Onun **kalbini** Holly Hills’e **kaptırmasını** istemiyorum çünkü kızlar bazen çok acımasız olabiliyorlar.’’ (Sayfa 210)

When Holly's yearbook comes into Greg's hands, Greg writes a note in that yearbook, using Rowley's name, saying that he only sees Holly as a friend. He does this because he sees Holly being too friendly to his friend Rowley, since he likes Holly, and he never wants Rowley and Holly to get close. By doing this, he thinks he is saving Rowley's heart from breaking because he thinks Holly likes Greg and Rowley does not stand a chance.

The idiom ‘‘stomp on somebody/something’’ is translated to TT as ‘‘kalbini kaptırmak’’. As explained by Cambridge Online Dictionary, the meaning of this idiom is ‘‘to treat someone or something badly, or to defeat him, her, or it’’ (Stomp on somebody/something, n.d.). This example demonstrates that this idiom belongs to veb+object/complement (and/or adverbial) classification and in accordance with Baker’s theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning but dissimilar form. In this translation, the translator is able to

find and use almost the exact equivalent of the idiom from the ST in the TL. This translation does not cause a great loss of meaning. However, there is a slight difference in nuance between the two idioms. While the meaning of the idiom in the ST is that a person breaks another person's heart after she has won the heart, the meaning of the translated idiom used in the TT is to prevent the heart from breaking before nothing happens between two people. However, this situation does not constitute a semantic difference between idioms, but the forms of idioms are different structurally and grammatically.

5.4. TRANSLATION ANALYSIS OF JEFF KINNEY'S *DIARY OF A WIMPY KID: DOG DAYS*

Example 1:

ST: ‘‘Even though me and Dad see eye to eye on ‘‘Lil’ Cutie,’’ there are still a lot of things we **butt heads over**.’’ (Page 13)

TT: ‘‘Babamla ben ‘‘Şirincik’’ konusunda aynı fikirde olsak da, hala **didiştığımız** bir sürü şey var.’’ (Sayfa 19)

In this example, Greg and his father generally have a poor father-son relationship. They cannot agree on many issues and cannot come to a consensus. However one of the limited number of things that they like as father-son alike are the Lil’ Cutie cartoons, which are included as a supplement to their local newspaper each week. They both love these ridiculous but funny cartoons.

The idiom ‘‘butt heads’’ is translated to TT as ‘‘didişmek’’. As described in Online The Free Dictionary, the meaning of this idiom is ‘‘to completely disagree or get into a heated confrontation with someone’’ (Butt heads, n.d.). This example demonstrates that this idiom belongs to verb+object/complement (and/or adverbial) classification and in line with Baker’s theory of translation of idioms, the translator translates this idiom expression by paraphrasing. Although the word ‘‘butt’’ in the idiom used in the ST means a part of the human body as a noun, it has meanings such as knocking, bumping,

touching when used as a verb. Based on these meanings, the idiom, which means ‘‘two people who cannot get along with each other’’, has emerged based on the analogy of two people hitting each other's heads, bumping into each other, as two stubborn goats. However, since there is no idiom in the TL that fully meets this analogy and can bring this image to life for the reader in the TL, the translator chooses the most appropriate idiom that could mean this in the TL by making use of paraphrasing and he uses this idiom. The idiom ‘‘didişmek’’ in the TL actually means to beat each other with hands or argue with words.

Example 2:

ST: ‘‘I think Dad’s jealous because he has to go to work while the rest of us **get to kick back** and take it easy every day.’’ (Page 13)

TT: ‘‘Galiba babam, bizi kıskanıyor. Çünkü kendisi işe gitmek zorunda ama biz evde **yan gelip yatıyoruz** ve keyif yapıyoruz.’’ (Sayfa 19)

In this example, Greg's father is annoyed that his son stays at home all day, sleeps until noon and does nothing during the summer vacation, and he does not mind reminding Greg of that regularly. He does his best to help Greg spend his time more productively and not sleep all day. He even calls Greg every day at noon to wake him up from work. Greg interprets his father's obsession with the fact that he has to work while he sleeps at home, and he thinks his father is jealous of him.

