



**T.C.
GAZİ UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**

**MASTER OF
SCIENCE
THESIS**

**A DESCRIPTIVE STUDY ON THE TRANSLATION OF
IDIOMS FROM ENGLISH INTO TURKISH IN
THE SUBTITLES OF THREE POPULAR
AMERICAN SITCOMS**

RAHŞAN YILDIRIM

**DEPARTMENT OF TRANSLATION AND INTERPRETING
TRANSLATION AND CULTURAL STUDIES (ENGLISH)**

MARCH 2018



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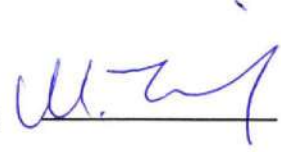
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Rahşan YILDIRIM tarafından hazırlanan "A DESCRIPTIVE STUDY ON THE TRANSLATION OF IDIOMS FROM ENGLISH INTO TURKISH IN THE SUBTITLES OF THREE POPULAR AMERICAN SITCOMS" adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ ile Gazi Üniversitesi Mütercim Tercümanlık Anabilim Dalı'nda Çeviri ve Kültürel Çalışmalar (İngilizce) Bilim Dalı Yüksek Lisans Tezi olarak kabul edilmiştir.

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A DESCRIPTIVE STUDY ON THE TRANSLATION OF IDIOMS FROM ENGLISH
INTO TURKISH IN THE SUBTITLES OF THREE POPULAR AMERICAN SITCOMS

(M.Sc. Thesis)

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ABSTRACT

This study subjects the investigation of the translation strategies used for the translation of idioms from English into Turkish in the subtitles of three popular American sitcoms. These sitcoms are, respectively, *Friends*, *How I Met Your Mother* and *Two and a Half man*. In this research, Mona Baker's six idiom translation strategies are utilized in the light of Gideon Toury's norms in the light of Descriptive Translation Studies (DTS). The original and translated subtitles were obtained from the internet randomly. Idioms used in the subtitles of both source and target text were determined, possible translation strategies ones used while translating were tried to detect, and the ones applicable to Mona Baker's six idiom translation strategies were categorized. The mostly and the least used strategies were determined. Conducting a descriptive statistical analysis, it has been concluded that "translation with a similar meaning but dissimilar form", with a percentage of 41,1%, was the mostly used, and two of Mona Baker's idiom translation strategies, namely; "translation by omission of entire idiom" and "borrowing the source language idiom", having the same frequency and percentage, that is 0,6%, are the least frequently used strategies. Finally, possible reasons of this result are discussed.

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ÜÇ POPÜLER AMERİKAN DURUM KOMEDİSİNİN ALTYAZILARINDA
KULLANILAN DEYİMLERİN İNGİLİZCEDEN TÜRKÇEYE ÇEVİRİSİNDE
KULLANILAN ÇEVİRİ STRATEJİLERİ ÜZERİNE BETİMLEYİCİ BİR ÇALIŞMA
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Rahşan YILDIRIM

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ÖZET

Bu çalışma, üç popüler Amerikan durum komedisinin altyazılarında yer alan deyimlerin İngilizceden Türkçeye çevirisinde kullanılan çeviri stratejilerinin araştırılmasını konu almaktadır. Bu durum komedileri, sırasıyla, *Friends*, *How I Met Your Mother* ve *Two and a Half Men* dir. Bu çalışmada, Gideon Toury'nin Betimleyici Çeviri Çalışmaları (BÇÇ) ışığında, Mona Baker'ın deyim çeviri stratejilerinden yararlanılmıştır. Orijinal ve çevrilmiş altyazılar internetten rastgele elde edilmiştir. Deyimler belirli sözlükler baz alınarak belirlenip, çeviri sırasında kullanılan muhtemel stratejileri saptanmaya çalışılmış ve Mona Baker'ın altı deyim çeviri stratejisine uygun olanlar, sınıflandırılmıştır. En çok ve en az kullanılanlar belirlenmiştir. Betimleyici istatistiksel analiz uygulanarak, en çok kullanılan deyim çeviri stratejisinin, %41,1 ile, “benzer anlamlı farklı yapıli deyim ile çeviri stratejisi” ve en az kullanılan deyim çeviri stratejilerinin ise aynı yüzde ile, %0,6, “tüm deyimli çıkarma” ve “kaynak dil deyimini ödünç alma” olduđu sonucuna varılmıştır. Son olarak, bu sonucun olası sebepleri tartışılmıştır.

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Anahtar Kelimeler : Altyazı, deyim, deyim çeviri stratejileri, durum komedisi

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ABBREVIATIONS

Abbreviations used in this thesis are listed below with their definitions.

Abbreviations	Descriptions
BBC	British Broadcasting Company
CBS	Columbia Broadcasting System
DTS	Descriptive Translation Studies
ECR	Extra Linguistic Culture-bound Reference
HIMYM	How I Met Your Mother
IMDB	Internet Movie Database
SL	Source Language
ST	Source Text
TAHM	Two and A Half Man
TL	Target Language
TT	Target Text
TV	Television

1. INTRODUCTION

Languages are formed within the societies living together, so every language has gained a unique structure and developed a different culture. The need for communicating and understanding different societies bore the need of translation. Translation phenomenon first emerged in written and oral forms. However, with the development of technology and the effect of globalization brought forth the need of a new type, Audiovisual Translation (AVT). This new type is relatively a new area of Translation Studies. It has been considered subsidiary to literary translation due to the cultural dignity in audiovisual mass-media when compared to canonized literature. In the 1980s, AVT became a sub-branch of Translation Studies (TS) as the number of audiovisual texts increased with the development of media. Admitting that AVT has its own features, norms and restrictions, it drew the interest of many scholars and researchers. It is also accepted that AVT is as crucial as literary translation since it is evolved from the necessity to break language barriers.

In Audiovisual translation, the type of the source text to be translated and the method of translation need different considerations. It is crucial to convey the message accurately to the target language considering cultural, artistic, and methodological limitations. Otherwise, the audiovisual product does not have the same or similar effect on the target audience.

Subtitling, a method of AVT, is simply the written form of spoken text usually placed at the bottom of the screen. It has its own specifications, norms, and limitations which makes the task difficult for the subtitler. Nonetheless, it is usually the most popular type of AVT when broadcasted online or on Video on Demand (VoD) and superior to other methods such as dubbing and voice-over in Turkey as well as in most countries.

In this thesis, sitcoms, radio or television comedy series that involve a continuing cast of characters in a succession of episodes, are chosen as the genre. In sitcoms, often the characters are markedly different types thrown together by circumstance and occupying a shared environment such as an apartment building or workplace. They are short but efficient serials giving the gist of the facets of the society to which they belong. American

sitcoms drew a great interest of Turkish audiences in 1980s and 1990s as well as the audiences in most parts of the world. Among American sitcoms, perhaps the most popular three in Turkey were *How I Met Your Mother*, *Friends* and *Two and a Half Men* with a rating of respectively 8.5, 9 and 7.1, according to the data taken from Internet Movie Data Base, IMDB. Another reason for choosing these sitcoms is that they left their mark on an era and their reruns are still being watched on the internet.

How I Met Your Mother (2005-2014) is an American sitcom that originally ran on CBS. It has 208 episodes created by Craig Thomas and Carter Bay. The series revolves around the main character, Ted Mosby, and his group of friends in Manhattan. Ted tells his children the events leading him to meet the mother of his children, his dream partner through an array of flashbacks in the year 2030.

Friends (1994-2004), created by David Crane and Marta Kaufmann, is a popular sitcom ran on NBC. It has 236 episodes and each of which lasts 22 minutes. It follows a group of friends living in Manhattan. Rachel Green, Ross Geller, Monica Geller, Joey Tribbiani, Chandler Bing, and Phoebe Buffay are good friends who live in the center of New York. This group of friends goes through stout tumult, family problems, romances, tears, laughs, fights, and learns how it feels to be real friends.

Two and a Half Men started broadcast on CBS between 2003 and 2015. It lasted for twelve seasons. The show is about Charlie and Alan Harper brothers, who are almost completely opposites of each other. Their one common point is their feeling of their mom Evelyn, who is oppressive and interfering. Thanks to these sitcoms, Turkish people have had the opportunity to meet the value judgments of American culture.

This thesis consists of four sections. In the first section, literature review which gives theoretical information on idioms, the relation between translating idioms and culture, translating humor, problems encountered in translating idioms, and finally AVT and its types are presented. The theoretical background of this thesis is also given along with Mona Baker's six idiom translation strategies (1992) and the terms 'adequacy' and 'acceptability' are given along with Gideon Toury's (1995) translational norms in the second part. In the third section, the definition of sitcom is given in the first place. Then, background information about subjected three popular American sitcoms is presented at

the end of this part. In the fourth section, descriptive analysis of translation of idioms in the subtitles of the related sitcoms is provided. The last section of the thesis consists of conclusion and suggestions.

1.1. Statement of the Problem

Translating idioms and interpreting them accurately have always been a big issue for translators. This problem often arises from the fact that idioms inhold a lot of cultural elements of the language they belong to. Regarding this, it is a real challenge to find an equivalent that meets the norms and expectations of the target culture. When idiom translation combines with subtitling, which also puts a lot of pressure on the subtitlers due to its certain limitations and rules, this problem triggers. This thesis is believed to help the translators who deal with the challenge of translation of idioms in audiovisual products, especially in the language pair of English and Turkish. In addition, it will shed light on the effects of cultural differences on the translation strategy choice.

1.2. Purpose

The purpose of this thesis is to diminish the problems encountered in idiom translation in subtitles by enlightening the ways of AVT translators dealing with idiom translations. Cultural differences among the members of the two languages is one of the main problems in the translation of idioms. Mona Baker (1992) has provided an understanding to translators by handling the challenge and suggested six idiom translation strategies to overcome this difficulty. Considering this problem, in this thesis the answers of the following questions are sought in this study:

- Which of Mona Baker's idiom translation strategies (1992) are mostly used in the translation of idioms in the subtitles of the sitcoms *How I Met Your Mother*, *Friends* and *Two and a Half Men*?
1. Which idiom translation strategies are used in the acceptable translations?
 2. What can be the possible reasons for the choice of the most frequently used idiom strategy?

1.3. Significance

Tv or internet series, which are the product of media, can be considered as effective tools to reshape a generation. Nowadays, especially the youth can follow several series of distinct cultures via the internet, the technology which brings the two sides of the world together in seconds. Through their nature, the series can easily affect the audience in terms of their use of language, pronunciation and their point of view since the language itself is already a means of transferring the culture. Besides giving profiles of family, social, and professional life of American people, sitcoms, a kind of series, reflect several cultural factors such as what they eat for breakfast, how their relationship is with friends, neighbours, colleagues, children, teachers, family, how their religious perspectives are and many other aspects. Thanks to translation, a great deal of cultural images are conveyed through language and transmitted to the audience in every part of the world. In sitcoms, a great number of idioms are used in order to provide a humorous effect along with other elements. Idioms that reflect a culture's essence are amongst the most valuable elements reflecting cultural similarities and differences among cultures. They include many cultural aspects such as religious beliefs, culture-specific items, superstitions, and different ideologies of the people from diverse societies and nations.

In sitcoms, a great number of idioms are used in order to provide a humorous effect along with other elements. Idioms are amongst the most valuable elements reflecting cultural similarities and differences among cultures. They include many cultural aspects such as religious beliefs, culture-specific items, superstitions, and different ideologies of the people from diverse societies and nations.

There are a plenty of studies subjecting idiom translations in subtitles. However, this thesis is contributory as it determines the most frequently used translation strategies used in *acceptable* idiom translations. According to Toury (1995), translation which considers the needs of target text audience and is close to target culture's norms is an *acceptable* one. While translating idioms in subtitles of a sitcom, it is significant to provide a successful cultural transformation. For this reason, determining the mostly used strategies in acceptable idiom translations and the possible factors influencing the choice of these strategies were investigated in this study.

1.4. Methodology

This thesis follows a quantitative research design. In this thesis, translation strategies used in the translation of idioms in the subtitles of three popular American sitcoms, namely, *How I Met Your Mother*, *Friends* and *Two and a Half Men* were identified with Mona Baker's six idiom translation strategies (1992) and analyzed under the light of Gideon Toury's initial norms (1995). The reason for handling these sitcoms is that they were among the most popular and loved ones not only in America but also in Turkey when they were on air. First ten episodes of each sitcom, which makes up 30 episodes, were subjected in this study. The episodes with Turkish subtitles were watched carefully in order to match the contextual meaning with the subtitles. The subtitles were downloaded from the internet as Microsoft Word Document. Idioms in the subtitles were detected and confirmed in various idiom dictionaries namely, NTC's American Idioms Dictionary (1988), Collins Cobuild Idioms Dictionary (2006), Dictionary of Idioms and Their Origins (1994), Longman Idioms Dictionary (1998), Chambers Dictionary of Idioms (2009), The Oxford Dictionary of Idioms (2006) and the referenced dictionaries on www.thefreedictionary.com (2017). Next, the ones including Turkish idioms were also confirmed referencing Ömer Asım Aksoy's *Deyimler Sözlüğü* (1988) and *Türkçe Deyimler Sözlüğü* by Ali Püsküllüoğlu (2004). Then, idiom translations of the corpus were categorized according to Mona Baker's six translation strategies (1992); translation by an idiom of similar meaning and form, translation by an idiom of similar meaning but dissimilar form, translation by paraphrasing, translation by omitting a play on the idiom, translation by borrowing the source language idiom and, finally, translation by omitting the entire idiom. Afterwards, examples from each strategy were tabulated and analyzed with the presence of source text and target text contexts. The most frequently used strategy was determined applying a descriptive statistical analysis. Finally, the result was interpreted and discussed.

1.5. Scope and Limitations

As this is a master thesis and due to the time limitation, only the first 10 episodes of the first season of each sitcom- *How I Met Your Mother*, *Friends* and *Two and a Half Men* - were analyzed. The subtitles were selected randomly from the internet <http://www.tvsubtitles.net/>. In this thesis, subtitling as a method of AVT is subjected as in dubbing lip- synchronization problem limits the translator more and this may cause a lot of

variations. Idioms in the source texts were checked in NTC's American Idioms Dictionary (1988), Collins Cobuild Idioms Dictionary (2006), Dictionary of Idioms and Their Origins (1994), Longman Idioms Dictionary (1998), Chambers Dictionary of Idioms (2999), The Oxford Dictionary of Idioms (2006) and the referenced dictionaries on www.thefreedictionary.com (2017) and only the ones which were found and confirmed to be idioms were subjected. Similarly, the idioms in the target texts were checked in Ömer Asım Aksoy's *Atsözleri ve Deyimler Sözlüğü* (1988) and *Türkçe Deyimler Sözlüğü* by Ali Püsküllüoğlu (2004). The ones which were not confirmed in the above sources were omitted for the reliability of the study. The translated idioms were analyzed in light of Mona Baker's six idiom translation strategies (1992) since other translation strategies can be too general to apply to idioms and this listing is specifically developed for the translation of idioms. In this thesis, the corpus is limited to only 10 episodes from each sitcom; however, if an entire analysis of each episode of all seasons of these sitcoms and different idiom translation strategies are subjected and analyzed, diverse categories, distinct translation strategies and varied factors may well revive.

2. REVIEW OF LITERATURE

2.1. Presentation

In this section, theoretical background of the study is presented. The definition of idiom and its types, the relation of culture and idiom translation is given. For the reason that idioms are the main focus along with sitcoms, and they inhold humor in them, the translation of humor is also presented. Problems encountered in translating idioms is another topic handled in this section. Information about audiovisual translation and its sub-branches; subtitling, dubbing and voice-over are given.

2.2. What is Idiom?

There are thousands of idioms and they frequently occur in most of the languages. It can be stated that both Turkish and English are languages which are very rich of idioms. In Collins dictionary (2016), idiom is defined as ‘a group of words whose meaning cannot be predicted from the meanings of the constituent words’. According to Merriam Webster dictionary (2016) “an idiom is an expression that cannot be understood from the meanings of its separate words but that has a separate meaning of its own, a form of a language that is spoken in a particular area and that uses some of its own words, grammar, and pronunciations and a style or form of expression that is characteristic of a particular person, type of art, etc.”. Idioms are considered as one class of figurative expressions which occur in all expressions of “at least two words which cannot be understood literally and which function as a unit semantically” (Beekman and Callow 1974, cited in Al-Shawi, 2012, p. 140).

Rosamund Moon (1998) notes that an idiom is an ambiguous term which is used in conflicting ways. He mentions that idiom has two main meanings. According to Moon (1998) “idiom is a particular means of expressing something in language, music, art, and so on, which characterizes a person or group. Secondly, an idiom is a particular lexical collocation or phrasal lexeme, peculiar to a language” (p.3). Carter (1987) defines idioms as special combinations with restricted forms and meanings that cannot be deduced words which make them up. Ball (1996, p.80) defines idiom as the use of familiar words and in

an unfamiliar sense. Mona Baker (1992) states that “idioms are frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components” (p. 63). She further adds that “idioms do not have flexibility of patterning and transparency of meaning” (ibid). In other words, idioms are cliché word groups having restricted forms, and their meanings that cannot be derived from the literal meanings of the words which constitute them.

There are many different sources of idioms. Many idiomatic phrases derive from home-life and food e.g., *to make yourself at home*, *(have a) bun in the oven*, *to be born with a silver spoon in one's mouth*, *butter someone up*, *darken somebody's door*, *apple of your eye*, *go banana*, *take the bread out of somebody's mouth*. There are many sourcing from weather and colours e.g., *cloud on the horizon*, *come rain or shine*, *once in a blue moon*, *beaten black and blue*. In some cultures where religion determines and affects people's life in a great sense lots of idioms are found including religious elements. As an example, in Turkish, there are a great many idioms sourcing from beliefs e.g., *buyurun cenaze namazına*, *selamün aleyküm kör kadı*, *büyük sözüme tövbe*, *günaha girmek*, *zemzemle yıkanmış olmak*. In addition, some idioms contain traditional and customary elements e.g. *beşik kertme nişanlı*, *nazar değmesin*, *emeği sağdıç emeğine dönmek*, *ağır ol Vasfiye ağır ol*, *ağalar alır paşalar alır*.

What most scholars come to agree is that we cannot infer the meaning of an idiom by just translating it word by word, or in other words considering it just in the lexical level. “Idioms and phraseological units should not be considered as the only possible translation units on the level of combination of words” (Catford 1965, p. 54). In many times, such a unit can be “a free combination of words whose source language meaning is built up out of the meaning of its separate components” (Catford 1965, p. 54). “The meaning of an idiomatic expression cannot be deduced by examining the meaning of the constituent lexemes” (Hansen, Malmkjaer, and Gile, 2004, p. 64). In addition, Baker (1992) implies the fact that the ‘competence for using idioms and fixed expressions of a foreign language’ cannot be compared ‘with that of a native speaker’ (p. 63). And she further adds that ‘most of the translators working into a foreign language cannot hope to achieve the same sensitivity of the native speakers of a language in judging when and how an idiom can be manipulated’ (p. 63).

Idioms are mostly categorized according to their *opaquicity* or *transparency*. Transparent are the ones whose literal and figurative meaning match. Their meaning can be easily deduced from their constituent words, e.g. to see the light = to understand. Opaque idioms are, on the other hand, more difficult ones to understand since their literal and figurative meaning vary, e.g. to kick the bucket = to die. Apparently, it is much easier to infer the meaning of *to see the light* than of *to kick the bucket*. An idiom can be semi-opaque (a part of the phrase has a literal meaning, while the other part has a figurative sense, e.g. to know the ropes = to know how a particular job should be done) as it can be semi-transparent (carrying a metaphorical sense that could not be known only through common use, e.g., to break the ice= to relieve the tension) according to its degree of transparency and opaquicity. According to C. Fernando and R. Flavell (1981, cited in Murar, 2009), idioms can be classified on the basis of their semantic intelligibility and this leads to a distinction of three categories of idioms: 1. Pure idioms, 2. Semi idioms, 3. Literal idioms

1. Pure idioms are expressions are always non-literal. That is, none of the words in the phrase has its literal meaning. Thus, it is most of the time unintelligible (Strakšienė, 2009).

English Examples	Turkish Examples
<i>pull somebody's leg, pass the buck, off the top of one's head</i>	<i>Dört başı mamur, dökülüp saçılmak, dört ayak üstüne düşmek, kaşın altında göziün var demek</i>

2. Semi idioms have at least one word that preserves its literal meaning. These idioms are not completely intelligible. (Strakšienė, 2009).

English examples	Turkish examples
<i>Foot the bill</i> (which means 'pay' is a semi-idiom)	<i>Katır inadı, peşine takılmak, yatağa düşmek</i>

3. Literal idioms allow little variation and are considered to be transparent as they can be interpreted on the basis of their parts (Strakšienė, 2009).