The idiom ‘‘kick back’’ is translated to TT as ‘‘yan gelip yatmak’’. As stated in Cambridge Online Dictionary, the meaning of this idiom is ‘‘to stop doing things and relax’’ (Kick back, n.d.). This example demonstrates that this idiom belongs to compound classification and in relation to Baker’s theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning but dissimilar form. The idiom used in the ST consists of a verb and an adverb. Its meaning also fully meets the meaning intended to be given in the ST. It means relaxing, resting, doing nothing. The phrase ‘‘yan gelip yatmak’’ in the TT, which meets all these meanings

mentioned and fully meets the meaning of the idiom in the ST, consists of a verb, an adjective verb and an adverb that indicates a place and direction. In other words, although there is no semantic difference between these two idioms, there are structural and grammatical differences.

Example 3:

ST: “The ladies who work there **know the dirt on** just about everyone in town.” (Page 21)

TT: “Orada çalışan hanımlar, kasabadaki herkesin **kirli çamaşırlarını biliyorlar.**” (Sayfa 27)

In this example, Greg's mother takes him to her hair salon to get a haircut. Only middle-aged women work there and the women there know everything about everyone in town. Since hairdressers are where all the women in town go and gossip, the ladies who work there know everyone's secrets.

The idiom “to have the dirt on someone” is translated to TT as “kirli çamaşırlarını bilmek”. Referring to Online Collins Dictionary, the meaning of this idiom is “if you say that you have the dirt on someone, you mean that you have information that could harm their reputation or career” (To have the dirt on someone, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in accordance with Baker’s theory of translation of idioms, the translator translates this idiom by paraphrasing. While the word “dirt” in the ST can be used as a stand-alone idiom, in the TT the word “kir/kirli” can have very different meanings and connotations and will not make any sense for a child reader on its own. For this reason, while this idiom in the ST is being translated for the TT, it takes a supplement with it and becomes a phrase like “to know about the dirty laundry of the people around” and the meaning of this idiom is the same as the idiom used in the ST. However, this idiom is also not suitable for the child reader and does not clarify the intended situation for the child reader. If the translator had used a phrase such as “sırlarını bilmek” of the idiom

in the ST instead of paraphrasing, it would have been more understandable and suitable for the child reader.

Example 4:

ST: ‘‘Yesterday Rowley went to golfing or something with his dad, so he kind of **hung me out to dry.**’’ (Page 42)

TT: ‘‘Dün Rowley babasıyla golf oynamaya mı ne gitti; yani **beni ekti.**’’ (Sayfa 48)

In this example, despite Greg's bad relationship with his father, Greg's best friend, Rowley, is on good terms with his father. While Greg is always on his own during the summer, Rowley constantly engages in different activities with his father and occasionally forgets about Greg and leaves him alone. Greg is furious at this and decides to reconsider his friendship with Rowley.

The idiom ‘‘hang someone out to dry’’ is translated to TT as ‘‘birini ekmek’’. As mentioned by Online Macmillan Dictionary, the meaning of this idiom is ‘‘to cause someone to take all the blame for something or deal with all the problems that have been created, when these are not their fault’’ (Hang someone out to dry, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in accordance with Baker's theory of translation of idioms, the translator translates this idiom by paraphrasing. When the meaning of the idiom used in the ST is tried to be understood by researching various dictionaries, this idiom, which is absurd even in the ST, has a meaning that is more logical and explains the situation to be explained more clearly when translated into the TL Turkish. In the ST where the idiom is used, there is no situation as the idiom is trying to describe, but its translation in the TT fully meets the situation in the ST. The element of being in a dangerous situation, which is included in the meaning of the idiom in the ST, is not mentioned in the ST. The situation that is intended to be explained in the ST is that one of the two friends does not meet the other friend and leaves him alone, despite his promise to the other. However, that friend who

is left alone is not in a dangerous situation. The phrase "ekmek" translated into the TL with paraphrasing meets exactly this meaning.

Example 5:

ST: "Me and Rowley **racked our brains** all day yesterday trying to figure out how to pay off that eighty-three dollars." (Page 48)

TT: "Rowley ve ben, dün bütün gün bu seksen üç doları nasıl ödeyeceğimizi bulmaya çalışıp **kafa patlattık.**" (Sayfa 54)

In this example, Greg and his friend Rowley owe Rowley's father \$83 for the drinks they drank without paying at the private club pool owned by Rowley's father and Rowley's father demands that this debt be paid back to him. After consulting his mother about this situation, Greg cannot get a positive answer from her and his mother wants Greg to pay this debt by working and earning money himself. Greg and Rowley begin to ponder what they should do to pay back this money.

The idiom "rack one's brain" is translated to TT as "kafa patlatmak". As described in Merriam-Webster Online Dictionary, the meaning of this idiom is "to think very hard in order to try to remember something, solve a problem, etc." (Rock one's brain, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in light of Baker's theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning and form. These two idioms used in the ST and translated into the TL have exactly the same meanings and fully describe the situation that is intended to be explained in the ST. The idiom used in the ST consists of a verb, a pronoun and a noun. Likewise, the idiom "kafa patlatmak" in the TL consists of a verb, a noun and a subject pronoun. So these two idioms are equivalent both in meaning and grammatical structure.

Example 6:

ST: ‘‘Well, I must’ve caught Gramma on a bad day, because she really **lit into me.**’’

(Page 55)

TT: ‘‘Büyükannemi kötü bir gününde yakalamış olmalıyım, **bana bir güzel parladı.**’’

(Sayfa 61)

In this example, Greg and his friend Rowley decide to start their own business to pay off their \$83 debt to Rowley's father and their first job is lawn mowing and landscaping services. To find their first client, they call Greg's grandmother, the first person they can think of. However Greg's grandmother is already angry with him for the gardening job he left unfinished last fall. For this reason, Greg can get nothing but good reprimand and lecture from her.

The idiom ‘‘light into someone’’ is translated to TT as ‘‘birine parlamak’’. As specified by Online Macmillan Dictionary, the meaning of this idiom is ‘‘to attack someone physically or with cruel words because you are angry at them’’ (Light into someone, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in relation to Baker’s theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning and form. The idiom that the translator translates into the TL as to ‘‘birine parlamak’’ is not an idiom that has a place in the target culture and is widely used. The translator translates this idiom almost word-for-word. However, one of the reasons for this is that this idiom does not have a very complex meaning and the words that make up this idiom should easily give the meaning that the idiom wants to give when the words are considered side by side and with their first meanings. The idiom used in the ST consists of a verb, a preposition and a pronoun. Likewise, the idiom that corresponds to this idiom in the TT consists of a pronoun, a preposition as a complement and a verb. These two idioms are structurally identical as well as being semantically the same.

Example 7:

TT: ‘‘Believe it or not, Mrs. Canfield **bought it.**’’ (Page 57)

ST: ‘‘İster inanın ister inanmayın, Bayan Canfield **oltaya geldi!**’’ (Sayfa 63)

In this example, Greg and his friend Rowley start mowing and landscaping services in their own neighborhood to pay off their \$83 debt to Rowley's father. They call Greg's grandmother as their first customer, but they do not get a positive response from her. Then they call a lady her age who is a friend of Greg's grandmother, but this lady wants to hear from them for reference and someone to say good things about their service. Greg finds his way out by imitating his grandmother's voice, talking to this woman and saying nice things about themselves and the lawn mowing they do and this old lady believes them and gives them the job.

The idiom ‘‘buy it’’ is translated to TT as ‘‘oltaya gelmek’’. As mentioned by Online The Free Dictionary, the meaning of this idiom is ‘‘to believe that something is true’’ (Buy it, n.d.). This example demonstrates that this idiom belongs to verb+object/complement (and/or adverbial) classification and conforming with Baker's theory of translation of idioms, the translator translates this idiom by paraphrasing. The idiom in the ST is mostly used in everyday language and has a slang usage.

Rather than really giving and receiving something, paying for something to buy that thing; it means accepting and buying an idea, a claim or a thought by believing or being persuaded that this claim is true. Based on this interpretation, the translator uses the paraphrasing strategy in his translation. Based on the situation that a fish gets caught in the fishing rod with its own will and belief, thinking that the bait on the fishing rod will be real without thinking, the translator uses the phrase ‘‘oltaya gelmek’’ in his translation, describing the message to be given and the situation to be explained in the ST.

Example 8:

ST: ‘‘Anyway, the newspaper has tried to get rid of that comic a bunch of times, but whenever they try to cancel it all the ‘‘Precious Poochie’’ fans **come out of the woodwork** and make a big stink.’’ (Page 101)

TT: ‘‘Her neyse, gazete birkaç kez bu karikatürden kurtulmaya çalıştı ama ne zaman yayından kaldırsalar, ‘‘Saygın Baygın’’ hayranları **zıvanadan çıktı** ve olay çıkardı.’’ (Sayfa 107)

In this example, the cartoon in the local newspaper, which Greg and his father like very much has now come to the end of its publication life and the newspaper begins to publish a new weekly cartoon in its cartoon column instead of that cartoon as an experiment. However, the lovers and fans of the old cartoon do not like this situation and they protest in front of the newspaper building.