English examples	Turkish examples
<i>of course, in any case, for certain</i>	<i>Aç acına, acele etmek, az çok</i>

Another classification of idiom can be realized according to its structure types represented by various grammatical patterns. According to Ioana Murar (2009), in terms of grammatical point of view, idioms can be classified under two general headings: 1. phrase idioms and 2. Clause idioms.

1. Phrase idioms: the most commonly occurring phrase idiomatic patterns are represented by four types:

a. Noun Phrases (a determiner, an adjective and a noun)

English examples	Turkish examples
<i>an eager beaver, a checkered career, a blind alley, easy terms</i>	<i>alın teri, akıl defteri, ahret yolculuğu, dayak arsız</i>

b. Adjective Phrases (an adverbial modifier, an adjective and a prepositional phrase)

English examples	Turkish examples
<i>easy on the eye, as big as saucers, free with one's Money</i>	<i>acemi çaylak, acı soğuk, çok bilmiş, eşek kadar, tencere dibin kara</i>

c. Prepositional Phrases (containing a preposition and an object of the preposition)

English examples	Turkish examples
<i>in the nick of time, over my dead body, at bottom, in agreement</i>	<i>tepede olmak, üst üste olmak, yerlerde olmak, yanı başında olmak</i>

2. Clause idioms: the most commonly occurring clause patterns spanned by idioms are represented by five types:

a. Verb + Complement (the complement being expressed by an adjective phrase)

English examples	Turkish examples
<i>go berserk, come clean, get even (with somebody)</i>	<i>aceleye getirmek, açık kart vermek, dar kaçmak, dara düşmek, fark gözetmek</i>

b. Verb + Direct Object

English examples	Turkish examples
<i>make the grade, take pains, blow the gaff, foot the bill, catch somebody's imagination</i>	<i>gözü bulanmak, göğüs germek, ev yıkmak, eceline susamak, efkâr dağıtmak</i>

c. Verb + Direct Object + Complement

English examples	Turkish examples
<i>paint the town red, bleed somebody white, drive somebody mad, catch somebody napping</i>	<i>dünyayı toz pembe görmek, elini kana bulamak, birinin kanına ekmek doğramak, birinin kanını iliğini kurutmak</i>

d. Verb + Indirect Object + Direct Object

English examples	Turkish examples
<i>do somebody credit, pay somebody a compliment, sell somebody a pup</i>	<i>birine arka çıkmak, deveyi hendek atlatmak, tereciye tere satmak, kurda kuzu emanet etmek</i>

d. Verb + Direct Object + Adjunct (the Adjunct being expressed by an adjective or an adverb)

English examples	Turkish examples
<i>take something amiss, play one's cards well, play it straight, take something hard/lightly</i>	<i>kafayı hepden sıyırmak, parayı bol bulmak, eşeğini sağlam kazığa bağlamak</i>

Moon states that (1997) “idioms are thought to be relatively frozen and to have severe grammatical restriction” (p.47). To exemplify this statement following examples can be given from Turkish and English languages: “Eli yüzü düzgün” idiom in Turkish language cannot be said as “Yüzü eli düzgün” (changing order); “baş kaldırmak” idiom cannot be said as “kafa kaldırmak” (changing a word). Similarly, “safe and sound” idiom in English language cannot be said as “sound and safe” (changing order) or “take a shine” idiom cannot be said as “give a shine” (changing a word). Additionally, Kvetko (2009,) claims

that there are unchangeable idioms, which are completely fixed and cannot undergo any modifications like ‘once in a blue moon’, and ‘red tape’ (pp.104-105).

On the other hand, when idioms in both English and Turkish languages are considered, it can be generalized that some idioms let little lexical and grammatical variations. Grammatical variations involve limited irregular syntactical or morphological changes such as tense, word order, form, articles. Lexical variations refer to optional or obligatory variations regarding the lexical structure of idioms, and their results are lexical variants (Kvetko, 2009). According to the study of Sinan (2009), in Turkish there are 581 idioms whose first word and 1230 idioms whose last word can be changed and still keep the same or similar meaning of the original one.

Some examples whose first and last words can be changed taken from Sinan’s study (2009) are as follows:

Anadan/ **Allah’ tan** sıska, ne yapsın muska.

Davulcu/ **Hallaç/ Kalaycı** osuruğu gibi araya girmek.

Dev/ **At/ Hamam** anası.

Kadın/ **Avrat** ağzılı.

Gâvur/ **Eşek/ Katır/ Keçi** inadı.

İciği ciciği/ **İciği ciciği** çıkmak.

Kara kara/ **Pis pis/ Kötü kötü** düşünmek.

Kazık/ **Baston** yutmuş gibi.

Bir kıyamettir gitmek/ **kopmak**.

Bülbül gibi konuşmak/ **konuşturmak/ okumak/ ötmek/ söylemek/ söyletmek**.

Curcunaya çevirmek/ **döndürmek/ vermek/ kalkmak**.

Çarkına okumak/ **etmek/ yapmak**.

Accordingly, it can be said that there are similar changes in the lexical forms or grammatical structure of some idioms in English. Some of the examples can be listed as follows:

Buttoned/**fastened** one’s lips

Eat/**Swallow** one’s word

Hit the sack/**sheets/hay**

Bricks and mortar/ **clicks**

A bit of skirt/**fluff**

A man/ **woman** of few words

Alive and kicking/**well**

An eye for an eye/a tooth for a tooth

Any minute soon now/any **moment/second/time** now

As bald as a cue ball/**coot**

Ball-breaker/ball-baster

Beat/**Flog** a dead horse

Bitter pill to swallow/**Swallow a bitter pill**

Eat/**Crow** humble pie

It is undeniable that language is closely related to culture. Languages and cultures interact and shape each other. “As idioms are specific to one culture and language their meaning is peculiar to that language (institutionalized), otherwise, idioms defined as proper language of a people or country, dialect; specific character of a language; expression peculiar to a language” (The Oxford Dictionary of English Etymology, 1966, p.). Idioms determine the richness of a language as they are mostly associated with cultural mind-set. Idioms are obtained from true life experiences and the culture of a nation. They are unique language forms that transfer culture-specific elements including customs, traditions, religion, history, speaking manners, etc. They are treasures that provide a better understanding of a specific culture as they have a cultural background.

In summary, idioms are mostly defined as ‘unpredictable’ and ‘ambiguous’ terms, which are peculiar to one culture and language. It is usually a strain for translators or for second language learners to identify an idiom. Once it is identified, the second strain, which is trying to understand its meaning, emerges. One can solve the mentioned problem by having a good command on the relevant language, which can be provided by cultural awareness. Although idioms are called to be a menace by many, they shouldn’t be ignored as they determine the richness and uniqueness of a language.

2.3. The Relation between Culture and Translating Idioms

Culture is defined as the beliefs, way of life, art, and customs that are shared and accepted by people in a particular society in Longman Dictionary of English (1998). Newmark (1988) defines culture as “the way of life and its manifestations that are peculiar to a

community that uses a particular language as its means of expression” (p.94). Geert Hofstede et al. (2010) suggest that culture is “the collective programming of the mind that distinguishes the member of one group or category of people from others” (p.6). In their definition, Hofstede et al. (2010) refer to thinking and feeling patterns by the term *collective programming*. Considering these definitions of culture and the features and sources of an idiom, it can be inferred that translating an idiom needs cultural background of both the source and the target language.

Cultural approach or ‘cultural turn’ in Translation Studies is a theoretical and methodological shift in translation studies that gained recognition and associated by the work of Susanne Bassnett & Andre Lefevere (1990), and later, Lawrence Venuti (1998) in the early nineties (Marinetti, 2011). In Bassnett & Lefevere’s *Translation, History and Culture* (1990) various contributions demonstrate the cultural power of translation, whereby translators can deliberately manipulate the texts to advance their own ideology (1990, cited in Marinetti, 2011) and mimic dominant discourses to guarantee acceptance in the target culture (1990, p. 57, cited in Marinetti, 2011). In his study *A Brief Analysis of Culture and Translation*, Guo (2012) states that cultural equivalence refers to semantic equivalence and pragmatic equivalence. He claims that semantic equivalence aims to achieve both the designative (defining the range of referents which the word in question can represent) and associative meanings (words are derived primarily from both cultural and linguistic context). “Pragmatic equivalence studies meaning not in isolation but in context. Context is considered as constituted by the knowledge shared by the speaker and the hearer and consists of linguistic context, paralinguistic context, social cultural context and stylistic context” (Guo, 2012, p. 343).

Although some scholars have their own terms to express the words and phrases containing cultural elements of the source language, in Translation Studies, they are commonly called as *Culture-specific items* (CSI). While expressing the role of culture in the translation of an idiom, it is also beneficial to tackle with CSIs. Different cultures influence the way the members of a society view and perceive the world. The main goal of a translator is transferring or interpreting the message of the source text in a way understandable for the audience in the target text. M. L. Larson (1984) states that “translator needs to understand beliefs, attitudes, values, and the rules of the source language audience in order to adequately understand the source text and adequately translate it for people who have a

different set of beliefs, attitudes and values” (p. 431). Some languages have common concepts expressed in a way specific to the culture of the source text, which makes the translation of CSIs difficult and troublesome for translators. When SL and TL cultures are closely related, it is easier to perceive and convey the meaning; however, in the opposite case understanding and conveying the meaning is troublesome. Scholars have provided some translation strategies to deal with this problem.

Javier Franco Aixela (1997) suggests several strategies for the translation of CSIs:

1. Conservation includes repetition, orthographic adaptation, linguistic translation, extra textual gloss, and intratextual gloss
2. Substitution includes synonymy, limited universalisation, absolute universalisation, naturalisation, deletion and autonomous creation

The strategies under the title of *conservation* preserve the source text. Repetition is in a sense borrowing the CSI. Orthographic adaptation includes transcription, which is a form in which a speech sound or a foreign character is represented. Transliteration is writing or printing (a letter or word) by using the closest corresponding letters of a different alphabet or language. Extra-textual gloss is explanations, which the translator decides to insert in the forms of footnote, endnote, glossary, in italics, commentary in brackets, etc. Intra-textual gloss is giving additional information within the text. On the other hand, the second group of strategies listed under the title of *substitution* aim at adapting or making some changes in the CSIs to convey the meaning. In other words, there is a lot of intervention in this strategy. Synonymy provides the translator to avoid repetition. Limited universalization and absolute universalization is replacing CSI with a more usual and familiar word or phrase for the reader. Aixela (1997) distinguishes these strategies according to their degree of universalization. The first one is trying to find another reference that belongs to the source language culture but closer to the readers of the target text whereas the latter one is replacing any foreign connotations with neutral references. Aixela (1997) defines naturalisation as the one that is used when ‘the translator decides to bring the CSI into the intertextual corpus felt as specific by the TL culture’ (p.63). When the translators find the CSI unacceptable or irrelevant for the target reader because of its ideological or stylistic grounds, or of the obscurity of the item, then they omit/delete the item in the target text. Autonomous creation is inserting some non-existent cultural reference to grasp the attention of the target reader, or for any purpose (Aixela, 1997).

Newmark (1988) calls CSIs *cultural words* and proposes two conflicting methods for the translation of cultural words and notions. First one is transference, which offers ‘local color and atmosphere’ preserving cultural names and concepts and the other one is componential analysis, excluding the culture and highlights the message. Although transference is brief and concise, it blocks comprehension by emphasizing culture and excluding the message. On the other hand, componential analysis is based on a component common to the SL and the TL and extra contextual distinguishing components are added in order to convey the message. Newmark (1988) describes componential analysis as “the most accurate translation procedure” (p. 96). It is the translator who should decide on whether to stick to the cultural emphasis or comprehensial emphasis.

Translation has an important role in transferring cultures, ethnic habits and customs, or religious values. However, as Newmark (1988) states, “frequently where there is cultural focus, there is a translation problem due to the cultural ‘gap or ‘distance’ between the source and target languages” (p. 94). In other words, it can be said that while translating, there might be some limitations and censorship rooting from the religious and cultural norms of the society. For instance; Turkish simile *saçı inek yalamış gibi olmak* is used for the style of hair which looks oily and very straightly combed to a side. Unfortunately, translating this idiom using the same animal kind would cause problems and an awkward-sounding in India as the simile includes cow, which is considered as a holy animal in this culture.

Mehmet İli (2015) gives some examples which are culture-specific from English language in his study: from the novel *The Devil’s Advocate*: red/scarlet hat (a red hat having wide edge that Roman catholic cardinals wear)

*He was sixty- three years of age, which is young for a man to reach **the red hat**. (M. West, The devil’s Advocate’, ch. I) (Kunin 1984, p. 362).*

The above sentence can be translated into Turkish as: “Kardinalliğe yükselmek için çok genç olan adam 63 yaşındaydı”

That is, red hat is not translated as, “kırmızı şapka” but “cardinal”

Big fish- (An important person in a company or an organization) must be translated as “Kodaman” into Turkish.

A golf wife- (a wife who is left alone much of the time because her husband is playing golf) must be translated into Turkish as “Gemici karısı”, which is A sailor’s wife- as playing golf is not a common sport for Turkish people and culture.

It is possible to say that no translators accept that literal translation of idioms make sense. Larson (1984, pp.48-49) states that translators who want to make a good idiomatic translation often find figures of speech especially challenging. He implies the cultural differences between source and target language by giving an example of the effect of the idiom *blind as a bat* on the Aguaruna language, where ‘a blind person and a bat have never been used as a figure of speech’. “In Aguaruna it would be more natural to say *blind as a fox*. There is a legend in which the sun borrowed the fox’s eyes and then returned to heaven taking the fox’s good eyes with him and leaving the fox with the sun’s inferior eyes (Larson, 1984).

Newmark (1988) suggests some hints for translators to be successful in translating an idiom efficiently. For most texts, the translator has to make sure that 1) his/her translation makes sense and 2) it reads naturally, written in ordinary language, using the common grammar, idioms and vocabulary that meet the situation. He also states that the natural use of language comprises different idioms, styles or registers which are determined by a) the setting of the text and b) the author, topic and readership. He distinguishes between the translation of idioms and idiomatic translation and says that idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original (Newmark, 1988).

In sum, it can be inferred from the studies carried out on the subject that is upon translating between different languages, the translator should have a good knowledge of both the source culture and language, and the target culture and language. However, this is a hard task as a language may have various sub-cultures, as well. The important point to be taken into consideration by the translator should be to try to transfer the meaning naturally and to provide the cultural equivalence between the source and the target language.

2.4. Translating Humor

Idioms are rich in figurative language and humorous tone. Similar to idioms, humor is a part of everyday communication. Humor is an output of intelligence more than a figment of imagination. A humorist can benefit from his imagination, goings-on, history and various information. At first glance, it is easy to define it. It is a human phenomenon causing joy, amusement and spontaneous laugh. "Humor is a quality in something that makes you laugh" (Collins Cobuild Learner's Dictionary, 2003, p. 710). Longman dictionary (2009) defines it as "the ability or tendency to think things are funny, or funny things you say that show you have this ability" (p. 860). According to Popa (2005), "humor is the ability to appreciate the situations when wordplay is funny or amusing" (p. 48).

Three categories of humor exist and Raphaelson-West (1989) classifies them as "linguistic jokes (e.g. puns), cultural jokes (e.g. the ethnic jokes) and universal jokes (the unexpected)" (p. 130). Linguistic humor, is basically embodies sounds and spelling of the words. While Raphaelson (1980) describes linguistic humor as wordplay and pun. Cultural humor, as the name suggests, includes cultural elements such as reference to some customs or the name of some special places, works or people and application of proverbs, and idioms (Jabbari & Ravisi, 2012). Universal joke is a bicultural joke (Raphaelson-West, 1989) and it is the joke that is considered as funny for most people in general. In universal humor, the expression is not related to linguistic features or cultural elements, but it is humorous by itself (Jabbari & Ravisi, 2012).

Translating humor is probably the most problematic and arduous part of translation. Chile (1999) says "if there is something that is unsolved - among many other things - in Translation Studies, that is the question of humor". Roland Drot (1989) mentions this issue as follows: "When it comes to translating humor, the operation proves to be as desperate as that of translating poetry" (p. 84). Katia Spanakaki (2007, p. 1) states "when trying to translate humor, culturally opaque elements and language-specific devices are expected to make the translator's work difficult, while some elements are ultimately not transferred at all". "Partly universal, partly individual, and at the same time rooted in a specific cultural and linguistic context, humor poses a real challenge for translators" (Karolina Gall, 2008, p. 1). Jeoren Vandaele (2002) mentions that humor is known to challenge translators and

claims that it is often seen as a paradigm case of *untranslatability*. The relative or absolute untranslatability is generally related to cultural and linguistic aspects (Vandaele, 2002).

What makes translating humor so difficult? “Humor has various levels of applicability that are partly universal, cultural and linguistic, or individual and it is the level of applicability, which often makes it a tangible problem for a translator” (Spanakaki, 2007). As humor is culture-specific, trying to sort out why the statement in question is funny for the source culture, and how to translate it to cause it make the same effect on the receptor culture is a big issue to deal with. “The big challenge concerning humor is not only to keep the meaning of a joke but also to provoke the same effect without compromising the text cohesion and coherence” (Chile, 1999, p. 167). As characteristics belonging to individuals and societies such as life styles, national traits effect the sense of humor, no nation’s sense of humor is identical to another. It can be stated that cultural and linguistic differences between source and target languages make humor translation a challenge.

Sitcom is a genre which embodies a lot of humorous elements in it. From the audiovisual perspective, Patrick Zabalbeascoa (2008) points out that humor translation in an audiovisual text consists of a combination of “audio verbal (words uttered), audio-nonverbal (all other sounds), visual-verbal (writing), [and] visual-nonverbal (all other visual signs)”. He further adds that the complexity of perception of humor and the different tastes of different audiences or individuals are other pitfalls of humor translation on screen (ibid.). Gall (2008) mentions the difficulties of translating verbal humor in her study *Translating Humor across Cultures: Verbal Humor in Animated Films*. She states that translators are often faced with the seemingly impossible task of translating verbal humor while keeping as much as possible of its informational and pragmatic content and, at the same time, producing a similar effect as it would provoke in the source language culture. Debra and Raphaelson-West state the difficulty of translation of humor as “Linguistic jokes are punny as hell” (1989, p. 128-141, cited in Gall).

Consequently, humor, a distinctive feature of human, has a vital part in intercultural communication. However, it is a commonly accepted fact that transforming verbal humor and nonverbal humor such as gestures and mimics, expecting it to make the same effect in the target language poses big challenges for translators. In this respect, translating idioms, which also may have some humorous elements, occurs as a more intensive problem. In

other words, the already challenging task becomes even more difficult to deal with verbally expressed humor. On the other hand, when translation of humor in AVT is the question, translators of this field have to cope with the certain limitations and norms of AVT methods. To summarize, these difficulties mentioned under different topics stem from mostly the constraint of creating the same effect on the target audience. What a translator can do to reduce these problems to minimum is to have a good knowledge of the source culture and language and have a good command of the target language.

2.5. Problems Encountered in Translating Idioms

Translating idioms is a very hard work all by itself for a translator whilst even recognizing them in speech is already difficult. Some idioms are easier to be recognized; however, some which have also literal meanings may pose problems. According to Baker (1992) “The more difficult an expression is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom” (p. 65). She also argues that a person’s competence for using idioms of a foreign language cannot be compared to that of a native speaker.

While translating idioms, the most important problem for the translator is to find the appropriate and acceptable equivalent of them in the TL. Al Shawi and Mahadi (2012) claim that cultural roots, play a major part in the translation process and further add that different languages frequently reflect different connotations and associations of feeling because of the differences in cultural roots. Since idioms are mostly cultural phenomenon needing extra caution, it may be right to state that they are the most problematic part of translation work. Sadeghpour (2012) suggests that the most challenging things are often the unspoken facts and illustrations arising from the cultural background of the source language. She further states that since it is not possible to know all the fairy tales, legends or customs of other languages, it is only natural that they may pose great difficulties and challenges for translators. And the question of idioms is certainly one of them:

Idiomatic expressions, proverbs and metaphors are particularly hard to translate well. An English person **kills two birds with one stone**, a German will kill two flies with one flap (**Zwei Fliegen mit einer Klappe schlagen**), and a Russian kills two rabbits (**Убить двух зайцев**). When **it is raining cats and dogs** in England, in Germany

there are strings falling from sky (**Es gießt wie aus Kannen**) and in Russia it is raining from the bucket (**Дождь льёт как из ведра**) (Sadeghpour, 2012, p. 296).

In Turkish, it is pouring from the glass (**bardaktan boşanırcasına yağmur yağıyor**). In these examples, it is clearly indicated how different terms and concepts are used to convey the same message.

Baker (2011) states that idioms which contain culture-specific items are not necessarily untranslatable. It is not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific context which can make it untranslatable or difficult to translate. Baker (2011) claims that “the difficulties involved in translating an idiom are totally different from those involved in interpreting it” (p. 71). In contrast to what many translators support, she does not believe that the difficulty stems from the idiom’s being opaque. “An opaque expression may be easier to translate than a transparent one” (Baker, 2011, p. 71). According to Baker (2011) “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” (p. 71).