The idiom ‘‘come out of the woodwork’’ is translated to TT as ‘‘zıvanadan çıkmak’’. As stated in Online Collins Dictionary, the meaning of this idiom is ‘‘if you say that people are coming out of the woodwork, you are criticizing them for suddenly appearing in public or revealing their opinions when previously they did not make themselves known’’ (Come out of the woodwork, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and on the basis of Baker’s theory of translation of idioms, the translator translates this idiom by paraphrasing. The actual meaning of the idiom used in the ST describes situations such as coming out of your hiding place or appearing out of nowhere. However, the translator prefers to paraphrase when translating, since this idiom does not have an equivalent in the TL yet used by the society. However, the phrase that the translator translates with this strategy and considers its equivalent as ‘‘zıvanadan çıkmak’’ does not fully correspond to the meaning of the idiom in the ST. The phrase ‘‘zıvanadan çıkmak’’ used in the TT is actually met with expressions such as ‘‘being in a rage, infuriate, lose one’s temper’’. However, the meaning to be given and the situation to be conveyed are close to each other in both idioms and there is no ambiguity.

Example 9:

ST: ‘‘He told me I needed to conquer my fears or I’d never **become a man.**’’ (Page 136)

TT: ‘‘Rodrick de korkularımı aşmam gerektiğini, yoksa asla **büyük adam olamayacağımı** söylüyordu.’’ (Sayfa 142)

In this example, at the community pool where they go as a family, Greg's older brother Rodrick is constantly making fun of Greg and forcing him to jump off the high springboard in the pool. When Greg asks him why he is always pushing himself into dangerous things like this, he claims that he tries to help Greg overcome his fears by confronting them.

The idiom ‘‘be a man’’ is translated to TT as ‘‘büyük adam olmak’’. As described in Online The Free Dictionary, the meaning of this idiom is ‘‘an imperative to act like a man or as a man should, stereotypically meaning to be strong, unemotional, strong-willed, authoritative, or stoical, or to take responsibility for one's actions, words, or beliefs’’ (Be a man, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and on the basis of Baker’s theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning but dissimilar form. Although the idiom used in the ST is an expression that constitutes discrimination and sexism with a feminist point of view in today's conditions and circumstances, it is still a frequently used expression in the target society and is well known even among the middle school aged child readers to which this book is addressed. Since the exact equivalent of this idiom in the ST is available in the TL, the translator prefers to use this existing equivalent in his translation and no distortion of meaning has occurred. However, while the idiom in the ST consists of a verb, an indefinite article and a noun, the idiom used in the TT contains a noun, a verb as well as an adjective. In this respect, there are structural and syntactic differences in the way of the emergence of the two idioms.

Example 10:

ST: ‘‘I didn’t mention Heather Hills to Mom, because I don’t need her getting **in the middle of** my love life.’’ (Page 145)

TT: ‘‘Ona Heather Hills’ten söz etmedim çünkü aşk hayatıma **burnunu sokmasını** istemiyorum.’’ (Sayfa 151)

In this example, when Greg tells her that he wants to go with his mother to the community pool, which he does not normally like to go to, and that he wants to accompany her, his mother is shocked but very happy. When asked about the reason for this change, Greg does not tell his mother the truth because he does not want her to interfere in his affairs. Greg's real reason for wanting to go to the community pool is because Heather Hills, the girl he likes, works there as a lifeguard.

The idiom ‘‘in the middle of’’ is translated to TT as ‘‘burnunu sokmak’’. Referring to Merriam-Webster Online Dictionary, the meaning of this idiom is ‘‘while (something) is happening or being done, during (something), in the process of (doing something)’’ (In the middle of, n.d.). This example demonstrates that this idiom belongs to prepositional phrase classification and in accordance with Baker’s theory of translation of idioms, the translator translates this idiom by paraphrasing. The translated equivalent of the idiom in the SL used in the TT corresponds to the sentence ‘‘to poke your nose’’ if translated back from the TL to the SL. This does not make any sense in the SL. This situation shows us that the translation between two idioms is not a word-for-word translation process, or not a translation process that is translated in exactly the same way, preserving the sentence structure and word choices. In this translation process, the translator prefers to paraphrase and completed the translation by finding the idiom that best and most similarly expresses the meaning of the ST, in the TL. As can be understood, the word ‘‘nose(burun)’’ in the idiom in the TT is not related to really putting one's nose between and/or in the middle of any two things. The meaning of the idiom used in the TT and the idiom in the ST are the same.

Example 11:

ST: ‘‘But then Mrs. Jefferson said something that really **threw me for a loop.**’’ (Page 161)

TT: ‘‘Ama sonra Bayan Jefferson öyle bir şey söyledi ki **neye uğradığımı şaşırdım.**’’ (Sayfa 167)

In this example, Greg and his mother run into Rowley and his mother at the grocery store. Although their mothers say that this situation is pure coincidence, it is clear that this encounter is a pre-planned one for two friends Greg and Rowley, who have not spoken and resentful for months. Greg does not like this at all because he is not talking to Rowley anymore, however Greg is shocked when Rowley's mother invites Greg on their summer vacation trip next week. His mother accepts this offer on behalf of Greg.

The idiom ‘‘throw someone for a loop’’ is translated to TT as ‘‘neye uğradığımı şaşırmak’’. As explained by Cambridge Online Dictionary, the meaning of this idiom is ‘‘to completely surprise someone’’ (Throw someone for a loop, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in line with Baker’s theory of translation of idioms, the translator translates this idiom by paraphrasing. Since the idiom used in the ST could not be met as a complete idiom in the TT, the translator prefers paraphrasing and based on the meaning of the idiom in the ST, the translator uses a more general and more descriptive expression and translates it in this way. Although ‘‘neye uğradığımı şaşırmak’’ is used as an idiomatic expression in the TL, in fact, this expression is almost the dictionary meaning of the idiom in the ST, it is the descriptive expression of the situation that this idiom is trying to convey.

Example 12:

ST: ‘‘I’ve been stuck inside this cabin for three days now, and I’m really starting to **lose my mind.**’’ (Page 169)

TT: ‘‘Üç gündür kulübede tıklı kaldım ve **keçileri kaçırmak** üzereyim.’’ (Sayfa 175)

In this example, Greg joins Rowley and his family on their summer vacation trip at their invitation, but instead of going to a beautiful and luxurious hotel, they come to a seaside cabin with no technological devices in it. Rowley and his family never complain about this situation because they read books all the time, however after a few days Greg is bored here.

The idiom ‘lose one’s mind’ is translated to TT as ‘keçileri kaçırmak’. As mentioned by Merriam-Webster Online Dictionary, the meaning of this idiom is ‘to become mentally ill, to go insane’ (Lose one’s mind, n.d.). This example demonstrates that this idiom belongs to verb+object/complement (and/or adverbial) classification and on the basis of Baker’s theory of translation of idioms, the translator translates this idiom by paraphrasing. In this translation, instead of using the idiom ‘aklını kaybetmek’, which is the exact equivalent of the idiom in the ST and obtained by translating it almost word-for-word, the translator uses paraphrasing the idiom in the TL, perhaps to make the TT language more enjoyable for the child reader. He uses the phrase ‘keçileri kaçırmak’, that is, meaning to ‘lose one’s goats’ in the TL which does not make any sense in the SL.

Example 13:

ST: ‘‘But Mr. Jefferson said we had to go to bed and that he didn’t want **to hear a peep** out of us until morning.’’ (Page 192)

TT: ‘‘Ama Bay Jefferson yatmak zorunda olduğumuzu ve sabaha kadar **çıt bile çıkardığımızı** duymak istemediğini söyledi.’’ (Sayfa 198)

In this example, seeing that Greg is so bored and unhappy, Rowley's parents decide to take him to a fair. There is an amusement park and there are many different games and rides. However, they regret their decision because Greg and Rowley get into a lot of mischief there and embarrass Rowley's family. As soon as they get home, Rowley's father sends them to their rooms and tells them not to leave their room until morning.

The idiom “hear a peep” is translated to TT as “çıt bile çıkarmamak”. As stated in Online Collins Dictionary, the meaning of this idiom is “if you say that you don't hear a peep from someone, you mean that they do not say anything or make any noise” (Hear a peep, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in relation to Baker's theory of translation of idioms, the translator translates this idiom by using an idiom of similar meaning but dissimilar form. The exact equivalent of the idiom used in the ST in the TL is as the translator translates this idiom. The meaning of the idiom used in the TT and the original idiom in the ST are the same. In this respect, no misunderstanding is revealed by the translator. However, these two idioms differ from each other in the sense in which they are formed. The idiom in the ST contains a verb, a determiner and a noun. The idiom in the TT, on the other hand, contains a noun, an adverb and a negative verb. In this sense, there are structural differences between the two idioms.