The main difficulties involved in translating idioms are summarized by Baker (2011) as follows:

- (a) An idiom may have no equivalent in the TL. My father had kittens when I stayed out late yesterday. *Have kittens (also have a cow) is to be very worried, upset or angry about something.*
- (b) An idiom may have a similar match in the TL, however, “its context of use may be different; the two expressions may have different connotations or they may not be pragmatically transferable” (Balfaqeeh, 2009, p. 6). That is to say; similar expressions or idioms can be used in different contexts. In Balfaqeeh’s study (2009), the example *to sing a different tune* is given. It means to say or do something that contradicts what has been said or done before in English. The Arabic equivalence for that idiom is *yuGanni ‘la Laylah* (literal: sing to his own Layla) and is used to refer to situations in which a person only cares about his/her own benefit.

- (c) An idiom may be used in the ST in both its literal and idiomatic senses at the same time. Unless the TL idiom corresponds to the SL idiom both in form and in meaning, the play on idiom cannot be successfully reproduced in the TT. For example;

A slap on the face (It has two meanings. The first is literal, whereas the second is idiomatic (a sudden and unexpected rejection, defeat, or disappointment) (Seid and McMordie, 1988, p. 220).

A pain in the neck (It could either mean a physical pain or idiomatically: (an irritating or annoying person) (Seid and McMordie, 1988, p. 229).

Keep one's head over water (Here again two meanings are involved: literal, to prevent yourself sinking into the water, and idiomatic (keep out of debt, out of difficulty) (Seid and McMordie, 1988, p. 226).

Kick the bucket (idiomatic meaning is to die)

Spill the beans (idiomatic meaning is to tell people secret information)

- (d) In written discourse, the frequency of the idioms in source and target text may be different (Balfaqeeh, 2009). Newmark (1988) notes “in translating idiomatic into idiomatic language, it is particularly difficult to match equivalence of meaning with equivalence of frequency” (p. 28). He further states that the main constraint that a translator struggles with is about words, collocations and fixed expressions, phrases and idioms which form the lexical basis.

In conclusion, the most common problems encountered while translating idioms can be summarized as recognizing the idiom and finding an appropriate equivalent of it in the TL. Regarding the solution of the problem, most scholars mention the significance of the translators' having a good knowledge of the culture and language of both the source and target language. In addition, choosing the right translation strategy to meet the expectations of the target text audience is also vital.

2.6. Audiovisual Translation

Audiovisual Translation (AVT) is dating back to silent film era in 1930s. It started with the short written texts setting between the scenes, which one can remember from Lorel and Hardy films. However, its becoming a sub-branch of Translation Studies (TS) was in 1980s. For these 50 years, audiovisual texts weren't considered in the frame of TS. AVT began to become attractive for most scholars and accepted as a sub-branch of TS as the

number of audiovisual texts increased. Over the last 20 years, it has become one of the most important and youngest areas of translation studies as media has become an integral part of our lives. Films, animated films, cartoons, documentaries and series have become indispensable parts of our lives. In the circumstances, many scholars have made invaluable researches in AVT. Diaz and Cintas (2008) claim that AVT is one of the fastest growing areas in the field of Translation studies (cited in McLoughin, 2011, p. 1). “It is clear that AVT has come a very long way since it started gaining academic acknowledgement in the mid-1990s” (Cintas & Neves, 2015).

AVT contains not only verbal but also nonverbal components in itself, and the synchronization of these elements is of great importance for the success of the transfer. Pérez-González (2008) defines audiovisual translation as the transfer of “multimodal and multimedial” (p.13) texts from one language and culture to another. This definition may come along with the fact that the production and interpretation of the audiovisual texts depend on the aggregation of a lot of semantic elements. Gottlieb (1998) mentions four main channels of information to be taken into consideration while translating an audiovisual work:

- 1) Verbal audio channel: dialogues, off-screen voices, songs;
- 2) Nonverbal audio channel: music, sound effects, off-screen sounds;
- 3) Verbal and visual channel: subtitles, signs, notes, inscriptions that appear on the screen;
- 4) Nonverbal visual channel: picture on the screen (p. 244-248).

On the other hand, Ayhan Şahin (2015) notes in his study that films are multi-channeled and multi-coded communication types. Their being multi-channeled stems from using both verbal and non-verbal channels simultaneously. He further adds that there are codes providing us to understand films (2015). Codes related with the language are verbal, and the ones not related with language are non-verbal ones such as, body language, tone, jests and mimics. Delabastita (1989), who based her research on descriptive approach, points out the difference between codes and channels and notes that codes help us understand the film whereas channels are the means that help the message to reach the audience. Chaume (2004) also notes the importance of the function of the codes and mentions ten different codes of an audiovisual text. These ten codes Chaume (2004) mentions can be summarized

in two categories as visual and audial. Linguistic codes sent by visual channels are as follows:

1. Iconographic codes are symbols and icons in the visual platform. They are not always necessary to be translated as long as they are not accompanied with an oral expression and are not vital for the audience to understand the story.
2. Photographic codes are related with the settings including cast lighting, perspectives and the change of colors.
3. Planning codes are of great importance for the synchronization in dubbing. "In close-ups and extreme close-ups, the translator has to find a text that respects the opening and closing of the lips of the character on screen" (Chaume, 2004,). On the other hand, in subtitling if a poster is in close-up, the information on it is sometimes necessary to be translated into the source language for the spectators.
4. Mobility codes include proxemic signs, kinetic signs and the mouth articulation of the character. Kinetic signs are not always the same in source text culture and the target text culture. If the kinetic sign has different meaning or does not have a correspondence in the target culture, then the translator should translate this sign. The synchronization of the words and mouth articulation is also of great importance.
5. Graphic codes are about the written language in the form of titles, subtitles, texts and intertitles. As most of the time the translator needs to transfer their meaning to the
6. Syntactic codes such as the audiovisual repetition of a visual sign and the relationship of one scene with another can help the translator to understand the audiovisual text better.

Linguistic codes sent by audial channels are as follows:

1. "Linguistic codes are shared with all texts that can be translated, which means that its analysis is not specific to an audiovisual orientation" (Chaume, 2004). However, what differentiates the linguistic code in audiovisual texts is that in films, television series, cartoons, and certain advertisements, the text is written as it is spoken.
2. Paralinguistic codes are laughs, hesitations (hmm, er...), high-pitch of voice and tone of voice, and they are mentioned in the text with certain symbols. The translator should be familiar with these symbols in order to provide the synchronization.
3. Musical and special effects code include music, songs and special sound effects. The lyrics of the songs in the film should be in the rhythm, tone and rhyme of the music.
4. "Sound arrangement code is transmitted by the acoustic channel with a direct impact on the translator's task" (Chaume, 2004, p.17). They are the sounds made by the characters and objects that belong to the story being told (diegetic sound) and the sounds not belonging to the story (non-diegetic sound). The translator mentions these sounds with certain symbols in the translated text.

Since in an audiovisual text there are "several signifying codes" that play a key role in the transfer of meaning, the translator has to have knowledge of these codes and consider their

function. According to Chaume's approach (2004), relating to audiovisual text codes mentioned above, AVT is not only related with the synchronization of voice and vision or overcoming the constraints, but also providing the satisfying interaction of different audiovisual codes.

2.6.1. Types of audiovisual translation

There are known three major and common types of audiovisual translations, which are also used in Turkey: subtitling, dubbing and voice-over.

2.6.1.1. Subtitling

Subtitles are the displaying form of the translation or the original form of the film dialogue text. In this study, the subject is the translated form of the dialogue text. Cintas and Remael (2014) define subtitling as:

a translation practice consisting of presenting a written text, generally on the lower part of the screen that endeavors to recount the original dialogue of the speakers, as well as the discursive elements appearing in the image (letters, inserts, graffiti, inscriptions, placards, and the like) and the information that is contained in the soundtrack (songs and voices off) (p. 8).

According to Cintas & Remael (2014,) "all subtitle programs are made up of three components: the spoken word, the image and the subtitles" (p. 9). The audiovisual medium depends on the interaction of these three components. Other aspects to determine the medium is the viewer's ability to read the images and the written text at a particular speed, the actual size of the screen (Cintas & Remael, 2014). Subtitles must appear in synchrony with the image and the dialogue, provide a semantically adequate account of the SL dialogue, and remain displayed on the screen long enough for the viewers to be able to read those (Cintas & Remael, 2014).

Luyken (1988) mentions three main steps in the subtitling process. These three steps are; the registration and verification of speech in the original voice track, or where necessary, transcription of the dialogue; translation and composition of subtitles; the time and picture insertion of the subtitle into the appropriate place in the film. "The important point here is that subtitles are never an accurate translation of a given dialogue, but a reduction into key sentences or even only key words." (Luyken, 1988, p. 141). He further adds "a subtitler

should have not only excellent translation skills but also the journalistic skills to reduce the often complex dialogue to short sentences which can be printed in not more than 60 or so characters” (ibid).

Diana Sanchez (2004), an experienced subtitle translator, mentions four methods of subtitling which mainly contain Pre-translation (Translation of dialogue list before creation of subtitles), Adaptation (Separation and adjustment of pre-translated text into subtitle units), Spotting/Coding (Capturing of the time code-in and Time code-out for all subtitles) in Orero’s book and explained the advantages and disadvantages of each method in detail. Subtitles are grouped as linguistical and technical by Gottlieb (2004):

Linguistically:

1. Intralingual subtitling is within the same language. The subtitling of local programmes, subtitled in the same language for the deaf and hard of hearing, and subtitles for people learning languages fall within this group.
2. Interlingual subtitling, between two languages.

Technically:

1. Open subtitles take place in the original film or the television version. According to Gottlieb, all film subtitling belongs within this category.
2. Closed subtitles are added voluntarily both to teletext and satellite (cited in Orero, 2004, pp.53-54)

“Díaz Cintas (2001) also offers a classification of subtitles, distinguishing basically between traditional subtitling and simultaneous subtitling; bilingual subtitles; intralinguistic subtitles (for the hard of hearing, language students and karaoke) and interlinguistic subtitles; and open and closed subtitles” (cited in Orero, 2004, p. 54).

The most specific two characters of subtitles are its relation with place and time no matter if it is intralingual or interlingual since it occupies a place at a certain period of time in the scene. Due to the fact that people’s speaking speed is higher than of their reading, translating or interpreting all of the spoken language is almost impossible in subtitling. Thus, the translator often omits some of the unnecessary words or phrases he thinks unnecessary for the transfer of the meaning.

As mentioned in the translation journal by Fotios Karamitlogou (cited in March, 2017) according to the standards of the temporal and spatial parameters in subtitling in Europe, a

maximum of two lines of subtitles should be presented at a time. The subtitled text should be presented centered on its allocated line(s). Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for original text reduction and omissions. Although it changes for children, a full two-line subtitle containing 14-16 words should remain on the screen for a maximum time of something less than 5 1/2 seconds. However, this can be stretched up to 6 seconds. For a full single-line subtitle of 7-8 words, on the other hand, the necessary maximum duration time would be around 3 seconds; it is actually 3 1/2 seconds. Additionally, there are other limitations concerning the punctuation and letter case, font and TL text editing.

All these spatial and temporal exactions put a lot of pressure on the translator. Although having so many restrictions, it can be said that translators do a good job. However, not all of the things heard in the original dialogue are transferred because of mentioned strains. Being careful of keeping the core message, the translator provides the viewers to read the subtitles with a minimum effort. Hence, the translator has to choose what information to translate taking the limitations into account. Trying to achieve this, they ignore needless information or they avoid repetitive words sustained by the audio-visual elements.

Subtitling is a predominant method of AVT since it is much cheaper than other methods. It is also type of AVT preferred in Turkey for adult films and series rather than the other types. Some other European countries preferring subtitling can be listed as Denmark, Holland, Greece, Sweden and Norway. In Turkey, among the various channels, FX and Fox crime Fox Life, and TLC channels are the ones, which broadcast subtitled films, series, talk shows and other types of programmes most. Although it is thought that people do not like reading subtitles, mainly growing economic pressure cause it to be the most preferred one. Chiaro (2009, p. 151) states that thanks to technological developments in the recent years, reading subtitles, which is thought to be a difficult process while watching the scenes, has become more reader friendly. Another reason for considering subtitling superior over the other methods is that it makes it possible for the viewer to watch the product with its original voices. Thus, the original form and artistic unity of the product are preserved.

The advantages of subtitling that Chiaro (2009, p. 150) mentions are; the source language is not distorted; the original language is present and accessible and this helps the audience familiar with the original language follow the acoustics; although not proved empirically, it promotes the learning of foreign languages. On the other hand, the disadvantages she (2009) mentions are; the weird situation coming out when some internationally known swear words and taboo words censored or reduced in the subtitles but still heard; the disorientation created because of the effort of reading and watching at the same time.

In conclusion, it is obvious that the transfer of some humor is lost during subtitling process thanks to some constraints of the job done. This results in semiotic loss as the translator does not have the chance to use footnotes to explain it, or the viewer does not enough time to reread it to understand. It is not right to acknowledge subtitles only in its linguistic aspects and ignoring other elements such as images and sounds. Humor is produced by the blend of audio-visual, linguistic and other factors translatability of which will depend on diverse aspects like language, culture and technical characteristics. The production of humor in a sitcom is the result of the mixture of linguistic, audio-visual and other elements whose translatability will depend on different factors, such as culture, language and technical specificities. The translator is allowed, to a certain extent, to exercise his/her creativity, but sometimes the reproduction (or comprehension) of the humorous effect will be above his/her capability or beyond the narrow confine of the norms regulating subtitling (Chile, 1999).

2.6.1.1.1. Cultural effects in translating subtitles

In this study, as the main focus is the translation of idioms in subtitles, cultural effects gain extra significance. Pederson (2005) investigates translation problem in subtitling and names this problem as “crisis point”, which he exemplifies as puns, poetry, quotations or allusions. He concludes that this crisis may stem from Extra Linguistic Culture-bound Reference (ECR), which he defines as “the reference that is attempted by means of any culture-bound linguistic expression refers to an extra linguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience”. Pederson (2005) further clarifies that “ECRs are expressions pertaining to realia, to cultural items, which are not part of a language system”. He proposes a model embodying “all strategies available to the

subtitled”. These strategies are listed as: 1. Retention, 2. Specification, 3. Direct Translation, 4. Generalization, 5. Substitution, 6. Paraphrasing 7. Omission or the use of an Official Equivalent.

1. Retention grants the entrance of an element from the SL to enter the TT. Sometimes the retained ECR is marked out from the rest of the TT by quotes and occasionally by italics. This is the most common strategy to denote ECRs.
2. In Specification ECR is left in its untranslated form. However, extra information is added, and there are two ways to achieve this; explication and addition. The former one uses any strategy for the expansion of the text, or spelling out anything inexplicit in the Source Text. The latter one is used to give guidance to the Target Text audience.
3. In Direct translation, nothing is added or subtracted. Target Text audience is not guided to transfer any connotations.
4. Generalization refers to replacing an ECR which is something specific by something more general.
5. Substitution involves removing the ST ECR and replacing it with something else, either a different ECR or some sort of paraphrase, which does not necessarily involve an ECR.
6. Paraphrasing involves rephrasing the ECR by thoroughly deleting all the ECR and instead using a paraphrase that fits the context.
7. Omission is replacing the ST ECR with nothing. In this strategy the translator completely omits the ECR.

In order to retain the accepted transfer of the targeted message, the subtitler chooses any of the above strategies for the benefit of the TT audience. The important point here is to sound as natural as possible. Pederson (2005) notes “in real life subtitling, the strategies are often combined. It is for instance not uncommon that a ST ECR is explicated before being directly translated. The strategies describe linguistically how ECRs are transferred from ST to TT”. He remarks that it is not needed for the subtitlers to be “consciously aware of what choices they make, as part of the process may be internalized and subconscious” and that “the subtitlers may not be aware that they have used more than one strategy”.

To sum up, subtitling is a difficult process due to the constraints of translating any culture-bound linguistic expressions and certain limitations of the subtitling itself. However, it will

make this process easier somewhat to benefit from the Pederson's (2005) suggested strategies mentioned above.

2.6.1.2. Dubbing

Dubbing is the replacement of the source language with the target language paying attention to some temporal restrictions, most important of which are lip-synchronization, using the acoustic channel. In this process, none of the sounds of the original language is heard. As well as the lip synchronization, the synchronization of jest and mimics and tone of voice is also of great importance to provide the maximum visual and audial reality.

Dubbing is not a cost effective type of translation. Indeed, it is the most expensive one. European countries that use dubbing technique are mainly Germany, France, Turkey, Italy and partly Spain. The reasons for this preference are possibly historic and economic. According to Cihan Alan (2011) the preference of dubbing in Turkey lies under the fact that socio-cultural and political realities and norms restrict audiovisual products with inconvenient content –such as sex, violence, vulgarity.

Luyken (1991) suggests three steps in dubbing:

First, a raw translation is prepared by low cost students or people who happen to know the source language, and then the raw translation script is adapted to lip-synch requirements partly by the dubbing director and partly by the dubbing actors in a dubbing studio. Finally, the final mix of the newly generated voice track which has been created in the dubbing studio, with the original music and effects (M and E) track (p. 139).

There are several advantages and disadvantages of dubbing. One advantage is that, it provides the films and other products to be watched and understood by larger audiences. Especially, in developing countries such as Turkey, where the population of illegible cannot be underestimated, foreign products can be viewed and cultural exchange can be achieved thanks to dubbing. Chiaro (2009) notes that dubbing provides audiences to actually watch the film without being distracted. On the other hand, dubbing has been criticized by some scholars for harming the originality and quality of the product (Whitman-Linsen, 1992). "Moreover, some blamed it for being ambiguous, fake deceitful,

false, other than original, phoney, artificial” (Bosinelli, 1994, p.8, cited in Chiaro, 2009, p. 146). The unsynchronization of the voice and vision is also seen as one of the biggest problems. Additionally, the artistic unity of the audiovisual product is spoiled as accents and the dubbing artist cannot give the dialects used in the film naturally. For instance, one of the Turkish local films *Dondurmam Gaymak* is a film including lots of local vocal effects and dialects, which mainly makes the film special. For that reason, dubbing of this film would all flow away its artistic and original features. Luyken (1991, p. 139-140) argues that a dubbed programme only produces an illusion of the original and never gives the real soundtrack of the original film but only produces the illusion of seeing the real film. Another handicap of dubbing is its being more expensive and complex than subtitling, due to the number of operators such as dubbing director, dubbing translator, actors, sound engineers and due to the high cost of digital technological devices (Chiaro, 2009, p. 147).

Despite the disadvantages of dubbing such as its being the most expensive and time consuming type, and of its artistic concern, it is a widely used type of AVT. The possible reasons of this may well stem from the fact that it reaches more and every type of audience in every part of the world.

2.6.1.3. Voice-over

Voice-over is defined as a narrative technique in which the voice of a faceless narrator is heard over different images and this for different purposes by Franco (2011). The original sound is lowered and the voices reading the translation is can be heard simultaneously. However, these two should be synchronous. Another definition that Orero (2004) has made is that voice-over is the final product we hear when we watch a programme where a voice in a different language than that of the original programme is heard over the original sound track (Cintas & Anderman, 2009). Luyken (1991) defines voice-over as “the faithful translation of original speech, which is delivered in an approximately synchronous way” (p. 80).

Gottlieb (2005) defines voice-over as *the poor cousin* of (lip-sync) and suggests that this method is affordable and it does not have to imitate the syntax and lexis of the source language for its being not synchronous. Some scholars such as Luyken et al. (1991), Baker

(1998) and Franco (2001) have classified voice-over within the technique of dubbing. “Many inaccurate definitions of voice-over have been made sourcing from unresolved terminology” (Cintas & Anderman, 2009, p. 131).

Although voice-over is the method of AVT that is mostly preferred in documentaries, interviews, news, political programmes, talk-shows, initial advertisings and sports programmes in Turkey and in the world, in certain Eastern European countries such as Poland, Latvia, Lithuania and Russia it is also used for the translation of the films. In Poland, there is a single *reader*, that is, *lektor* in Polish reads the whole scripts in the films. However, it is not a preferred method for animations and other children materials. Dubbing is preferred for children’s materials. Nevertheless, Chiaro (2009) argues that this technique is not only limited with these certain genres, and gives examples of advertisements and shopping channels in Italian channels. Chiaro (2009) further states that advertisements and shopping channels frequently use voice-over, yet with an intonation less sober than that of the ones adopted for traditional documentaries. “People acting as testimonials for products advertised are voiced-over theatrically” (Chiaro, 2009, p. 152). Besides, Orero (2009) mentions that in Spain voice-over technique is more common than subtitling and used for many programmes such as news, sports programmes, gossip, reality shows.