Example 14:

ST: “I decided to **lighten the mood** a little bit.” (Page 192)

TT: “**Havayı biraz yumuşatmaya** karar verdim.” (Sayfa 198)

In this example, Rowley and Greg, who are waiting quietly in their rooms, are sad and bored because of Rowley's father, who sent them directly to their rooms on their return from the amusement park and was very angry with them. Greg makes jokes to make his friend laugh and to please him, but he is unsuccessful. He even unintentionally hurts his friend and makes his friend Rowley's father even more angry.

The idiom “lighten the mood” is translated to TT as “havayı yumuşatmak”. As described in Online Collins Dictionary, the meaning of this idiom is “if someone lightens a situation, they make it less serious or less boring” (Lighten the mood, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and conforming with Baker's theory of translation of idioms, the

translator translates this idiom by paraphrasing. Based on the dictionary meanings other than the first meaning of the word "lighten" in the idiom from the ST, the translator translates it using paraphrasing. Since the word "mood" has not yet acquired an established meaning in the TL, the word "hava", which means ambiance, environment, emotional state, is preferred by the translator. For the word "lighten", whose main meaning in the TL is to illuminate, the translator uses the word "yumuşatmak", which means to soften. In this way, the translator has succeeded in translating the idiom in the SL into the TL without distorting its meaning.

Example 15:

ST: "But Dad is still mad, and it's **been really chilly** between us ever since we got back." (Page 195)

TT: "Ama babam hala kızgın ve döndüğümünden beri onunla aramızda **soğuk rüzgarlar esiyor**." (Sayfa 201)

In this example, unable to bear Greg's mischief any longer, Rowley's father calls Greg's father and asks him to come and take their son home with him. Greg's father gets very angry and comes to pick up his son after driving for hours. Upon their return home, great tension begins between Greg and his father.

The idiom "being chilly" is translated to TT as "soğuk rüzgarlar esmesi". Referring to Cambridge Online Dictionary, the meaning of this idiom is "unfriendly" (Being chilly, n.d.). This example demonstrates that this idiom belongs to whole clause or sentence classification and in light of Baker's theory of translation of idioms, the translator translates this idiom by paraphrasing. By taking into account the first and simplest meaning of the word of the idiom in the SL, which is cold, the translator manages to find the idiom that best expresses this situation in the TL. While doing this, he uses paraphrasing. By adding the quality of being cold to the wind passing between two unfriendly people, the meaning of the idiom in the ST is used in the TT, causing no loss of meaning in its translation.

CONCLUSION

Since idioms have both metaphorical and literal meanings, translating them is not the same as translating technical texts. This dual meaning demands that translators should be able to identify the material they are translating, deciding what is and is not an idiom, in order to convey ideas from source language to target language.

The goal of this case study is to examine the translator's translation strategies when coping with idioms in Jeff Kinney's *Diary of a Wimpy Kid* series and also to examine the various reasons for the translator's use of specific strategy, as well as to highlight the recurring patterns in his translation choices. A total of 60 idiomatic expressions have been classified in the series to this end. In line with Mona Baker's (2011) translation strategies, a descriptive study of the translations of the specified idioms is performed. The translator's choices are reviewed in the context of Venuti's (1995) translation approaches, in the framework of domestication and foreignization.

First and foremost, before doing the translation analysis, the study examines the general traits, features and roles that idioms have. Later, on account of attempt a descriptive study on the translations provided by İlker Akın, who is the translator of the first four volumes of the book series, the most suitable 60 idioms have been chosen. Next, these idioms found in the first four books of the *Diary of a Wimpy Kid* series have been pointed out and classified using McCarthy and O'Dell's (2002) idiom categorization system. Then, the selected idioms have been examined using Baker's four translation strategies, that are translating by using an idiom of similar meaning and form, translating by using an idiom of similar meaning but dissimilar form, translating by paraphrase and translating by omission (2011, pp. 75-85). This examination is the most important element of the study's analysis. In focusing on the different translation choices and decisions by the translator, the examples presented in this examination of the study represent some of the most striking examples in the first four books of the series. Finally, the translator's translation strategies for dealing with idiomatic phrases in the books will be discussed in this section, together within the perspective of Venuti's (1995) target text oriented and source text oriented translation approaches.