Franco (2001) notes that what makes voice-over a more respected way of translation in some countries is that it reassures spectators that what they are being told in their own language is what is being told in the original language, despite the fact that they already know what they will be listening to is only a representation of the original course. As there is no need to adapt the translation to fit the movement of lips in voiceover, it is considered to be less complex and demanding technically, which makes it cheaper and faster than dubbing (Cintas & Orero, 2010).

3. THEORATICAL BACKGROUND

3.1. Presentation

This chapter consists of the theoretical framework of this thesis study. Mona Baker's six idiom translation strategies were presented. Then the concepts of 'acceptability' and 'adequacy' were tried to be exploited along with the norms of Gideon Toury.

3.2. Mona Baker's Idiom Translation Strategies

Mona Baker, an esteemed professor in translation studies, has made numerous researches on translation, particularly the translation of idioms. In her book, *In Other Words* she has mentioned that

the way in which an idiom or a fixed expression can be translated into another language depends on many factors and further adds that it is not only a question of whether an idiom with a similar meaning is available in the target language (2011, p. 75).

Baker offers six strategies for the translation of idioms (2011, p. 76-85):

1. Using an idiom of similar meaning and form

This strategy embodies using an idiom in the TL transmitting practically the same meaning as that of the source-language idiom with equivalent lexical items. This is a rarely achieved task.

Table 3.1. Using an idiom of similar meaning and form

Source Language (English)	Target Language (Turkish)
Time is money	Zaman paradır
Barking up the wrong tree	Yanlış ağaca havlamak
Cry crocodile tears	Timsah gözyaşları dökmek
Butter someone up	Birini yağlamak
As hot as hell	Cehennem gibi sıcak

2. Using an idiom of similar meaning but dissimilar form

It is often possible to find an idiom or fixed expression in the TL which has a similar meaning to that of the source idiom or expression, but which consists of different lexical items.

Table 3.2. Using an idiom of similar meaning but dissimilar form

Source Language (English)	Target Language (Turkish)
Put one's foot in it	Pot kırmak
tell-off-the- top-of-the- head	Hafızadan söylemek
Pull one's leg	Biriyle dalga geçmek
Every cloud has a silver lining	Her işte bir hayır vardır
Cry bucket	Hüngür hüngür ağlamak
Sing a different tune	Ayrı telden çalmak
Apple of one's eye	Birinin göz bebeği
Early bird catches the worm	Erken kalkan yol alır
Cross your fingers	Maşaallah de/Tahtaya vur
A piece of cake	Çocuk oyuncuğu
Too little too late	Geçti Bor'un pazarı sür eşeğini Niğde'ye

3. Borrowing the source language idiom

As borrowing words from the SL is a common strategy in dealing with culture-specific items, it is not unusual for idioms to be borrowed in their original form in some contexts.

Table 3.3. Borrowing the source language idiom

Source Language (English)	Target Language (Turkish)
To be in/out	in/out olmak

4. Translation by paraphrase

Baker (2011) defines this strategy as the most common way of translating idioms in the case that an equivalent idiom cannot be found in the TL, or when differences in stylistic preferences of the source and target languages do not permit the translator to use idiomatic language in the TT

This strategy is probably the most frequently used one to translate idioms. It enables the translator to transfer the meaning using words or phrases.

Table 3.4. Translation by paraphrase

Source Language (English)	Target Language (Turkish)
break a butterfly on a wheel	Gereğinden sert davranmak
say a mouthful	Yerinde söz söylemek
cry bloody murder	Gereğinden fazla bağırmak
Cry all the way to the bank	Utanç verici bir durumdan çok para kazanmak

5. Translation by omission of a play on idiom

This strategy involves providing only the literal meaning of an idiom in a context that allows for a concrete reading of an otherwise playful use of language. “Go out with someone” is translated as “biriyle çıkmak” which also has the meaning of having a romantic relationship with someone. Similarly, “plenty of fish in the sea” idiom can be translated in its literal meaning as “denizde balık bol, denzide bolca balık” instead of its idiomatic meaning of there are lots of other opportunities for you, the equivalent idiom translation of which can be “elini sallasan ellisi” in Turkish.

6. Translation by omission of entire idiom

It is sometimes possible for “an idiom to be omitted altogether in the TT. This may be because it has no close match in the TL, its meaning cannot be easily paraphrased, or for stylistic reasons. “These idioms or phrases are mostly very culture specific” (Baker 1992, p. 77). The following examples cannot be translated into English as they are unique to our culture.

Yüz görümlüğü (This is a very old custom and not very common nowadays with modern Turkish people. In Turkey, the groom gives a piece of jewelry to the bride right before seeing the bride’s face.)

Başlık parası (Money given to the parents of the bride by the grooms or his parents in order to get the permission to get married, which is an old and out of date custom)

The summarized methods of Mona Baker, subjected in this study, can be utilized efficiently in translating idioms to diminish the problems encountered during the translation process.

3.3. Adequacy and Acceptability and Translational Norms by Gideon Toury

Gideon Toury is a professor of poetics, comparative literature and translation studies at Tel Aviv University. Toury, the pacesetter of a descriptive and basically target text oriented approach to translation, was influenced both by Itamar Even-Zohar's polysystem theory and James Holmes's ideas of translation studies. Toury (1995) suggests that translation is culturally-determined and it is governed by a set of norms that have cultural relevance in the target culture framework. The main purpose of translation studies is "the strategic choices made and strategies adopted by the translator" (Toury, 1995, p.61), considering these basilar norms.

Adequacy and acceptability are two notions that are highlighted by Gideon Toury. He claims translation can gain realization in target system by the target-oriented theory. According to Toury (1995), "adherence to source norms determines a translation's adequacy as compared to the source text, subscription to norms originating in the target culture determines its acceptability" (pp.56-57). In other words, translation is accepted as "adequate" if it meets the source text norms and "acceptable if it meets the target source norms (Toury, 1995, pp. 56-57). These two notions can be connected with Toury's initial norm and term *acceptability* matches with Lawrence Venuti's (1994) *domestication*, and *adequacy* with *foreignization*.

According to Toury (1995), translator serves the society and can change these norms appropriately for the society. In this respect, the translator has a social status and to overcome the socio-cultural limitations, the translator uses norms. As a result, with different strategies, different norms and different target texts emerge.

Toury (1995) describes norms as the society's way of regulating behavior by saying what is accepted or tolerated, on the one hand, and what is disapproved of or outright forbidden, on the other. Toury (1995) mentions that "possible variations do not arrogate the existence of norms; rather, variations occur at the risk of approval on the part of society" (p.55). According to his essay *The Nature and Role of Norms in Literary Translation* (1978), "there will be a set of multiple norms in any society at a particular period in time". The change of these norms is possible -they are *unstable*- and they might be in conflict with

each other over a period of time. That is to say, “different translations of the same text in different time periods in the same culture would emerge” (ibid).

Toury (1995) outlined three norms in translation: *Initial*, *Preliminary* and *Operational* norms. “*Initial norms* are the personal decisions that the translator has to make with respect to translation strategy” (Toury, 1995, p. 79). He mentions two choices; remaining close to the source text in their translation method or being more loyal to the target language. If the translator chooses the first, then he claims that the translation product will be dominated by attempts to have the consequent text reflect the source text along with the norms embodied in it and he utters that such an attempt will probably result in certain incompatibilities with common target culture practices. In other respects, if the latter one is chosen, target norms will be considered, “thus relegating the source text and its unique web of relations based on SL features to a secondary position as a source of constraints” (Toury, 1995, p. 79). Toury (1995) believes that this target-orientedness may conclude more than one shape and the “distance between its realizations and the source-oriented norms may vary in nature and extent” (p. 80) and further adds that this kind of action will definitely lead to shifts from the source text.

Preliminary norms embody two main sets of considerations varying based on the choice of the text, translation policy and the directness of translation (Toury, 1995). Toury defines translation policy as the factors governing the choice of text-types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time. He claims that different policies may apply to different subgroups considering the text- types (e.g., literary vs. non-literary) or human agents and groups thereof (e.g., different publishing houses), and the interface between the two suggests very “fertile grounds for policy hunting” (p. 82). In other words, a lot of factors need to be considered in the pre-translation period regarding the target culture. While deciding the type of text to be translated, the important thing is the literary choice of the given text and culture. Toury (1995) claims “the concern of directness of translation involves questions of what type of translations the target culture will permit/prohibit/tolerate” (p. 82). These are the preliminary norms in the process of translation lying outside the personal preference of the translator”.

Operational norms, in turn, may be conceived of as directing, the decision of the act itself. These norms affect the texts matrix-i.e., the way linguistic material is disturbed in it-as well as its textual make-up and verbal formulation. Directly or indirectly they thus also go or segments thereof; i.e., they determine what would more likely remain intact despite the transformations involved in translation, and what would tend to get changed (Toury, 2012, p. 593).

So-called matricial norms govern the very existence of TL material. Language material intended as a substitute for the corresponding source-language material intended as a substitute for the corresponding source-language material, its location in the text and the textual segmentation (Toury, 1995, p. 82-83).

Toury draws attention to the difficulties involved while considering translational norms. “These, however, lie first and foremost in two features inherent in the very notion of norm, and are therefore not unique to Translation Studies at all: the socio-cultural specificity of norms and their basic instability” (Toury, 1995, p. 86).

Toury disagrees with translation theories that were source-oriented and trying to maintain adequacy or acceptability of the equivalence of the translation with SL. Toury (1995) believes it is impossible for a translation to be fully adequate or acceptable in TL since it will include a lot of new elements which cannot easily be grasped. According to his idea, it will be “a blend of both” and he further states that any attempt to get closer to either one would lead to distancing from the other (Toury, 1995, p. 70).

Translation studies have benefited from Toury’s theory in many ways. His theories provided socio-cultural factors that were ignored previously to be taken into consideration in the process of translation. It can be said that Toury’s theory reveals that translation is an empirical activity and that “translators are influenced by their ideology in their choice of translations. Translation then becomes an activity that spreads beyond the purely linguistic and literary realms with far-reaching implications in the actual world” (Toury, 1995). Finally, as Gentzler (1993) says:

Toury’s theory has had a major impact on translation studies because it has now moved away from a one-on-one analysis, it considers literary tendencies in the target culture, an original message can be conveyed in different ways, and it considers both ST and TT in their own cultural systems (pp. 133-134).

When translating idioms is in question, the success of the translation lies under the translator’s mastering cultural norms of the target text. In this respect, the translator should

consider Toury's initial, preliminary and operational norms in order to cope with cultural problems and create an adequate or acceptable translation.

4. CASE STUDY: *HOW I MET YOUR MOTHER, FRIENDS AND TWO AND A HALF MEN*

4.1. What is sitcom?

A situation comedy, or sitcom, is a genre of comedy centered on characters who share a common environment, such as a home or workplace, with often-humorous dialogue. Sitcoms originated in radio, but today are found mostly on television as one of its dominant narrative forms. According to Merriam Webster dictionary (2018) sitcom is a show that is on television regularly and that is about a group of characters who are involved in different funny situations. The factor distinguishing sitcom from other series is mentioning the scripted events that a group of people sharing the same setting and environment live through. The foremost element here is to make the audience laugh by the funny situations that the characters' experience in daily life.

Another distinguishing feature of sitcoms is the laughter effect following a joke and humor. This element, adapted lately in Turkish sitcoms, is irrevocable of sitcoms. Although it is thought as manipulating the audience, this pattern, invented by vocal engineer Charles Douglass, was only created for the sake of audience. No matter how funny the TV program is, it is very difficult to laugh aloud while watching alone. It is a psychological fact that human is abstainer when it comes to laughing alone. A situation comedy often consists of humor, which is so difficult to translate. This is mostly because of the fact that the effect of the joke is not the same on different cultures and different individuals. "In fact, almost everything regarding translation involves differences in culture, but the big challenge concerning humor is not only to keep the meaning of a joke but also to provoke the same effect without compromising the text cohesion and coherence" (Chile, 1999, p. 168).

Sitcoms have become common after 1950s. The first television sitcom is said to be *Pinwright's Progress*, ten episodes being broadcast on the BBC in the United Kingdom between 1946 and 1947. It became popular in 1970s in the world. In 1974, the first Turkish sitcom, *Kaynanalar*, started to broadcast and continued for 30 years. Outscoring legendary *Jeffersons*, broadcasted in America between 1975-1985, *Kaynanalar*, provided Turkey to have a special place in sitcom history. The golden era for sitcoms started in 1980s. Due to

the global wars, gradually stabilized social life and TV's becoming common at homes flourished sitcoms as they were the primary source of entertainment of people sitting at home because of poor social and economic conditions. Especially, *The Cosby show* left its mark in the golden era of sitcoms. 1990s also have an important part for sitcoms. *Seinfeld*, the presider of the mostly liked sitcoms of all times, made a great breakthrough in the second half of the 90s and became a legend oppressing the whole world. And in 2000s *Friends*, *Two and a Half Men*, *The Big Bang Theory* and *How I Met Your Mother* were among the most liked ones.

Unfortunately, sitcoms do not have the same popularity in the world for the last few years. As comedy is easily consumed, and the change of sense of humor, it seems that sitcoms have finished their parts in our developing world. They do not make one laugh as they used to nowadays. One thing certain is that, as long as productions reclining slang of popular culture exist, sitcoms such as *Married with Children*, creating a diacritical type of humor, will not ever exist.

4.2. Background Information about the Three Popular American Sitcoms

4.2.1. How I met your mother

How I Met Your Mother (2005-2014), created by Craig Thomas and Carter Bays, is an American sitcom that originally ran on CBS. It had 208 episodes each lasting 22 minutes. Imdb rating is 8.4 out of 10. Starring is Josh Radnor, Jason Segel, Cobie Smulders, Neil Patrick Harris, Alyson Hannigan, Cristin Milioti. The series revolves around the main character, Ted Mosby, and his friends- Lily Aldrin, Marshall Erikson, Robin Scherbatsky and Barney Stinson-living in Manhattan. The show was nominated for 28 Emmy Awards, winning nine (IMDB, 2017).

Ted Mosby, an architect and university professor tells his children the events leading him to meet the mother of his children, his dream partner through an array of flashbacks in the year 2030 (IMDB, 2017). He is the central character of the series. Ted moves to New York City with his friends Marshall and Lily after graduating from Wesleyan University. In New York, he meets Barney who also becomes a good friend of him after a while. Ted is a sensitive character looking for the woman of his life, and mother of his future children

after his best friends. Marshall is studying at law faculty. Marshall and Lily get engaged in the first episode. In Marshall's family all the members except him are very tall and huge. Marshall is a soft touch character who can never lie in the group. Lily and Marshall have a very enjoyable relationship and get married in the last episode of the second season. Lily is a very strong and honest character; however, is a shopaholic leading her family to financial problems. She likes interfering with his friend's life telling what is right and wrong to do. Robin is a Canadian TV presenter and Ted's dream woman. Unlike Ted, she is insensitive and doesn't want to get married and have children. Once Ted meets Robin, he believes that she is the right woman for her, and for a long time he compulsively tries to get together with her. Unlike Ted, who wants to get married and settle down, Barney is a womanizer, who never wants to have a serious relationship. Barney always pushes him to meet new girls and have one-night-stands. Barney falls in love with his best friend's love, Robin, and offers her a marriage in the 9th season. They get married but get a divorce after a short while.

4.2.2. *Friends*

Friends (1994-2004) is an American television sitcom, created by David Crane and Marta Kaufmann, is a popular sitcom ran on NBC. It has 236 episodes and each lasts 22 minutes (IMDB, 2017). Imdb rating is 9.0 out of 10. The series was produced by Bright/Kauffman/Crane Productions, in association with Warner Bros. Television. The original executive producers were Kevin S. Bright, Marta Kauffman, and David Crane. Main starring is Jennifer Aniston, Courteney Cox, Lisa Kudrow Matt LeBlanc Matthew Perry and David Schwimmer.

Rachel Green, Ross Geller, Monica Geller, Joey Tribbiani, Chandler Bing and Phoebe Buffay are all friends, living in the heart of New York. Rachel Green is Ross' ex-platonic school love living on her wealthy father's finance. She runs out on her wedding and starts a new life with an old best friend Monica Gellar.

Monica, a head-chef at a top restaurant in Manhattan, is a compulsive neat freak, who has trouble with her love life. She has always been criticized by her mother and never praised for her success. She has trouble about her love life. Ross Gellar, older brother of Monica, has always had strong love feelings for Rachel. He is a prospering science professor and

very careful about the language he uses. Ross has divorced three times, and the last one is very devastating for him as he finds out that his ex-wife is a lesbian. Only aim he now has is to find the woman of her life, who he desires her to be Rachel. Phoebe Buffay, a personal masseuse, is a saccadic loveable hippy. She dreams to be a star in music and she writes and sings songs about her own life experiences. Although knowing Phoebe will never be able to achieve her goal, her friends still encourage her to continue. Chandler Bing is a financially secure data processor, who relies on humor as a defense mechanism. Chandler is a passive and insensible character. He has never had a serious relationship. Joey Tribiani, a small time actor, is Chandler's roommate desperately seeking fame and fortune. He is a charming and sensitive character, who is very successful with women.

4.2.3. *Two and a half man*

Two and a Half Men is an American television sitcom that began broadcast on CBS on September 22, 2003, and ended on February 19, 2015 after twelve seasons. Originally, Charlie Sheen, Jon Cryer, and Angus T starred in the show. After Charlie Sheen entered drug rehabilitation and made pejorative and insulting comments about the show's creator and executive producer Chuck Lorre, CBS and Warner Bros decided to finish the eight seasons. Then Sheen's character Charlie was killed in the ninth season and Ashton Kutcher as Walden Schmidt was welcomed to the series.

The show is about Charlie and Alan Harper brothers, who are almost completely opposite of each other. Their one common point is their feeling of their mom Evelyn, who is oppressive and interfering. Charlie, a jingle writer, lives in Malibu. According to his claim he is the jingle writer of Ninja Turtles, too. He's quite pleased with his luxurious single and slap happier life. He is a womanizer who is happy hang out on his own. His carefree and 'perfect' life comes to an end when his brother Alan, a compulsively neat chiropractor and control-freak, is thrown out by his manipulative wife Judith who nevertheless gets him to pay for everything and do most jobs in the house. He moves to Charlie's beachfront house with his 10-year-old son Jake. Charlie doesn't like the idea of being a family at first; however, he tries hard in order not to lose this warm family environment.

According to IMDB it has a rating of 7.1. The series were nominated for Emmy Academy Awards three times successively (2006-2007-2008) and two times for Golden Globes in

2005. It won Emmy Awards several times. Charlie Sheen won ALMA Awards for outstanding male performance in a comedy television series in 2008 (imdb).

4.3. Descriptive Analysis of the Translation of Idioms in the Subtitles of Three American Sitcoms

4.3.1. Presentation

In this analysis, idiom translations determined in the target text dialogues are classified according to Mona Baker's idiom translation strategies. To achieve this, idioms were detected in the source text benefiting from different English idiom dictionaries. Only the ones which are mentioned in these dictionaries were taken into consideration for the reliability of the research. Similarly, the translations including idioms in the target text were investigated and confirmed in various Turkish idiom dictionaries.

4.3.2. Classification of the translation of idioms in the subtitles of *How I Met Your Mother*, *Friends* and *Two and A Half Man* in the light of mona baker's strategies

Table 4.5. Translation by using an idiom of similar meaning and form

	Sitcom	Source text	Target text
1.	FRIENDS	<p>38 00:02:57,692 --> 00:02:59,728 To hell with her. She left me!</p> <p><i>Definition: Used in order to say that you don't care about someone or something anymore (Longman Dictionary of Idioms)</i></p>	<p>39 00:02:57,680 --> 00:02:59,720 Canı cehenneme! O beni terk etti!</p>
2.	FRIENDS	<p>186 00:10:28,012 --> 00:10:30,242 "I'm out of order? You're out of order!</p> <p>187 00:10:30,492 --> 00:10:33,211 This whole courtroom's out of order!</p> <p><i>Definition: Contrary to or in violation of acceptable rules, conventions, or standards; improper or inappropriate. (Farlex Dictionary of Idioms, 2015)</i></p>	<p>218 00:14:13,452 --> 00:14:19,220 "Ben mi arızalıyım? Asıl sen arızalısın! Mahkeme salonundaki herkes arızalı!"</p>

3.	FRIENDS	<p>297 00:19:30,709 --> 00:19:35,419 You let your guard down. You start to care about someone, and I just—</p> <p><i>Definition: This is an epression connected on its literal sense with boxing, as is opposite raise your guard meaning adopt a defensive posture. (Oxford dictionary of Idioms, 2004)</i></p>	<p>307 00:21:24,049 --> 00:21:29,180 Tam savunmanı indiriyorsun. Birine değer vermeye başlıyorsun, ama sonuç...</p>
4.	FRIENDS	<p>291 00:18:06,271 --> 00:18:09,820 I'm thinking, if we put our heads together, between the two of us. . .</p> <p>292 00:18:10,031 --> 00:18:12,022 . . .we can break them up.</p> <p><i>Definition: to join together with someone to confer. (NTC's American Idioms Dictionary, 1975)</i></p>	<p>286 00:19:51,590 --> 00:19:55,253 Kafa kafaya verirsek, onları ayırıp...</p> <p>287 00:19:55,494 --> 00:19:57,985 ...aramızda paylaşabiliriz.</p>
5.	FRIENDS	<p>182 00:11:41,365 --> 00:11:45,199 I was the last to know you had a crush on Joey when he was moving in.</p> <p><i>Definition: To have a romantic infatuation with someone, especially unbeknownst to that person (Farlex Idioms Dictionary, 2015)</i></p>	<p>165 00:13:27,046 --> 00:13:30,243 Joey buraya taşındığında ona çarpıldığını en son ben öğrendim.</p>
6.	FRIENDS	<p>28 00:02:21,980 --> 00:02:24,813 It's just such a slap in the face, you know?</p> <p><i>Definition: You can describe someone's behavior as 'a slap on face' when they upset you by insulting you or appearing to reject you (Collins Cobuild Dictionary of Idioms, 2004)</i></p>	<p>28 00:02:41,730 --> 00:02:44,727 Bu tıpkı, suratına bir tokat yemiş gibi di mi?</p>
7.	FRIENDS	<p>159 00:10:31,856 --> 00:10:35,212 I don't know. The point is, if you were gonna set me up. . .</p> <p>160 00:10:35,416 --> 00:10:38,169 . . .I'd like to think it'd be with somebody like him.</p> <p><i>Definition: To pair a person with someone else for a date or the possibility of a romantic relationship (Farlex Dictionary of Idioms, 2015)</i></p>	<p>166 00:12:12,231 --> 00:12:15,291 Bilemiyorum. Demek istediğim, bana birini ayarlayacaksan...</p> <p>167 00:12:15,501 --> 00:12:18,766 ...onun gibi birini isterdim.</p>
8.	FRIENDS	<p>63 00:03:49,332 --> 00:03:51,971 All right. Maybe it will take my mind off it.</p> <p><i>Definition: Something takes your mind</i></p>	<p>66 00:04:16,456 --> 00:04:20,756 - Tamam. Belki kafamı biraz dağıtırım.</p>

		<i>off such as your problems makes you feel relaxed and forget them temporarily (Chambers Dictionary of Idioms, 1999)</i>	
9.	FRIENDS	<p>126 00:08:34,645 --> 00:08:36,954 Because you waited too long to make your move. . .</p> <p>127 00:08:37,165 --> 00:08:39,998 . . .and now you're in the "Friend Zone."</p> <p><i>Definition: someone makes a move when they do sth as a clear signal of their definition (Chambers Dictionary of Idioms, 1999)</i></p>	<p>117 00:09:55,609 --> 00:09:58,100 Çünkü hamleni yapmak için çok geç kaldın...</p> <p>118 00:09:58,312 --> 00:10:01,247 ...ve artık arkadaş bölgesindesin.</p>
10.	HIMYM	<p>31 00:01:17,646 --> 00:01:20,340 Here Uncle Marshall was taking the biggest step of his life.</p> <p><i>Definition: If you takes to do something you take the necessary action to ensure that something is done (Chambers Dictionary of Idioms, 1999)</i></p>	<p>31 00:01:19,705 --> 00:01:22,374 <i>Marshall amcanız hayatının en büyük adımını atıyordu.<i></p>
11.	HIMYM	<p>285 00:14:45,151 --> 00:14:47,993 Whoa, whoa, whoa. Let's not skip over this.</p> <p><i>Definition: to omit or ignore (Farlex Dictionary of Idioms, 2015)</i></p>	<p>285 00:14:49,389 --> 00:14:52,267 Whoa, whoa, whoa. Burayı es geçmeyelim.</p>
12.	HIMYM	<p>44 00:01:55,685 --> 00:01:57,165 She said something about me, didn't she?</p> <p>45 00:01:57,243 --> 00:01:58,875 Come on, spill it, Red!</p> <p><i>Definition: to tell a secret whether inadvertently or not (Dictionary of Idioms and their origins, 1994)</i></p>	<p>46 00:01:57,784 --> 00:01:59,244 Benim hakkımda bir şey söyledi, değil mi?</p> <p>47 00:01:59,328 --> 00:02:00,954 Hadi, çık ar baklayı, Kızıl!</p>
13.	HIMYM	<p>378 00:17:05,234 --> 00:17:11,644 And, if we got together, I'd feel like I'd either have to marry you or break your heart, and...</p> <p><i>Definition: to cause someone great emotional pain (NTC's American Idioms Dictionary, 1975)</i></p>	<p>377 00:17:08,445 --> 00:17:14,868 Beraber olursak, ya seninle evleneceğim ya da kalbini kıracağım ve...</p>
14.	HIMYM	<p>380 00:17:15,818 --> 00:17:18,399 Just like you can't turn off the way</p>	<p>379 00:17:19,039 --> 00:17:21,625 Senin hissettiğin yoldan</p>

		<p>you feel.</p> <p><i>Definition:</i> affect with dislike, revulsion, or boredom; cause to lose interest (<i>American Heritage Dictionary of Idioms and Phrasal Verbs, 2003</i>)</p>	dönememen gibi.
15.	HIMYM	<p>257 00:12:25,771 --> 00:12:29,113 You had to play the race card.</p> <p>258 00:12:29,625 --> 00:12:32,431 Oh, relax, Ted. We didn't do anything wrong.</p> <p><i>Definition:</i> to exploit the specified issue or idea mentioned, especially for political advantage (<i>Oxford dictionary of Idioms, 2004</i>)</p>	<p>254 00:12:30,000 --> 00:12:33,337 Doğru kartı oynamalıydın.</p> <p>255 00:12:33,837 --> 00:12:36,632 Sakin ol Ted. Biz yanlış bir şey yapmadık.</p>
16.	HIMYM	<p>289 00:14:12,233 --> 00:14:13,693 We're crazy for the stuff.</p> <p>290 00:14:13,795 --> 00:14:16,200 I'm crazy, and you're crazy...</p> <p>291 00:14:16,872 --> 00:14:18,253 ...for tiramisu.</p> <p><i>Definition:</i> very enthusiastically fond of something (<i>Farlex Dictionary of Idioms, 2015</i>)</p>	<p>285 00:14:15,939 --> 00:14:17,399 Bu şey için çıldırıyoruz.</p> <p>286 00:14:17,524 --> 00:14:19,902 Ben çılgınım, sen çılgınsın.</p>
17.	HIMYM	<p>39 00:01:52,056 --> 00:01:54,796 Your cops are called "Mounties."</p> <p>40 00:01:56,749 --> 00:01:58,796 So probably hanging out with Barney, then?</p> <p><i>Definition:</i> to spend time with someone (<i>Farlex Dictionary of Idioms, 2015</i>)</p>	<p>39 00:01:53,906 --> 00:01:56,617 Siz polislerinize, "Dağcılar" diyorsunuz.</p> <p>40 00:01:58,577 --> 00:02:00,621 Büyük bir ihtimalle Barney ile takılacaksın, sonra?</p>
18.	HIMYM	<p>60 00:16:18,873 --> 00:16:21,704 look, I didn't throw this party to set you up with Carlos,</p> <p><i>Definition:</i> To pair a person with someone else for a date or the possibility of a romantic relationship (<i>Farlex Dictionary of Idioms, 2015</i>)</p>	<p>336 359 00:16:22,065 --> 00:16:24,902 ...bak, bu partiyi sana Carlos'u ayarlamak için vermedim...</p>
19.	HIMYM	<p>117 00:04:47,272 --> 00:04:51,041 I'm tired of the whole bar scene, the one-night hookups.</p>	<p>115 00:04:49,873 --> 00:04:53,627 Şu bar takılmalarından ve tek gecelik şeylerden sıkıldım artık.</p>

		<i>Definition: A sexual counterpart only happens once (Farlex Dictionary of Idioms, 2015)</i>	
20.	TAHM	<p>114 00:06:58,322 --> 00:07:03,035 When I was your age, I could only dream about my parents splitting up.</p> <p><i>Definition: to fantasize about something (Farlex Dictionary of Idioms, 2015)</i></p>	<p>112 00:06:40,957 --> 00:06:44,426 Ben senin yaşında annemin ve babamın ayrıldığını sadece rüyamda görürdüm.</p>
21.	TAHM	<p>243 00:14:52,753 --> 00:14:55,513 Don't worry, he'll come around.</p> <p>244 00:14:55,548 --> 00:14:59,135 Sooner or later, everybody comes around.</p> <p><i>Definition: it may happen in the near future or distant future, but it will definitely happen (Chambers Dictionary of Idioms, 1999)</i></p>	<p>210 00:14:14,381 --> 00:14:18,390 Merak etme. Düzelecektir. Er ya da geç herkes düzelir.</p>
22.	HIMYM	<p>109 00:04:30,483 --> 00:04:33,051 Just keep your eyes open, that's all I'm saying, Teddy.</p> <p><i>Definition: be on alert; watch carefully or vigilantly for something (Oxford dictionary of Idioms, 2004)</i></p>	<p>108 00:04:33,065 --> 00:04:35,651 Gözlerini açık tut, söyleyeceğim tek şey bu Teddy.</p>
23.	TAHM	<p>173 00:10:37,209 --> 00:10:40,713 You're just afraid to move on, so, you keep dragging me over here,</p> <p>174 00:10:40,748 --> 00:10:44,926 and I'm afraid to move on, so I keep coming.</p> <p><i>Definition: to pull or lead someone or something to a particular place, such as a stage, platform, dance floor, etc (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>148 00:10:10,443 --> 00:10:13,209 Sadece yoluna kendi başına devam etmekten korktuğun için beni...</p> <p>149 00:10:13,450 --> 00:10:15,093 ...buralara sürüklüyorsun. Ben de şeyden korktuğum için...</p> <p>150 00:10:15,294 --> 00:10:17,218 ...her çağırdığında geliyor.</p>
24.	TAHM	<p>313 00:19:48,565 --> 00:19:52,903 Yeah, I was kind of hard on you, and I wanted to make it up.</p> <p><i>Definition: harming someone's feelings, demanding Definition: much from someone (McGraw-Hill Dictionary of American Idioms and Phrasal Verb, 2002)</i></p>	<p>268 00:18:55,801 --> 00:18:58,848 -Harikasin, Charlie amca. -Sana sert davrandığımdan..</p> <p>269 00:18:59,089 --> 00:19:01,213 ...aramızı biraz düzeltmek istedim.</p>
25.	TAHM	<p>45 00:02:21,313 --> 00:02:23,412 - Fine.</p>	<p>42 00:02:15,804 --> 00:02:17,852</p>

		<p>- All I'm asking is that you keep in mind</p> <p>46 00:02:23,447 --> 00:02:26,117 that we have an impressionable 10-year-old boy living here.</p> <p><i>Definition: keep it in memory (Dictionary of Idioms and their Origins, 1994)</i></p>	<p>-Pekâlâ. -Bu evde her şeyden kolayca...</p> <p>43 00:02:18,052 --> 00:02:19,578 ...etkilenebilen 10 yaşında bir oğlanın yaşadığını...</p> <p>44 00:02:19,819 --> 00:02:21,521 ...aklından çıkarma yeter.</p>
26.	TAHM	<p>117 00:06:32,835 --> 00:06:37,222 Don't fill up. Your mom's taking us out for lunch.</p> <p><i>Definition: to become full (McGraw- Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>95 00:06:17,556 --> 00:06:21,530 Çok tıkama kendini. Annen ikimizi öğle yemeğine çıkarmaya geliyor.</p>
27.	TAHM	<p>112 00:06:10,652 --> 00:06:13,530 I'm so sorry to take up your time with all of this.</p> <p><i>Definition: to waste one's time (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>90 00:05:51,502 --> 00:05:57,363 Dinlediğin için teşekkürler. Bunlarla vaktini aldığım için üzgünüm.</p>
28.	TAHM	<p>85 00:05:18,771 --> 00:05:22,066 Mommy busted her hump on this, Alan.</p> <p><i>Definition: have the hump or get the hump-someone who has or gets the hump is sulking because they couldn't get someone to agree (Chambers Dictionary of Idioms, 1999)</i></p>	<p>74 00:05:04,000 --> 00:05:06,680 Bu listeyi hazırlarken kamburum çıktı, Alan.</p>
29.	TAHM	<p>117 00:07:50,853 --> 00:07:56,347 Maybe things could have gone smoother, but tomorrow's gonna make up for it.</p> <p>118 00:07:56,382 --> 00:08:01,841 Alan, you could get us all laid tomorrow, it's not gonna make up for it.</p> <p><i>Definition: someone gets laid when they have sex with someone with whom they are not already in an established relationship (Chambers Dictionary of Idioms, 1999)</i></p>	<p>104 00:07:29,600 --> 00:07:33,120 Tamam, tamam. Belki her şey biraz daha yolunda gidebilirdi.</p> <p>105 00:07:33,360 --> 00:07:35,160 Ama yarın bunu telafi ederiz.</p> <p>106 00:07:35,480 --> 00:07:39,240 Alan, bizi yatağa atacak iki kız bile bulsan bunu telafi edemezsin.</p>
30.	TAHM	<p>204 00:12:34,102 --> 00:12:35,402 You stay out of this.</p> <p>205 00:12:35,437 --> 00:12:39,775</p>	<p>197 00:12:02,260 --> 00:12:03,454 Sen bu işe karışma</p> <p>198 00:12:03,541 --> 00:12:07,089</p>

		<p>I'm here to help your brother through a very difficult time.</p> <p><i>Definition: This is not your business, so do not try to get involved (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>Kardeşine zor bir döneminde yardım etmeye geldim.</p>
31.	TAHM	<p>143 00:08:36,320 --> 00:08:39,336 Being so nice and friendly to my face.</p> <p>144 00:08:39,371 --> 00:08:42,375 Meanwhile her lawyers were working behind my face.</p> <p><i>Definition: behind someone's back – someone does something behind your back when they do it secretly, without telling you or without asking your permission (Chambers Dictionary of Idioms, 1999)</i></p>	<p>111 00:08:13,880 --> 00:08:16,880 Beni böyle uyuttuğuna inanamıyorum. O yüzüme karşı nazik ve dostça...</p> <p>112 00:08:17,040 --> 00:08:20,920 ...davranırken avukatları arkamdan iş çeviriyormuş.</p>

Table 4.6. Translation by using an idiom of similar meaning but dissimilar form

	Sitcom	Source text	Target text
1.	FRIENDS	74 00:05:13,892 --> 00:05:16,565 And then I really freaked out, when it hit me : <i>Definition: being understood by someone (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i>	71 00:05:26,392 --> 00:05:29,259 Çıldıracak gibi oldum ve o an kafama bir şey dank etti.
2.	FRIENDS	123 00:08:28,292 --> 00:08:30,726 Joey, stop hitting on her ! It's her wedding day. <i>Definition: to flirt someone (McGraw-Hill Dictionary of American Slang and Colloquial Expressions, 2006)</i>	125 00:08:28,280 --> 00:08:30,720 Kıza yazılmayı kes Joey! Bugün düğün günüydü.
3.	FRIENDS	188 00:12:41,732 --> 00:12:43,563 -You got screwed . -Oh, my God. 189 00:12:43,812 --> 00:12:48,328 -Oh, my God. -I know. I'm such an idiot. <i>Definition: to get cheated (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i>	190 00:12:41,720 --> 00:12:43,560 - Kazıklanmışsın! - Tanrım!
4.	FRIENDS	285 00:19:26,892 --> 00:19:29,326 What the hell do you do on a real date? <i>Definition: An exclamation used to emphasize surprise, shock, anger, disgust, etc. (Farlex Dictionary of Idioms, 2015)</i>	287 00:19:26,880 --> 00:19:29,320 ...gerçek bir randevuda ne haller karıştırıyorsun acaba?
5.	FRIENDS	393 00:26:00,932 --> 00:26:04,720	397 00:26:00,920 --> 00:26:04,720

		<p>You probably didn't know this, but back in high school I had a major crush on you.</p> <p>395</p> <p>00:26:08,412 --> 00:26:09,527</p> <p>I knew.</p> <p><i>Definition: someone who has a crash on someone has fallen in love with that person who is probably older than themselves in a rather childish and temporary way (Chambers Dictionary of Idioms, 1999)</i></p>	<p>Muhtemelen bunu bilmiyorsun</p> <p>ama lisedeyken sana deliler gibi âşıktım.</p> <p>399</p> <p>00:26:08,400 --> 00:26:09,520</p> <p>Biliyordum.</p>
6.	FRIENDS	<p>78</p> <p>00:05:27,780 --> 00:05:29,691</p> <p>"Barry, remember me?</p> <p>I'm the girl. . .</p> <p>79</p> <p>00:05:29,900 --> 00:05:32,698</p> <p>. . .that stomped on your heart in front of your family"</p> <p><i>Definition: to beat or to misuse someone (McGraw-Hill Dictionary of American Slang and Colloquial Expressions, 2006)</i></p>	<p>74</p> <p>00:06:00,059 --> 00:06:05,224</p> <p>"Selam Barry, beni hatırladın mı? Ben tüm ailenin önünde kalbini paramparça eden kızım."</p>
7.	FRIENDS	<p>192</p> <p>00:12:55,292 --> 00:12:57,522</p> <p>My brother's going through that.</p> <p>He's a mess.</p> <p><i>Definition: a hopeless and stupid person (McGraw-Hill Dictionary of American Slang and Colloquial Expressions, 2006)</i></p>	<p>180</p> <p>00:13:24,937 --> 00:13:27,269</p> <p>Aynı şeyleri şu an kardeşim yaşıyor.</p> <p>Tamamen alt üst oldu.</p>
8.	FRIENDS	<p>0</p> <p>00:02:57,071 --> 00:02:58,948</p> <p>What's the matter?</p> <p>Why so scrunchie?</p>	<p>40</p> <p>00:03:09,956 --> 00:03:12,390</p> <p>Sorun ne?</p> <p>Neden böyle gerginsin?</p>

		<p>41</p> <p>00:02:59,551 --> 00:03:02,463</p> <p>My father wants to give me a Mercedes convertible.</p> <p>42</p> <p>00:03:03,511 --> 00:03:06,423</p> <p>That guy, he burns me up.</p> <p>43</p> <p>00:03:06,951 --> 00:03:09,863</p> <p>Yeah, well, it's a Mercedes if I move back home.</p> <p><i>Definition: to make someone angry (McGraw-Hill Dictionary of American Slang and Colloquial Expressions, 2006)</i></p>	<p>41</p> <p>00:03:12,592 --> 00:03:16,528</p> <p>Babam bana üstü açılabilen bir Mercedes vermek istiyor.</p> <p>42</p> <p>00:03:16,729 --> 00:03:19,994</p> <p>Bu adam beni çileden çıkarıyor.</p> <p>43</p> <p>00:03:20,200 --> 00:03:23,397</p> <p>Mercedes'i eve geri dönersem verecek.</p>
9.	FRIENDS	<p>71</p> <p>00:04:51,311 --> 00:04:52,949</p> <p>But there's a rat problem.</p> <p>72</p> <p>00:04:53,191 --> 00:04:56,263</p> <p>Apparently, they're attracted to the dryer sheets.</p> <p>73</p> <p>00:04:56,471 --> 00:04:59,224</p> <p>They're going in fine, but they're coming out all . . .</p> <p><i>Definition: to become visible (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>71</p> <p>00:05:08,141 --> 00:05:10,302</p> <p>Ama fareler basmış.</p> <p>72</p> <p>00:05:10,843 --> 00:05:14,074</p> <p>Belli ki, kurutucudaki çarşaflardan etkilenmişler.</p> <p>73</p> <p>00:05:14,314 --> 00:05:19,149</p> <p>Kısacası, içeri girip hepsini altüst etmişler.</p>
10.	FRIENDS	114	106

		<p>00:07:38,885 --> 00:07:42,434</p> <p>For all those people who miss out on that passion thing. . .</p> <p>115</p> <p>00:07:42,685 --> 00:07:44,198</p> <p>. . .there's other good stuff.</p> <p><i>Definition: to lose chance for something, to fail (American Heritage Dictionary of Idioms, 2003</i></p>	<p>00:08:57,453 --> 00:09:01,412</p> <p>Tutku işini atlayan insanlar için de...</p> <p>107</p> <p>00:09:01,624 --> 00:09:03,091</p> <p>...başka güzel şeyler var.</p>
11.	FRIENDS	<p>58</p> <p>00:03:34,532 --> 00:03:37,046</p> <p>The hell with hockey! Let's all do that!</p> <p><i>Definition: I'm fed up, disgusted with or want nothing to do with something; I don't care about something at all (Farlex Dictionary of Idioms, 2015)</i></p>	<p>62</p> <p>00:04:02,408 --> 00:04:05,343</p> <p>Hokeyi boş ver!</p> <p>Biz de aynısını yapalım!</p>
12.	FRIENDS	<p>203</p> <p>00:11:24,172 --> 00:11:25,525</p> <p>This is a big break for me!</p> <p>204</p> <p>00:11:25,772 --> 00:11:27,330</p> <p>You're right. It is.</p> <p><i>Definition: a fortuitous moment, opportunity (Farlex Dictionary of Idioms, 2015)</i></p>	<p>233</p> <p>00:15:11,844 --> 00:15:15,336</p> <p>- Bu benim için büyük bir sıçrama!</p> <p>- Evet, haklısın, öyle.</p>
13.	FRIENDS	<p>32</p> <p>00:02:26,332 --> 00:02:29,210</p> <p>Could she be more out of my league?</p> <p>Ross, back me up.</p> <p><i>Definition: if someone is out of somebody's league, they think they are too interesting</i></p>	<p>30</p> <p>00:03:03,917 --> 00:03:06,886</p> <p>Kadın belli ki benden çok üst seviyede.</p> <p>Ross, bana destek çık.</p>

		<i>or attractive etc to want to have a relationship with that person (Longman Dictionary of Idioms, 1998)</i>	
14.	FRIENDS	<p>32</p> <p>00:02:26,332 --> 00:02:29,210</p> <p>Could she be more out of my league?</p> <p>Ross, back me up.</p> <p><i>Definition: to provide someone with help in reserve (Farlex Dictionary of Idioms, 2015)</i></p>	<p>30</p> <p>00:03:03,917 --> 00:03:06,886</p> <p>Kadın belli ki benden çok üst seviyede.</p> <p>Ross, bana destek çık.</p>
15.	FRIENDS	<p>109</p> <p>00:06:24,412 --> 00:06:27,006</p> <p>How could you get involved with a woman like this?</p> <p><i>Definition: to become emotionally, romantically or sexually associated with someone (Farlex Dictionary of Idioms, 2015)</i></p>	<p>144</p> <p>00:09:33,506 --> 00:09:35,736</p> <p>Nasıl olur da böyle bir kadına bulaşırsın?</p>
16.	FRIENDS	<p>124</p> <p>00:07:30,669 --> 00:07:33,422</p> <p>Chandler, do you promise to be good?</p> <p>25</p> <p>00:07:40,909 --> 00:07:44,868</p> <p>You can come in, but your filter tip little buddy stays outside!</p> <p><i>Definition: A set phrase urging one to Behave (Farlex Dictionary of Idioms, 2015)</i></p>	<p>135</p> <p>00:08:30,843 --> 00:08:34,244</p> <p>Chandler, sen de uslu duracağına söz veriyor musun?</p> <p>136</p> <p>00:08:41,554 --> 00:08:45,752</p> <p>Sen gelebilirsin ama filtreli dostun dışarıda kalmak zorunda!</p>
17.	FRIENDS	<p>270</p> <p>00:17:53,909 --> 00:17:56,139</p> <p>Ooh, I'm alive with pleasure now.</p> <p><i>Definition: full or covered with pleasure (Farlex Dictionary of Idioms, 2015)</i></p>	<p>279</p> <p>00:19:37,209 --> 00:19:40,110</p> <p>Şimdi zevkten dört köşe oldum.</p>
18.	FRIENDS	300	298

		<p>00:19:32,380 --> 00:19:35,736</p> <p>They'll end up calling her Geller. Then he gets his way.</p> <p>301</p> <p>00:19:36,380 --> 00:19:38,291</p> <p>My way?</p> <p>You think this is my way?</p> <p><i>Definition: to get or have what one wants; to have things done according to one's personal preference or desires (Farlex Dictionary of Idioms, 2015)</i></p>	<p>00:21:58,751 --> 00:22:01,276</p> <p>Çocuğa Geller diyeceklerini biliyor.</p> <p>Kendi yolunu yapıyor.</p> <p>299</p> <p>00:22:01,487 --> 00:22:03,648</p> <p>Kendi yolumu mu?</p> <p>Sence bu benim yolum mu?</p>
19.	FRIENDS	<p>130</p> <p>00:08:47,045 --> 00:08:49,400</p> <p>Look, I'm taking my time, all right?</p> <p><i>Definition: something that takes time happens slowly and gradually (Chambers Dictionary of Idioms, 1999)</i></p>	<p>120</p> <p>00:10:08,454 --> 00:10:12,857</p> <p>Aceleyle getirmiyorum, tamam mı?</p>
20.	FRIENDS	<p>320</p> <p>00:21:30,456 --> 00:21:32,287</p> <p>And way out of your league.</p> <p>321</p> <p>00:21:35,896 --> 00:21:37,409</p> <p>Out of my league!</p> <p><i>Definition: not the proper match for someone (Farlex Dictionary of Idioms, 2015)</i></p>	<p>317</p> <p>00:23:44,356 --> 00:23:47,484</p> <p>....- Var ve seni aşar.</p> <p>318</p> <p>00:23:51,196 --> 00:23:52,561</p> <p>Beni aşarmış!</p>
21.	FRIENDS	<p>323</p> <p>00:17:58,292 --> 00:18:01,170</p> <p>...and I finally get my shot and I blow it!</p> <p><i>Definition: a try at something (Chambers Dictionary of Idioms, 1999)</i></p>	<p>343</p> <p>00:22:08,894 --> 00:22:12,330</p> <p>...ve sonunda fırsatı yakaladım, ama elimden kaçırdım!</p>
22.	FRIENDS	<p>323</p> <p>00:17:58,292 --> 00:18:01,170</p> <p>...and I finally get my shot and I blow it!</p>	<p>343</p> <p>00:22:08,894 --> 00:22:12,330</p> <p>...ve sonunda fırsatı yakaladım, ama elimden kaçırdım!</p>

		<i>Definition: to lose your chance of success through your own fault (Chambers Dictionary of Idioms, 1999)</i>	
23.	FRIENDS	<p>308</p> <p>00:20:05,020 --> 00:20:08,808</p> <p>...but she's in the bedroom getting it on with Max, that scientist geek.</p> <p><i>Definition: have sex with somebody (Farlex Dictionary of Idioms, 2015)</i></p>	<p>306</p> <p>00:23:15,995 --> 00:23:20,231</p> <p>... ama o şimdi banyoda Max</p> <p>ile işi pişiriyor.</p>
24.	HIMYM	<p>83</p> <p>00:03:32,700 --> 00:03:34,679</p> <p>Marshall was in his second year of law school,</p> <p>84</p> <p>00:03:34,679 --> 00:03:37,161</p> <p>so he was pretty good at thinking on his feet.</p> <p><i>Definition: You think on your foot when you have to make a quick decision (Chambers Dictionary of Idioms, 1999)</i></p>	<p>82</p> <p>00:03:34,756 --> 00:03:36,717</p> <p><i>Marshall, hukuk bölümünün ikinci senesindeydi...</i></p> <p>83</p> <p>00:03:36,717 --> 00:03:39,219</p> <p><i>...bu yüzden hemen bir şeyler uydurmakta oldukça başarılıydı.</i></p>
25.	HIMYM	<p>66</p> <p>00:02:50,051 --> 00:02:51,135</p> <p>You've got to be kidding me.</p> <p><i>Definition: 1. said when you cannot believe what someone has just said 2.used in order to emphasize an answer to a question is definitely 'no' or that what someone is saying is definitely not true (Longman Dictionary of Idioms, 1998)</i></p>	<p>65</p> <p>00:02:51,713 --> 00:02:52,798</p> <p>Benimle kafa yapıyor olmalısın.</p>
26.	HIMYM	<p>60</p> <p>00:16:18,873 --> 00:16:21,704</p> <p>look, I didn't throw this party to set you up with Carlos,</p> <p><i>Definition: to give or hold a party for someone (NTC's American Idioms Dictionary, 1975)</i></p>	<p>336</p> <p>359</p> <p>00:16:22,065 --> 00:16:24,902</p> <p>...bak, bu partiyi sana Carlos'u ayarlamak için vermedim...</p>
27.	HIMYM	147	153

		<p>00:09:20,330 --> 00:09:23,225</p> <p>Five more minutes. We don't want to rush those Tannins.</p> <p><i>Definition: hurry or pressure someone (American Heritage Dictionary of Idioms and Phrasal Verbs, 2003)</i></p>	<p>00:09:29,987 --> 00:09:32,906</p> <p>5 dakika daha. Taninleri sık boğaz etmek istemeyiz.</p>
28.	HIMYM	<p>65</p> <p>00:02:45,569 --> 00:02:47,402</p> <p>Whoa, whoa, whoa, whoa, what's her take on Ewoks?</p> <p>66</p> <p>00:02:47,452 --> 00:02:48,973</p> <p>- Loves 'em. - Oh, good.</p> <p><i>Definition: one's perspective opinion or idea about something (American Heritage Dictionary of Idioms and Phrasal Verbs, 2003)</i></p>	<p>65</p> <p>00:02:47,251 --> 00:02:49,086</p> <p>Ewokslar ile alıp veremediği var mı?</p> <p>66</p> <p>00:02:49,127 --> 00:02:50,629</p> <p>- Onları seviyor. - Güzel!</p>
29.	HIMYM	<p>126</p> <p>00:05:39,644 --> 00:05:42,162</p> <p>No thanks. I'm sticking with the hanging chad.</p> <p>127</p> <p>00:05:42,318 --> 00:05:43,858</p> <p>Oh, you're dangerous, Maverick.</p> <p><i>Definition: to keep or maintain something (American Heritage Dictionary of Idioms and Phrasal Verbs, 2003)</i></p>	<p>124</p> <p>00:05:41,300 --> 00:05:43,844</p> <p>Hayır teşekkürler. Bu tombala muhabbetine takılıp kaldım.</p> <p>125</p> <p>00:05:43,969 --> 00:05:45,512</p> <p>Sen tehlikeli birisin Maverick.</p>
30.	HIMYM	<p>331</p> <p>00:16:14,157 --> 00:16:18,351</p> <p>Okay, I'm a bit set in my ways, that doesn't mean that this won't work.</p> <p>332</p> <p>00:16:18,422 --> 00:16:20,423</p>	<p>24</p> <p>00:16:17,853 --> 00:16:22,065</p> <p>Tamam, biraz kendime buyruk olabilirim ama bu demek değildir ki bu iş yürümecek.</p> <p>325</p> <p>00:16:22,149 --> 00:16:24,151</p>

		<p>Actually, it kind of does.</p> <p><i>Definition: living according to one's own established patterns (Farlex Dictionary of Idioms, 2015)</i></p>	<p>Aslına bakarsan, öyle demek.</p>
31.	HIMYM	<p>64 00:02:48,207 --> 00:02:51,050</p> <p>Well, still legally, they can't just toss you out on the street.</p> <p>65 00:02:51,116 --> 00:02:52,074</p> <p>You have a lease.</p> <p><i>Definition: to eject someone from a place or a role (Farlex Dictionary of Idioms, 2015)</i></p>	<p>63 00:02:50,796 --> 00:02:53,632</p> <p>Yasal olarak seni öylece sokağa atamazlar.</p> <p>64 00:02:53,715 --> 00:02:54,675</p> <p>Kontratın olmalı.</p>
32.	HIMYM	<p>104 00:04:20,540 --> 00:04:21,525</p> <p>They're edging you out.</p> <p>105 00:04:21,614 --> 00:04:23,558</p> <p>That's crazy. They're not edging me out.</p> <p><i>Definition: to remove someone from a job, office or position usually by beating the person in competition (NTC's American Idioms Dictionary, 1975)</i></p>	<p>103 00:04:23,138 --> 00:04:24,097</p> <p>Seni kenara itiyorlar.</p> <p>104 00:04:24,181 --> 00:04:26,141</p> <p>Bu saçmalık. Beni kenara felan itmiyorlar.</p>
33.	FRIENDS	<p>218 00:14:36,300 --> 00:14:38,655</p> <p>What do you say you and I do a little mingling?</p> <p><i>Definition: To mix with people (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>209 00:16:14,597 --> 00:16:16,994</p> <p>Ee ne dersin,</p> <p>partide kaynaşalım mı?</p>
34.	HIMYM	<p>204 00:09:01,697 --> 00:09:04,115</p> <p>Look, you held off their first advance. That's good.</p> <p><i>Definition: to avoid doing something (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>202 00:09:08,131 --> 00:09:10,551</p> <p>Bak, ileri gitmelerini engellemişsin. Bu iyi.</p>
35.	HIMYM	<p>286 00:14:48,381 --> 00:14:52,653</p> <p>Raise your hand if earlier today you hit on an engaged woman.</p>	<p>286 00:14:52,643 --> 00:14:56,897</p> <p>Bugün nişanlı bir kadına vurulduysanız ellerinizi kaldırın.</p>

36.	HIMYM	<p>272 00:12:19,136 --> 00:12:22,749 You keep giving up on people so quickly. You could miss out on something great.</p> <p><i>Definition: to doubt or remain skeptical of someone (Farlex Dictionary of Idioms, 2015)</i></p>	<p>270 00:12:25,579 --> 00:12:29,166</p> <p>Sen bu insanlardan çok çabuk vazgeçiyorsun. Güzel şeyleri kaçınıyor olabilirsin.</p>
37.	HIMYM	<p>272 00:12:19,136 --> 00:12:22,749 You keep giving up on people so quickly. You could miss out on something great.</p> <p><i>Definition: lose chance for something, or fail to achieve (American Heritage Dictionary of Idioms and Phrasal Verbs, 2003)</i></p>	<p>270 00:12:25,579 --> 00:12:29,166</p> <p>Sen bu insanlardan çok çabuk vazgeçiyorsun. Güzel şeyleri kaçınıyor olabilirsin.</p>
38.	HIMYM	<p>298 00:13:38,552 --> 00:13:40,099 But I'm still doing it.</p> <p>299 00:13:40,200 --> 00:13:43,438 And kicking ass at it, BTW.</p> <p><i>Definition: acting in a forceful or aggressive manner (Oxford dictionary of Idioms, 2004)</i></p>	<p>298 00:13:44,825 --> 00:13:46,368 Ama hala yapıyorum.</p> <p>299 00:13:46,451 --> 00:13:49,705</p> <p>Ve işin hakkını veriyorum BTW(!?)</p>
39.	TAHM	<p>51 00:03:01,482 --> 00:03:03,998 Laundry? Are you barking mad?</p> <p><i>Definition: to be brazy or insane (Farlex Dictionary of Idioms, 2015)</i></p>	<p>43 00:02:52,678 --> 00:02:55,484</p> <p>Çamaşır mı? İşte kendini kaybeden bir taraftar daha.</p>
40.	TAHM	<p>100 00:05:54,645 --> 00:05:57,447 - What'd you want from me? - He's taking advantage of you</p> <p><i>Definition: to cheat or deceive someone; to utilize someone or something to one's own benefit (NTC's American Idioms Dictionary, 1975)</i></p>	<p>85 00:05:38,604 --> 00:05:40,608 -Daha ne yapayım?</p> <p>-Charlie. Seni kullanıyor çünkü...</p>
41.	TAHM	<p>231 00:14:15,121 --> 00:14:18,791 You know what I'm gonna do? I'm gonna let her come to me.</p>	<p>198 00:13:37,941 --> 00:13:40,707 Ne yapacağım, biliyor musun? Bırakacağım o bana gelsin.</p>

		<p>232 00:14:18,826 --> 00:14:21,419 You know, be detached, play it cool. You know? <i>Definition: act calm (Farlex Dictionary of Idioms, 2015)</i></p>	<p>199 00:13:41,468 --> 00:13:44,074 İlgisiz görünüp kendimi ağırdan satacağım.</p>
42.	TAHM	<p>243 00:14:52,753 --> 00:14:55,513 Don't worry, he'll come around. 244 00:14:55,548 --> 00:14:59,135 Sooner or later, everybody comes around. <i>Definition: to finally agree or consent something (NTC's American Idioms Dictionary, 1975)</i></p>	<p>210 00:14:14,381 --> 00:14:18,390 Merak etme. Düzelecektir. Er ya da geç herkes düzelir.</p>
43.	TAHM	<p>313 00:19:48,565 --> 00:19:52,903 Yeah, I was kind of hard on you, and I wanted to make it up. <i>Definition: You make it up to someone you have disappointed when you do something for them as a way of apologizing (Chambers Dictionary of Idioms, 1999)</i></p>	<p>268 00:18:55,801 --> 00:18:58,848 -Harikasın, Charlie amca. -Sana sert davrandığımdan.. 269 00:18:59,089 --> 00:19:01,213 ...aramızı biraz düzeltemek istedim.</p>
44.	TAHM	<p>162 00:10:50,782 --> 00:10:53,249 Everything is going to hell. <i>Definition: to become ruined (NTC's American Idioms Dictionary, 1975)</i></p>	<p>142 00:10:19,120 --> 00:10:23,240 Mesele benim hayatım. Her şey ters gidiyor.</p>
45.	TAHM	<p>271 00:18:13,886 --> 00:18:16,389 She'll buzz us in. 272 00:18:20,310 --> 00:18:22,103 I can't wait to see her face. 273 00:18:22,138 --> 00:18:24,606</p>	<p>234 00:17:24,960 --> 00:17:27,760 Annem otomatiğe basınca da içeri gir. 235 00:17:31,960 --> 00:17:33,760 Yüzünü görmek için sabırsızlanıyorum. 236</p>

		<p>She's gonna freak.</p> <p><i>Definition: to become suddenly emotional often excited or angry (Farlex Dictionary of Idioms, 2015)</i></p>	<p>00:17:34,080 --> 00:17:35,920</p> <p>Evet, suratı allak</p> <p>bullak olacak.</p>
46.	TAHM	<p>255</p> <p>00:16:11,624 --> 00:16:14,759</p> <p>Jake, dude, I'm right on the edge.</p> <p><i>Definition: very close of doing something or of having some imminent event happen (Farlex Dictionary of Idioms, 2015)</i></p>	<p>256</p> <p>00:15:30,246 --> 00:15:32,634</p> <p>Jake, bak sabrım taşmak üzere.</p>
47.	TAHM	<p>256</p> <p>00:16:16,720 --> 00:16:19,223</p> <p>Don't push me.</p> <p><i>Definition: I'm already annoyed so don't aggravate me further (Farlex Dictionary of Idioms, 2015)</i></p>	<p>257</p> <p>00:15:35,126 --> 00:15:36,638</p> <p>Beni zorlama.</p>
48.	TAHM	<p>312</p> <p>00:20:10,573 --> 00:20:12,373</p> <p>He stood me up.</p> <p>313</p> <p>00:20:12,408 --> 00:20:16,371</p> <p>What? After we spent all day getting ready?</p> <p><i>Definition: to fail to meet someone for a date or an appointment (NTC's American Idioms Dictionary, 1975)</i></p>	<p>313</p> <p>00:19:18,813 --> 00:19:20,451</p> <p>Beni ekti.</p> <p>314</p> <p>00:19:20,573 --> 00:19:23,770</p> <p>Ne? Oysa bütün gün hazırlanmıştık.</p>
49.	TAHM	<p>60</p> <p>00:03:53,200 --> 00:03:57,670</p> <p>I care enough to lie.</p> <p>You just caught me off guard.</p> <p><i>Definition: to catch a person at a time of carelessness (NTC's American Idioms Dictionary, 1975)</i></p>	<p>54</p> <p>00:03:43,619 --> 00:03:45,140</p> <p>Normalde ben de katlanırım</p> <p>ama beni gafil avladın.</p>
50.	TAHM	<p>105</p> <p>00:06:33,376 --> 00:06:36,421</p> <p>That kid'll pick up anything, no matter what it looks like.</p> <p><i>Definition: to learn something (NTC's American Idioms Dictionary, 1975)</i></p>	<p>98</p> <p>00:06:18,006 --> 00:06:20,332</p> <p>Bu çocuk kadar midesizini görmedim. Her şeyi mutlaka tutar eve getirir.</p>
51.	TAHM	<p>106</p> <p>00:06:36,456 --> 00:06:38,924</p> <p>Been there.</p>	<p>99</p> <p>00:06:20,613 --> 00:06:21,816</p> <p>Hepimiz geçtik o yollardan.</p>