The following are the responses to the three research questions that are addressed in this study:

Question 1: What kind of idiomatic expressions can be found in the first four books of Jeff Kinney's middle school children book series *Diary of a Wimpy Kid* and how does the idiom classification model introduced by McCarthy and O'Dell (2002) apply to the idioms found in these books?

In the translated books of *Diary of a Wimpy Kid* Series, this study points out 5 types of idioms and classifications out of 7, as indicated in Chapter 3. McCarthy and O'Dell's (2002) classification of idioms model is the basis for these categorization. The categories are:

- 1) Verb + Object / Complement (and/or adverbial)
- 2) Prepositional Phrase
- 3) Compound
- 4) Simile (as + objective + as / like + noun)
- 5) Whole Clause or Sentence

In the other two categories included in the idiom classification model put forward by McCarthy and O'Dell (2002), no examples of idioms suitable for these categories were found after four books were reviewed. These categories are:

- 1) Binomial (word + and + word)
- 2) Trinomial (word + and + word + and + word)

The first four books of Jeff Kinney's comic book series *Diary of a Wimpy Kid* have five sorts of idiom classification groups. The first is a Whole Clause or Sentence category. The number of idioms in this category is the highest of all, with 39. After that, there are 10 examples in Verb + Object / Complement (and/or adverbial) category. Prepositional Phrase category with 7 examples and both Compound and Simile with 2 examples are

the other idiom classification categories found in the books. Binomial and Trinomial idiom classifications have the least number of idiom classifications in the examples, with no example in each.

Question 2: What strategies of idiom translation by Mona Baker (2011) does the translator use when translating the idioms found in the first four books of *Diary of a Wimpy Kid* series from English into Turkish?

In this study, in which the idiom translations of the first four books in the *Diary of a Wimpy Kid* book series are analyzed, the translation strategies are based on Mona Baker's theory of translation of idioms. In this regard, Baker's four translation strategies are :

- 1) Translating by using an idiom of similar meaning and form
- 2) Translating by using an idiom of similar meaning but dissimilar form
- 3) Translating by paraphrase
- 4) Translating by omission (2011, pp. 75-85)

As a result of the analysis made for the study, while the translator frequently used three of these strategies in the translation of the first four books, one translation strategy was never used. This translation strategy is translating by omission. Paraphrasing is the most common strategy utilized by the translator to translate the idioms present in these books. Since the translator wants to keep the essence and fluency of the TL text, he uses the paraphrasing strategy. It can be seen that the strategy of translating by paraphrase is used in 27 of the 60 examples. Within the limitations of the target language's grammar and syntax, the translator aims to capture the original's exact contextual meaning. Then, with 18 examples, it is followed by translating by using an idiom of similar meaning but dissimilar form translation strategy. Furthermore, the other strategies of idiom translation identified in the books are 15 examples of translating by using an idiom of similar meaning and form and translating by omission with no examples.

Question 3: While translating idioms in the first four books of the *Diary of a Wimpy Kid* series, is the translator utilizing a source-text oriented approach or a target-text oriented approach?

When the idiom translations of the first four books in this series are examined and analyzed in detail, the translation strategy most used by the translator is by far the paraphrasing strategy compared to other strategies, introduced by Mona Baker (2011). In this study, based on the fact that the translator uses the paraphrasing most frequently, it can be concluded that the translator brings himself closer to the target culture and applies a translation strategy aimed at the child reader in the target culture. In this instance, it can be claimed that the translator adopts domestication and target-text oriented approach from Venuti's (1995) translation approaches.

Based on the findings, it can be determined that the translator used 5 of the 7 idiom classification categories proposed by McCarthy and O'Dell (2002), as well as 3 of the 4 idiom translation strategies introduced by Baker (2011) for the best-selling Turkish versions of the *Diary of a Wimpy Kid* books, *Saftirik Greg'in Günlüğü*, in attempt to maintain the original texts' spirit and context. The study's limitation is that it only examined the first four books of the *Diary of a Wimpy Kid* (2007) series and their translations and concentrated on translation strategies, based on Baker's theory (2011). This study concludes that *Diary of a Wimpy Kid Series* (2007) is written for children aged 10 to 14, based on the information acquired. The translator's terminology is adequate for this age group and the grammatical structures in Turkish translations are also easily understood.