		<i>Definition: to have done or experienced (Farlex Dictionary of Idioms, 2015)</i>	
52.	TAHM	<p>241 00:15:39,536 --> 00:15:42,421 Somebody needs to go out there and back him up.</p> <p>242 00:15:42,456 --> 00:15:44,923 \$10 says it's not me.</p> <p><i>Definition: to support someone or something (NTC's American Idioms Dictionary, 1975)</i></p>	<p>223 00:14:54,652 --> 00:14:58,975 -Çocuk fena eziliyor. -İyidir. Henüz ağlamaya başlamadı.</p> <p>224 00:15:00,056 --> 00:15:02,577 Birinin çıkıp ona omuz vermesi gerek.</p> <p>225 00:15:02,938 --> 00:15:05,859 10 Dolarına bahse girerim ki bu ben olmayacağım.</p>
53.	TAHM	<p>41 00:03:08,273 --> 00:03:10,740 You're yanking me, right?</p> <p><i>Definition: to tease someone often by trying to convince him or her of something that isn't true (Farlex Dictionary of Idioms, 2015)</i></p>	<p>43 00:03:00,220 --> 00:03:03,268 -Beni kuruyorsun değil mi? Evet. Judith senin...</p>
54.	TAHM	<p>83 00:05:30,385 --> 00:05:32,870 Can't slip one past you, can I?</p> <p><i>Definition: To sneak or move past (Farlex Dictionary of Idioms, 2015)</i></p>	<p>78 00:05:16,837 --> 00:05:17,880 Senden de hiçbir şey kaçmıyor.</p>
55.	TAHM	<p>88 00:05:44,156 --> 00:05:47,410 Charlie, you cannot use my son to pick up single mothers.</p> <p><i>Definition: trying to be friends to start a romantic or sexual relationship (İngilizce-Türkçe Fono Büyük Deyimler Sözlüğü. 1998)</i></p>	<p>82 00:05:29,953 --> 00:05:31,758 Charlie, kimse bekar anne merakına oğlumu alet edemez.</p>
56.	TAHM	<p>140 00:08:27,292 --> 00:08:29,961 Talk about not having a clue.</p> <p><i>Definition: used to express anger, astonishment and displeasure (Fono)</i></p>	<p>130 00:08:05,543 --> 00:08:07,548 Kavrayışın kıt diyene bak.</p>
57.	TAHM	<p>19 00:00:53,718 --> 00:00:54,900 Excuse me?</p>	<p>15 00:00:51,480 --> 00:00:54,320 -Anlayamadım? -Onu buraya getirmemi istemedin mi?</p>

		<p>20 00:00:54,935 --> 00:00:59,314 You wanted me to get him here. He's here. The rest is up to you.</p> <p><i>Definition: to be o</i> <i>Definition: ne's own</i> <i>choice (NTC's American Idioms</i> <i>Dictionary, 1975)</i></p>	<p>16 00:00:54,480 --> 00:00:56,400 Geldi işte. Gerisi sana kalmış.</p>
58.	TAHM	<p>49 00:02:57,876 --> 00:03:01,005 You set me up. You lured me into that classroom</p> <p>50 00:03:01,040 --> 00:03:03,598 with promises of donuts and loose women.</p> <p><i>Definition: to entice someone or something</i> <i>into something or a place (American</i> <i>Heritage Dictionary of Idioms and Phrasal</i> <i>V (American Heritage Dictionary of Idioms</i> <i>and Phrasal Verbs, 2003)</i></p>	<p>39 00:02:50,880 --> 00:02:54,020 Beni oyuna getirdin. "Donut" ve hafifmeşrep kadınlar vaat ederek...</p> <p>40 00:02:54,320 --> 00:02:56,440 ..beni o sınıfa çektin.</p>
59.	TAHM	<p>140 00:08:20,393 --> 00:08:26,566 I'd probably blow off rehearsal and start chugging from the blender.</p> <p><i>Definition: to neglect or bumble something</i> <i>(NTC's American Idioms Dictionary, 1975</i> <i>)</i></p>	<p>108 00:08:00,760 --> 00:08:02,800</p> <p>Ben herhalde provayı boş</p> <p>verir ve karıştırıcıda kalan...</p> <p>109 00:08:02,960 --> 00:08:05,480 ...margaritayı mideye indirirdim.</p>
60.	TAHM	<p>141 00:08:27,108 --> 00:08:31,279 But I wouldn't recommend that for an amateur.</p> <p>142 00:08:33,740 --> 00:08:36,285 I can't believe she blind-sided me like this.</p> <p><i>Definition: used to express that a person is</i> <i>cheated when she or he is unguarded</i> <i>(Fono)</i></p>	<p>110 00:08:07,000 --> 00:08:09,840 Ama tabii bunu bir amatöre tavsiye etmiyorum.</p> <p>111 00:08:13,880 --> 00:08:16,880 Beni böyle uyuttuğuna inanamıyorum.</p>
61.	TAHM	<p>189 00:11:45,024 --> 00:11:47,325 But you know what? You know what?</p>	<p>150 00:11:18,000 --> 00:11:21,400 Ama artık canıma yetti. Belki</p>

		<p>I'm through.</p> <p><i>Definition: finished with someone or something (NTC's American Idioms Dictionary, 1975)</i></p>	avukatların seni mutlu edebilir.
62.	TAHM	<p>149</p> <p>00:08:53,095 --> 00:08:56,647</p> <p>No, that would be playing right into her hands.</p> <p><i>Definition: act in such a way as unintentionally to give someone an advantage (Oxford dictionary of Idioms, 2004)</i></p>	<p>115</p> <p>00:08:31,960 --> 00:08:35,200</p> <p>Hayır, bu onun ekmeğine yağ sürmek olur.</p>
63.	TAHM	<p>296</p> <p>00:17:22,395 --> 00:17:26,066</p> <p>But all of a sudden it's okay, 'cause the butt is on the other foot.</p> <p><i>Definition: used to express that the circumstances have changed (American Heritage Dictionary of Idioms and Phrasal Verbs, 2003)</i></p>	<p>236</p> <p>00:16:39,117 --> 00:16:42,851</p> <p>...evhamlanmayı biliyor. Ama popo el değiştirince her şey yoluna giriyor.</p>
64.		<p>297</p> <p>00:17:26,101 --> 00:17:27,825</p> <p>Alan, chill out, buddy.</p> <p><i>Definition: To become calmer; to calm down (Farlex Dictionary of Idioms, 2015)</i></p>	<p>237</p> <p>00:16:44,898 --> 00:16:47,869</p> <p>-Alan, sakin ol, oğlum.</p> <p>-Ben böyle ikiyüzlülük görmedim.</p>
65.	TAHM	<p>238</p> <p>00:14:43,968 --> 00:14:46,762</p> <p>Alan, Jake won't play with me.</p> <p>239</p> <p>00:14:47,680 --> 00:14:52,060</p> <p>Well, I can't play with you either.</p> <p>Charlie. I am "occupied."</p> <p>240</p> <p>00:14:52,095 --> 00:14:55,689</p> <p>You played "pie" at your own peril, my friend.</p> <p><i>Definition: done with the fore knowledge or forewarning that there's implied danger of something especially of loss of life (Farlex Dictionary of Idioms, 2015)</i></p>	<p>181</p> <p>00:14:08,100 --> 00:14:13,580</p> <p>-Alan? Jake benimle oynamıyor.</p> <p>-Ben de seninle oynayamam. Charlie.</p> <p>182</p> <p>00:14:13,780 --> 00:14:18,620</p> <p>Başım ka-la-balık. "Balık" yazarak kendi kendini yakmışsın, dostum.</p>
66.	TAHM	126	104

		<p>00:07:19,166 --> 00:07:23,504 She's the only one I ever thought I might eventually wind up with.</p> <p>127 00:07:23,539 --> 00:07:26,007 "Eventually wind up with. "</p> <p>128 00:07:27,300 --> 00:07:29,768 I'm touched.</p> <p><i>Definition: 1. to tighten up the spring of something such as a clock 2.to conclude something (NTC's American Idioms Dictionary, 1975)</i></p>	<p>00:06:59,734 --> 00:07:01,660 Eninde sonunda parmağıma bir...</p> <p>105 00:07:01,941 --> 00:07:04,831 ...halka takmayı başarabileceğini düşündüğüm tek kız o.</p> <p>106 00:07:05,152 --> 00:07:11,855</p> <p>"Parmağına halka takmak" mı? Ne kadar da dokunaklı? Ne yapmak istiyorsun?</p>
67.	TAHM	<p>265 00:15:25,693 --> 00:15:27,452 Berta, nice looking bird,</p> <p>266 00:15:27,487 --> 00:15:31,408 thanks for blowing off your family and cooking for ours.</p> <p><i>Definition:to ignore (Farlex Dictionary of Idioms, 2015)</i></p>	<p>216 00:14:46,963 --> 00:14:49,371 Teşekkürler, Berta. Çok güzel olmuş. Aileni boş verip bize yemek..</p> <p>217 00:14:49,572 --> 00:14:53,184 ...pişirdiğini için sağ ol. Berta.</p>

Table 4.7. Translation by omission of a play on idiom

	Sitcom	Source text	Target text
1.	FRIENDS	<p>105 00:04:59,670 --> 00:05:03,022 It's New York City, you know-- plenty of fish in the sea.</p> <p>106 00:05:03,131 --> 00:05:05,624 Plenty of fish in the sea.</p> <p>107 00:05:05,720 --> 00:05:09,969 Yes, there's nine million people in New York, 4.5 million women.</p> <p><i>Definition: There are many other choices (NTC's American Idioms Dictionary, 1975)</i></p>	<p>105 00:05:01,510 --> 00:05:04,847 Burası New York City, bilirsin- denizde bolca balık.</p> <p>106 00:05:04,972 --> 00:05:07,474 Denizde bolca balık.</p> <p>107 00:05:07,558 --> 00:05:11,812 Evet, New York'da 9 milyon insan var, 4.5 milyonu kadın.</p>
2.	HIMYM	<p>383 00:17:18,186 --> 00:17:22,354 Oh god, I'll be right there. Kevin, I'm so sorry. I have to go.</p> <p>384 00:17:22,440 --> 00:17:24,876 My friend's been stabbed with a sword.</p> <p><i>Definition: a treachers act or statement; a betrayal (Oxford dictionary of Idioms, 2004)</i></p>	<p>380 00:17:32,511 --> 00:17:36,640 Aman tanrım, geliyorum. Kevin, özür dilerim. Gitmem gerekiyor.</p> <p>381 00:17:36,765 --> 00:17:39,184 Arkadaşım kılıç ile yaralanmış.</p>
3.	TAHM	<p>239 00:15:23,192 --> 00:15:28,281 - Yeah, but finders, keepers, right? - And losers, weepers.</p> <p><i>Definition: A children's Definition: rhyme meaning that if someone finds something, they are entitled to keep it (Farlex Dictionary of Idioms, 2015)</i></p>	<p>222 00:14:45,486 --> 00:14:50,169 -Ama mal bulanındır. Öyle değil mi?</p> <p>-Gözyaşları da kaybedenindir.</p>
4.	TAHM	<p>101 00:05:57,482 --> 00:05:59,883 because he knows you won't follow through.</p> <p><i>Definition: an act of bringing a task into conclusion (NTC's American Idioms Dictionary, 1975)</i></p>	<p>86 00:05:40,889 --> 00:05:42,893 ...söylediğin lafı takip etmeyeceğini biliyor.</p>
		<p>49 00:02:57,876 --> 00:03:01,005 You set me up. You lured me into that classroom</p> <p>50 00:03:01,040 --> 00:03:03,598 with promises of donuts</p>	<p>39 00:02:50,880 --> 00:02:54,020 Beni oyuna getirdin. "Donut" ve hafifmeşrep kadınlar vaat ederek...</p> <p>40 00:02:54,320 --> 00:02:56,440 ..beni o sınıfa çektin.</p>

		and loose women. <i>Definition: tp entice someone or something into something or a place (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i>	
5.	TAHM	126 00:08:32,941 --> 00:08:38,196 And remember what I said. Hook him on the milk, he'll buy the cow. <i>Definition: addicted to a drug or something similar (NTC's American Idioms Dictionary, 1975)</i>	94 00:08:12,860 --> 00:08:16,540 Dediğimi unutma. Onu süte alıştırırsan ineği satın almak ister.

Table 4.8. Borrowing the source language idiom

		Source text	Target text
1.	FRIENDS	190 00:11:03,892 --> 00:11:06,929 Everything was figured out and now everything's like. . .	180 00:12:14,467 --> 00:12:17,402 Her şey çözülmüştü. Şimdiyse her şey sanki...
		191 00:11:07,132 --> 00:11:08,451 "Flupie"?	181 00:12:17,603 --> 00:12:19,662 - Flupi mi? - Evet.
		192 00:11:10,412 --> 00:11:13,165 You're not the only one. We don't know where we're going.	182 00:12:20,973 --> 00:12:24,170 Bunu yapan bir tek sen değilsin. Bazen biz de nereye gittiğimizi bilmiyoruz.
		193 00:11:13,412 --> 00:11:15,880 At some point, it's all gonna come together. . .	183 00:12:24,376 --> 00:12:27,078 Bir şekilde her şey çözülp...
		194 00:11:16,132 --> 00:11:18,771 . . .and it's just gonna be "un-flupie." "	184 00:12:27,079 --> 00:12:29,780 ...parçalar birleşecek ve flupilik bitecek.
		195 00:11:19,012 --> 00:11:20,525 Yeah, like that's a word.	185 00:12:29,982 --> 00:12:32,314 Öyle bir kelime varmış gibi.
2.	FRIENDS	56 00:03:27,012 --> 00:03:28,491 I better pass on the game.	60 00:03:54,400 --> 00:03:56,163 Maçı pas geçsem iyi olur.
		<i>Definition: to hand or give something to another person (NTC's American Idioms Dictionary, 1975)</i>	

Table 4.9. Translation by omission of entire idiom

		Source text	Target text
1.	FRIENDS	285 00:18:48,660 --> 00:18:51,413 And I say, "Your work? How can you say that?"	288 00:21:56,279 --> 00:21:59,995 Ve ben derim ki, "İşin mi? Bunu nasıl söylersin?"
		286 00:18:53,380 --> 00:18:55,575 And then you say, "It's tearing me apart. . .	289 00:22:01,314 --> 00:22:06,468 Sonra sen, "Seçme şansım yok. Bunu anlayamıyor musun?"
		287 00:18:55,820 --> 00:18:58,334 . . .but I have no choice. Can't you understand that?'	290 00:22:06,708 --> 00:22:10,744 Ve ben, "Hayır! Hayır!
		<i>Definition: to cause someone enormous grief or emotional pain (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i>	Bunu anlayamıyorum."

Table 4.10. Translation by paraphrase

	Sitcom	Source text	Target text
2.	FRIENDS	160 00:10:42,172 --> 00:10:45,005 Thanks. But I'm just gonna hang out here. <i>Definition: to spend time with someone (NTC's American Idioms Dictionary, 1975)</i>	153 00:11:08,534 --> 00:11:11,731 Sağ olun ama burada kalacağım .
3.	FRIENDS	192 00:12:41,700 --> 00:12:45,010 Well, you may want to steer clear of the word "dumped." <i>Definition: to avoid someone or something (NTC's American Idioms Dictionary, 1975)</i>	193 00:14:28,067 --> 00:14:31,628 "Tekmeyi yemiş" sözcüğünden kaçınsan iyi olur.
4.	FRIENDS	73 00:05:10,092 --> 00:05:13,687 ... I was more turned on by this gravy boat than by Barry. <i>Definition: to excite someone or turn someone on (NTC's American Idioms Dictionary, 1975)</i>	74 00:05:07,720 --> 00:05:09,840 Sos tabağının... 75 00:05:10,080 --> 00:05:13,680 ...beni Barry'den daha çok heyecanlandırıldığının farkına vardım.
5.	FRIENDS	74 00:05:13,892 --> 00:05:16,565 And then I really freaked out , when it hit me: <i>Definition: become suddenly emotional, often excited or angry (Farlex Dictionary of Idioms, 2015)</i>	76 00:05:13,880 --> 00:05:16,560 Çıldırarak gibi oldum ve o an kafama bir şey dank etti.
6.	FRIENDS	328 00:21:59,492 --> 00:22:01,687 Are you kidding? I take credit for Paul. <i>Definition: to allow people to believe that one has done something praiseworthy (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i>	330 00:21:59,480 --> 00:22:01,680 Şaka mı yapıyorsun? Paul'e çok yardımım dokundu .
7.	FRIENDS	359 00:23:43,812 --> 00:23:47,282 Give her a break .	361 00:23:43,800 --> 00:23:47,280 Onu biraz rahat bırakın .

		<p><i>Definition: to give someone a chance; to give someone another chance or a second chance (NTC's American Idioms Dictionary, 1975)</i></p>	
8.	FRIENDS	<p>261 00:17:17,020 --> 00:17:21,571 I'm gonna blow this one up and I'm gonna write "Reunited" in glitter.</p> <p><i>Definition: 1. to get angry 2. To inflate something (NTC's American Idioms Dictionary, 1975)</i></p>	<p>266 00:20:20,899 --> 00:20:25,814 Bununla övüneceğim ve üstüne göz alıcak</p> <p>şekilde "Yeniden birarada" yazacağım.</p>
9.	FRIENDS	<p>58 00:04:06,460 --> 00:04:10,055 That's mine. I wrote a note to myself, then I didn't need it.</p> <p>59 00:04:10,260 --> 00:04:12,296 So I balled it up and now I wish I was dead.</p> <p><i>Definition: to roll something up into a ball (Farlex Dictionary of Idioms, 2015)</i></p>	<p>52 00:04:22,495 --> 00:04:26,397 Benim. Kendime notlar yazıyordum ama sonra gerek kalmadığını anladım.</p> <p>53 00:04:26,599 --> 00:04:29,625 Bu yüzden buruşturup attım ve şu an ölmek istiyorum.</p>
10.	FRIENDS	<p>320 00:21:02,380 --> 00:21:03,779 Are you welling up?</p> <p>321 00:21:04,580 --> 00:21:05,376 You are.</p> <p>322 00:21:05,620 --> 00:21:07,690 -You are. You're welling up. -I'm not.</p> <p>323 00:21:07,940 --> 00:21:10,579 -You're going to be an aunt. -Oh, shut up!</p> <p><i>Definition: To rise to the edge of a container, ready to flow (American Heritage Dictionary of</i></p>	<p>316 00:23:30,843 --> 00:23:33,004 - Duyulandın mı? - Hayır.</p> <p>317 00:23:33,212 --> 00:23:36,511 - Evet, duyulanıyorsun. - Hayır.</p> <p>318 00:23:36,716 --> 00:23:39,276 - Hala olacaksın. - Kapa çeneni.</p>

		<i>Phrasal Verbs, 2005)</i>	
11.	FRIENDS	<p>120 00:07:19,229 --> 00:07:20,218</p> <p>Let it go, Ross.</p> <p><i>Definition: forget it (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>131 00:08:18,831 --> 00:08:20,059</p> <p>Unut artık Ross.</p>
12.	FRIENDS	<p>339 00:21:18,951 --> 00:21:23,024</p> <p>We ripped that couple apart and kept the pieces for ourselves.</p> <p><i>Definition: 1. to tear someone apart into pieces 2. Destroy something; criticize somebody very strongly (Farlex Dictionary of Idioms, 2015)</i></p>	<p>327 00:23:11,990 --> 00:23:16,427</p> <p>Bir çifti birbirinden ayırdık ve parçaları aramızda paylaştık.</p>
13.	FRIENDS	<p>240 00:13:26,972 --> 00:13:28,246</p> <p>Let's roll it.</p> <p><i>Definition: let's go out of here; let's get moving (Farlex Dictionary of Idioms, 2015)</i></p>	<p>269 00:17:26,345 --> 00:17:27,676</p> <p>Başlıyoruz.</p>
14.	FRIENDS	<p>46 00:03:16,511 --> 00:03:19,628</p> <p>Did he give you that "You're not up to this" thing again?</p> <p><i>Definition: 1. physically or mentally capable of something 2. doing something, especially something bad (Farlex Dictionary of Idioms, 2015)</i></p>	<p>46 00:03:30,243 --> 00:03:33,508</p> <p>Yine sana "Bu hayata uygun değilsin." dedi mi?</p>
15.	FRIENDS	<p>193 00:12:57,732 --> 00:12:59,165</p> <p>How did you get through it?</p> <p><i>Definition: To endure some experience (Farlex Dictionary of Idioms, 2015)</i></p>	<p>181 00:13:27,473 --> 00:13:28,997</p> <p>Sen nasıl atlattın?</p>
16.	FRIENDS	<p>290 00:19:04,309 --> 00:19:06,698</p> <p>I've decided to break up with Alan.</p> <p>291 00:19:11,109 --> 00:19:12,827</p> <p>Is there somebody else?</p> <p><i>Definition: to end a romantic relationship (Farlex Dictionary of Idioms, 2015)</i></p>	<p>300 00:20:55,954 --> 00:20:59,219</p> <p>Alan'dan ayrılmaya karar verdim.</p> <p>301 00:21:02,828 --> 00:21:05,490</p> <p>Başka birisi mi var?</p>

17.	FRIENDS	6 00:00:21,885 --> 00:00:23,000 Here we go. <i>Definition: An expression when something is about to begin (Farlex Dictionary of Idioms, 2015)</i>	6 00:00:21,120 --> 00:00:23,520 Pekala, başlıyoruz.
18.	FRIENDS	200 00:13:16,772 --> 00:13:19,411 -Steer clear of you! -That's right. <i>Definition: If you steer clear of someone or something, you deliberately avoid them (Collins Cobuild Dictionary of Idioms, 2004)</i>	187 00:13:46,458 --> 00:13:50,019 - Senden korkulur. - Aynen öyle.
19.	FRIENDS	296 00:19:17,460 --> 00:19:19,496 She gets a credit! I'm in there too! <i>Definition: to receive praise, admiration or acknowledgement for some often used when someone is praised for something they didn't actually do (Farlex Dictionary of Idioms, 2015)</i>	292 00:21:40,099 --> 00:21:43,899 - İkiniz de kesin. - Olmaz! Onun adı geçiyor. Benim de emeğim var.
20.	FRIENDS	306 00:20:39,565 --> 00:20:41,999 ...but you have to throw a party for Monica. <i>Definition: to give or hold a party for someone (NTC's American Idioms Dictionary, 1975)</i>	00:23:57,256 --> 00:24:00,020 ...ama Monica'ya bir parti hazırlamalısın.
21.	FRIENDS	305 00:20:36,965 --> 00:20:39,320 This isn't the best time to bring it up. ... <i>Definition: to mention something (Farlex Dictionary of Idioms, 2015)</i>	293 00:23:53,086 --> 00:23:57,045 Ross, şimdi konuşmanın sırası değil... 294
22.	FRIENDS	219 00:14:39,780 --> 00:14:41,054 All right. . .220	210 00:16:18,194 --> 00:16:22,509 Tamam o zaman, seni sonra

		00:14:42,020 --> 00:14:43,931 ... I'll catch up with you later. <i>Definition: to meet again at a later point in time (Farlex Dictionary of Idioms, 2015)</i>	bulurum.
23.	FRIENDS	320 00:20:42,780 --> 00:20:45,658 I just thought I'd throw this out . I'm no math whiz. ... <i>Definition: to offer a suggestion (American Heritage Dictionary of Idioms, 2003)</i>	317 00:23:55,274 --> 00:23:58,590 Bunu söyleyeceğimi düşünüyordum, Ben bir matematik dahisi değilim...
24.	FRIENDS	25 00:01:59,492 --> 00:02:02,290 It's okay. You just nodded off again. <i>Definition: Definition: to fall a sleep (Farlex Dictionary of Idioms, 2015)</i>	33 00:02:17,402 --> 00:02:20,499 Sorun yok. Yine uyuya kaldım .
25.	FRIENDS	133 00:06:56,126 --> 00:06:59,654 - Well, did she cry her eyes out ? - I don't know. <i>Definition: to cry for an extended period of time (Farlex Dictionary of Idioms, 2015)</i>	132 00:06:59,086 --> 00:07:02,631 - Peki o ağladı mı ? - Bilmiyorum
26.	FRIENDS	275 00:16:21,332 --> 00:16:23,448 I think you have to draw him out . <i>Definition: To cause one to reveal information (Farlex Dictionary of Idioms, 2015)</i>	258 00:18:17,996 --> 00:18:20,863 Evet. Bence onu konusarak ikna etmelisin.
27.	FRIENDS	10 00:00:24,391 --> 00:00:25,870 You know what blows my mind ? <i>Definition: to surprise, shock or amaze someone (American Heritage Dictionary of Idioms, 2003)</i>	8 00:00:24,057 --> 00:00:25,718 Beni şaşırtan nedir biliyor musunuz?
		47 00:03:19,831 --> 00:03:22,709 I got the extended disco version with choruses of. ... 48	47 00:03:33,713 --> 00:03:36,705 Evet, evet hatta uzatılmış disko versiyonunu da söyledi... 48

		00:03:22,911 --> 00:03:24,708 ... "You'll Never Make it on Your Own. " <i>Definition: by one's individual effort (Farlex Dictionary of Idioms, 2015)</i>	00:03:36,916 --> 00:03:40,181 "Asla kendi hayatını kuramayacaksın."
28.	FRIENDS	109 00:07:31,132 --> 00:07:34,090 You guys are great! 110 00:07:34,452 --> 00:07:36,363 We all chipped in. 111 00:07:36,572 --> 00:07:37,527 We did? 112 00:07:37,772 --> 00:07:39,330 You owe me \$20. <i>Definition: to contribute to something being undertaken by a group (Farlex Dictionary of Idioms, 2015)</i>	90 00:07:49,603 --> 00:07:54,939 Harikasınız! 91 00:07:55,142 --> 00:07:57,406 Hepimiz katkı yaptık. 92 00:07:57,611 --> 00:08:00,273 - Yaptık mı? - Bana 20 dolar borcun var.
29.	FRIENDS	140 00:09:17,445 --> 00:09:18,719 What's messing you up? The wine? <i>Definition: to rough someone (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i>	131 00:10:57,001 --> 00:11:00,960 Kim seni bu hale getirdi? Şarap mı?
30.	HIMYM	241 00:10:53,673 --> 00:10:55,837 So you chickened out like a little bitch. 242 00:10:57,590 --> 00:10:59,713 What? I did not chicken out. <i>Definition: to refuse to do something due to fear (Farlex Dictionary of Idioms, 2015)</i>	239 00:10:54,446 --> 00:10:56,615 Küçük bir sürtük gibi korktun. 240 00:10:58,367 --> 00:11:00,494 Ne? Hayır korkmadım.
31.	HIMYM	56 00:02:32,947 --> 00:02:34,865 Not anymore.	00:02:35,531 --> 00:02:37,449 Artık değil. 56

		<p>57 00:02:35,541 --> 00:02:37,679 No way. You're making this up.</p> <p><i>Definition: to think up something to make and tell a lie (Farlex Dictionary of Idioms, 2015)</i></p>	<p>00:02:38,116 --> 00:02:40,285 Hiçte bile. Uyduruyorsun.</p> <p>57 00:02:40,369 --> 00:02:42,621 Evet, daire sahibi sana bir bildiri yollamış olmalıydı.</p>
32.	HIMYM	<p>41 00:01:46,403 --> 00:01:47,791 You blew it, it's over, move on.</p> <p>42 00:01:47,877 --> 00:01:52,445 I don't know, I just have this feeling she's the future Mrs. Ted Mosby.</p> <p><i>Definition: to ruin or mishandle (Farlex Dictionary of Idioms, 2015)</i></p>	<p>42 00:01:48,483 --> 00:01:49,860 Olayı mahvettin, bitti, devam et.</p> <p>43 00:01:49,943 --> 00:01:52,613 Bilmiyorum, sadece içimde bir his onun gelecekteki...</p>
33.	FRIENDS	<p>41 00:01:46,403 --> 00:01:47,791 You blew it, it's over, move on.</p> <p>42 00:01:47,877 --> 00:01:52,445 I don't know, I just have this feeling she's the future Mrs. Ted Mosby.</p> <p><i>Definition: to finish or conclude (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>42 00:01:48,483 --> 00:01:49,860 Olayı mahvettin, bitti, devam et.</p> <p>43 00:01:49,943 --> 00:01:52,613 Bilmiyorum, sadece içimde bir his onun gelecekteki...</p>
34.	HIMYM	<p>41 00:01:46,403 --> 00:01:47,791 You blew it, it's over, move on.</p> <p>42 00:01:47,877 --> 00:01:52,445 I don't know, I just have this feeling she's the future Mrs. Ted Mosby.</p> <p><i>Definition: to continue progressing (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>42 00:01:48,483 --> 00:01:49,860 Olayı mahvettin, bitti, devam et.</p> <p>43 00:01:49,943 --> 00:01:52,613 Bilmiyorum, sadece içimde bir his onun gelecekteki...</p>

35.	HIMYM	<p>73 00:03:02,942 --> 00:03:04,781</p> <p>Did you guys get high?</p> <p><i>Definition:</i> To achieve a state of mental euphoria, as from substance intoxication (most often in reference to marijuana) (Farlex Dictionary of Idioms, 2015)</p>	<p>73 00:03:05,018 --> 00:03:06,854</p> <p>Siz bir şey mi içtiniz?</p>
36.	HIMYM	<p>187 00:08:25,449 --> 00:08:29,253</p> <p>Wouldn't you be jealous of guys swarming all over my beeswax?</p> <p><i>Definition: to gather and move all about on someone (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>184 00:08:27,883 --> 00:08:31,678</p> <p>Etrafımda birsürü erkek olunca sen kıskanmayacak mısın?</p>
37.	HIMYM	<p>22 00:01:15,250 --> 00:01:18,770</p> <p>For your information, my boss is about to bump me up to...</p> <p>23 00:01:18,770 --> 00:01:20,733</p> <p>the city hall beat.</p> <p><i>Definition: to raise someone to a higher category (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>22 00:01:16,869 --> 00:01:20,414</p> <p>Haberin olsun, patronum bana Valilikten haber sunma işini</p> <p>23 00:01:20,414 --> 00:01:22,374</p> <p>vermek üzere.</p>
38.	HIMYM	<p>139 00:06:19,559 --> 00:06:20,487</p> <p>What's that, left hand?</p> <p>140 00:06:20,544 --> 00:06:22,668</p> <p>"Right hand sucks"? Word.</p> <p>141 00:06:23,211 --> 00:06:24,568</p> <p>Heading up to the roof.</p> <p><i>Definition: to lead (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>137 00:06:21,215 --> 00:06:22,174</p> <p>Ne dedin sol el?</p> <p>138 00:06:22,216 --> 00:06:24,343</p> <p>"Sağ el berbat?" Doğru.</p> <p>139 00:06:24,885 --> 00:06:26,220</p> <p>Teras katını yeğlerim.</p>
39.	HIMYM	<p>387 00:20:24,184 --> 00:20:26,072</p> <p>Hey, Ted, you know what always picks me up when I'm down?</p> <p><i>Definition: to improve one's mood (Farlex Dictionary of Idioms, 2015)</i></p>	<p>385 00:20:27,144 --> 00:20:29,021</p> <p>Hey, Ted, üzgün olduğum zamanlarda ne beni iyi eder, bilir misin?</p>

40.	HIMYM	<p>282 00:14:38,624 --> 00:14:40,741 Oh, Ted. I'm so sorry.</p> <p>283 00:14:40,828 --> 00:14:42,201 Yeah, it was a long shot.</p> <p><i>Definition: something that has a very small chance of success (Farlex Dictionary of Idioms, 2015)</i></p>	<p>282 00:14:42,883 --> 00:14:45,010 Oh, Ted. Çok üzgünüm.</p> <p>283 00:14:45,093 --> 00:14:46,470</p> <p>Evet, zaten uzak bir ihtimaldi.</p>
41.	HIMYM	<p>129 00:05:18,485 --> 00:05:21,925 That is the lamest, most pathetic cop-out in the book.</p> <p>130 00:05:22,021 --> 00:05:23,321 I expect more from you, Barney.</p> <p><i>Definition: An unsatisfactory excuse, reason for something (Farlex Dictionary of Idioms, 2015)</i></p>	<p>127 00:05:21,071 --> 00:05:24,491 Bu zavallılık, birçok insan bunu yapmıyor artık.</p> <p>128 00:05:24,616 --> 00:05:25,909</p> <p>Senden daha iyisini beklerdim Barney.</p>
42.	HIMYM	<p>342 00:15:17,399 --> 00:15:19,859 H-H-H-H-Hey. Time's running out, Scherbotsky.</p> <p>343 00:15:19,946 --> 00:15:21,278 Last chance for the lemon law.</p> <p><i>Definition: To use something until there's none left (American Heritage Dictionary of Idioms, 2003)</i></p>	<p>339 00:15:27,678 --> 00:15:30,138 Selam. Zamanın doluyor Scherbotsky.</p> <p>340 00:15:30,222 --> 00:15:31,557 Limon yasası için son şansın.</p>
43.	HIMYM	<p>339 00:15:40,289 --> 00:15:44,025 Look, if there's anything I can do to make it up to you just tell me. I'll-I'll do it.</p> <p>340 00:15:44,104 --> 00:15:45,125 Ted, I'm glad you asked.</p> <p><i>Definition: to do someone a favour as a means of repaying them for a transgression against them in the past (Farlex Dictionary of Idioms, 2015)</i></p>	<p>339 00:15:47,447 --> 00:15:51,201 Bak, bunu telafi edebilmenin bir yolu varsa söyle yeter. Yaparım.</p> <p>340 00:15:51,285 --> 00:15:52,286</p> <p>Ted, bunu sorduğuna sevindim.</p>

44.	HIMYM	<p>250 00:12:02,323 --> 00:12:04,038 And then Carl filled us in.</p> <p>251 00:12:04,117 --> 00:12:06,332 Barney, you've always taken care of me.</p> <p><i>Definition: to provide information or details (Farlex Dictionary of Idioms, 2015)</i></p>	<p>250 00:12:18,989 --> 00:12:20,741 Gerisini Carl anlattı.</p> <p>251 00:12:20,782 --> 00:12:23,035 Barney, sen her zaman benimle ilgileniyorsun.</p>
45.	TAHM	<p>218 00:13:18,150 --> 00:13:21,987 After all, I'm just rattling around in that big house all by myself.</p> <p><i>Definition: to live in a place that is too big (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>211 00:12:44,379 --> 00:12:47,893 Zaten koca evde tek başımayım.</p>
46.	TAHM	<p>219 00:13:22,022 --> 00:13:25,825 That's very considerate, but as soon as Judith and I work things out,</p> <p>220 00:13:25,866 --> 00:13:27,576 I'm going to be back at my own house.</p> <p><i>Definition: to come to an agreement with someone to figure out with someone (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>212 00:12:48,298 --> 00:12:51,688 Anne, çok düşüncelisin. Ama Judith'le aramız düzeldiğinde...</p> <p>213 00:12:51,778 --> 00:12:53,370 ...tekrar evime döneceğim.</p>
47.	TAHM	<p>210 00:12:48,402 --> 00:12:51,127 who, let's face it, was never very warm to me.</p> <p>211 00:12:51,162 --> 00:12:54,791 And what if there's another man there? Shacking up with her?</p> <p><i>Definition: we need to recognize the truth (Farlex Dictionary of Idioms, 2015)</i></p>	<p>203 00:12:15,900 --> 00:12:18,494 Kaldı ki bana hiçbir zaman sıcak davranmadı.</p> <p>204 00:12:18,579 --> 00:12:21,616 Bir de onu başka bir...</p> <p>205 00:12:22,060 --> 00:12:23,971 ...adamlarla kışkırtırken yakalayacağımı düşünsene.</p>
48.	TAHM	228	222

		<p>00:14:02,039 --> 00:14:05,293</p> <p>Alan, I really want to apologize for putting you through this.</p> <p><i>Definition: to cause someone to undergo or endure something unpleasant, difficult or traumatic (Farlex Dictionary of Idioms, 2015)</i></p>	<p>00:13:29,736 --> 00:13:31,852</p> <p>Mutsuzluğumdan seni...</p> <p>223</p> <p>00:13:31,936 --> 00:13:33,415</p> <p>...sorumlu tutmam hataydı.</p>
49.	TAHM	<p>194</p> <p>00:11:06,072 --> 00:11:09,457</p> <p>See, isn't this great?</p> <p>This is why we all come together.</p> <p>195</p> <p>00:11:09,499 --> 00:11:11,133</p> <p>We break up, we make up,</p> <p>196</p> <p>00:11:11,168 --> 00:11:15,255</p> <p>but in the end, the love is the love and the family is the family.</p> <p><i>Definition: to end a relationship (Farlex Dictionary of Idioms, 2015)</i></p>	<p>159</p> <p>00:10:36,953 --> 00:10:39,762</p> <p>İşte bunun İçin..</p> <p>160</p> <p>00:10:39,963 --> 00:10:42,251</p> <p>...tekrar bir araya geldik.</p> <p>Ayrılıyoruz, barışıyoruz ama...</p> <p>161</p> <p>00:10:42,451 --> 00:10:45,542</p> <p>...sonunda sevgi aynı sevgi,</p> <p>aile aynı aile.</p>
50.	TAHM	<p>194</p> <p>00:11:06,072 --> 00:11:09,457</p> <p>See, isn't this great?</p> <p>This is why we all come together.</p> <p>195</p> <p>00:11:09,499 --> 00:11:11,133</p> <p>We break up, we make up,</p> <p>196</p> <p>00:11:11,168 --> 00:11:15,255</p> <p>but in the end, the love is the love and the family is the family.</p> <p><i>Definition: to reconcile with someone; to end a disagreement (with someone) (American Heritage Dictionary of Idioms, 2003)</i></p>	<p>159</p> <p>00:10:36,953 --> 00:10:39,762</p> <p>İşte bunun İçin..</p> <p>160</p> <p>00:10:39,963 --> 00:10:42,251</p> <p>...tekrar bir araya geldik.</p> <p>Ayrılıyor</p> uz, barışıyoruz ama... <p>161</p> <p>00:10:42,451 --> 00:10:45,542</p> <p>...sonunda sevgi aynı sevgi,</p> <p>aile aynı aile.</p>

51.	TAHM	<p>71 00:04:07,560 --> 00:04:10,619 and she still counts on me to do a few chores.</p> <p><i>Definition: to rely on someone (Farlex Dictionary of Idioms, 2015)</i></p>	<p>59 00:03:52,770 --> 00:03:56,739 Bak. biz hâlâ evliyiz. Orası hâlâ benim evim ve Judith bazı ev... 60 00:03:56,940 --> 00:03:58,824 ...işlerini hâlâ benden bekliyor.</p>
52.	TAHM	<p>85 00:05:01,422 --> 00:05:05,301 I'm not going to walk you through the whole movie.</p> <p><i>Definition: to lead someone through a complex procedure (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>72 00:04:47,812 --> 00:04:49,936 Sana filmi baştan sona anlatmaya niyetim yok.</p>
53.	TAHM	<p>145 00:08:52,554 --> 00:08:54,903 Buddy, I feel for you.</p> <p><i>Definition: I feel the emotional pain that someone else is feeling (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>124 00:08:29,721 --> 00:08:31,224 Dostum senin için ne kadar üzüldüğümü bir bilsen.</p>
54.	TAHM	<p>74 00:04:36,855 --> 00:04:40,984 What are you doing sneaking up on me like that?</p> <p><i>Definition: to approach someone quietly and in secret (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>75 00:04:24,663 --> 00:04:27,382 Sinsice peşimden mi geliyordun?</p>
55.	TAHM	<p>246 00:15:39,012 --> 00:15:41,557 Okay. But no funny business.</p> <p><i>Definition: unscrupulous behavior (American Heritage Dictionary of Idioms, 2003)</i></p>	<p>247 00:14:59,005 --> 00:15:01,155 Tamam ama niyetin kötüyse karışmam.</p>
56.	TAHM	<p>205 00:11:53,330 --> 00:11:56,124 He thinks it's my fault that Alan and I are breaking up, 206 00:11:56,159 --> 00:11:58,310</p>	<p>163 00:11:20,689 --> 00:11:23,821 ... San Diego'ya götürmeleri için annemlere bıraktım ve babamla... 164 00:11:24,061 --> 00:11:27,153</p>

		<p>and he knows exactly how to push my buttons.</p> <p><i>Definition: to do things to create a very strong emotional reaction in one, especially anger, irritation (Farlex Dictionary of Idioms, 2015)</i></p>	<p>...tartıştım Alan ile ayrılmamızdan beni sorumlu tutuyor ve beni... 165 00:11:27,353 --> 00:11:29,561 ...nasıl sinir edeceğini iyi biliyor.</p>
57.	TAHM	<p>30 00:01:30,466 --> 00:01:32,976 Give yourselves a hand.</p> <p><i>Definition: to applaud someone (Farlex Dictionary of Idioms, 2015)</i></p>	<p>24 00:01:26,800 --> 00:01:29,280 Bence önce kendinizi bir alkışlayın.</p>
58.	TAHM	<p>196 00:12:17,935 --> 00:12:20,152 Okay, let me put it another way. 197 00:12:20,187 --> 00:12:22,655 Shut up and sit down!</p> <p><i>Definition: a phrase introducing a restatement of what someone usually the speaker has just said (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>160 00:12:14,640 --> 00:12:18,360 Hatta nerdeyse ünlü biri. 155 00:11:49,520 --> 00:11:53,680 Tamam, o zaman şöyle söyleyeyim Kesin sesinizi ve oturun aşağı!</p>
59.	TAHM	<p>221 00:14:00,227 --> 00:14:03,230 I'm sorry I didn't give you a heads up about the divorce papers</p> <p><i>Definition: to give a preliminary notice (Farlex Dictionary of Idioms, 2015)</i></p>	<p>174 00:13:27,480 --> 00:13:29,760 Boşanma kağıtlarının geleceğini sana önceden haber vermeliydim.</p>
60.	TAHM	<p>201 00:12:34,028 --> 00:12:36,663 Explain to him that Wendy was working an angle, 202 00:12:36,698 --> 00:12:38,630 making friends with him to get to me.</p> <p><i>