Analyzing the translator's judgments and choices, it is acceptable that the translator wanted to offer an understandable and comprehensive translated text for young and/or child readers. As a result, it can be said that the translator provided translations that comply with the standards of TL and culture. The translator has given the target reader's expectations first priority. Due to this, it is justifiable to claim that the translator's translations are within the approach of target-text oriented.

It has been noted that the translator used a variety of translation strategies in order to make the story more understandable and enjoyable for young readers. In this way, this examination of the translator's strategies allows us to assess in which these translations fall on the scale of target-oriented and source-text oriented translations. When translating idiomatic phrases in the *Diary of a Wimpy Kid* series, it has been determined that the translator preferred to provide more target-oriented translations. When the translator's strategies are taken into account, the translator generally follows the standards of the TL and culture, rather than the standards of the SL and culture.

Based on the findings of the extensive examination, it can be stated that the translator utilizes a variety of strategies to translate English texts into Turkish, as the target language text. This study indicates that the translator applies all of Baker's (2011) idiom translation strategies, with the exception of one: translating by omission. It is important to keep in mind that examining idiom translation strategies allows the research to evaluate translation approaches more easily, such as whether the translator chooses the domestication or foreignization strategy. This analysis demonstrates that almost all of İlker Akın's strategies employ the domestication strategy. As a result, the study shows that if a translator wants to adapt to the target readership, domestication is a valid option. In order for readers to understand the translation, the translator must also take into account the target reader and culture.

The translator considers that looking for alternative equivalences can sometimes be more suitable and that young readers will gain a better understanding of the characters' personalities. Instead of using the equivalent SL words, the translator utilizes more generic and descriptive ones. Words can have figurative meanings in addition to primary and secondary meanings and idioms' figurative meanings cannot be translated with the basic meaning of the word. Fixed collocations are necessary for translators to maintain the naturalness of the language since changing the order changes the meaning and makes the style strange. It gives the translated text the very same natural meaning as the original, providing the reader with the impression that they are reading an original book.

Overall, the goal of this thesis has been to examine the translation strategies used by the translator for translating idioms, as well as the possible explanations for his choices, to determine if the translations are more target-oriented or source-text oriented and to evaluate the idioms' intended meanings and purposes are conveyed in the TTs. As an end result of the translations being analyzed, it has been determined that the translator used a target-oriented strategy while conveying idioms in children's literature. Hence, his translations can be said to be closer to the target-text oriented approach. Children who are not really aware of cultural diversity are generally the target readers of children's literature. Therefore, while addressing words that do not exist in Turkish, such like loan words and proper names, the translator could explain the meanings of these words to readers, as children may not understand what a proper name mentioned in the text means.

In short, the findings of this research must be viewed in light of limitations. For example, the findings are focused on only the first four volumes chosen for this thesis's purpose. In addition, a translation examination of idioms in various text formats, such as novels, short stories, advertisements and newspaper or magazine essays, might be conducted. For this reason, it can be stated that translating idioms in children's literature is an major task, as it usually requires the translators' understanding of metaphors, distinct functions and numerous characteristics that idioms have in children's literature.

The conclusion reached as a result of this study is that *Diary of a Wimpy Kid* series, the illustrated children's book series in diary format that Jeff Kinney started to publish in 2007, is still a series that managed to enter the best-seller lists even today. This situation is similar in Turkey and the translation books of this series attract the attention of children in the country starting from primary school age and even in the last years of middle school. The success of the series is indisputable. As in the rest of the world, these books sell well in Turkey and are the first books that families apply to inculcate reading habits in their children. The diary format, illustrations and humorous and everyday language in the books seem very sincere and authentic to the child readers in the target culture and in this way, the child readers can identify themselves with the characters and events in these books, no matter what country they are from. Based on

the analysis of the first four volumes of the series, which were translated to Turkish by the same translator, thus ensuring integrity and continuity, it can be stated that the translation of these books is very convenient and understandable for the target child reader. It can be easily noticed by looking at the sales figures and popularity of the series in Turkey, to see how much its translations are adopted by child readers and their families in Turkey. If we compare the books written in American culture and for American middle school students, on the one hand, and the translated works in the context of Turkey, where the feeling of foreignness of the original texts is almost minimized on the other, it can be seen that the translations are target-oriented and easily adopted and received by the readers in the target culture. For this reason, it can be pointed out that İlker Akın's translation of the first four books in the *Diary of a Wimpy Kid* series was a successful translation.

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APPENDIX 1: ETHICS COMMISSION FORM

APPENDIX 2 : ORIGINALITY REPORT

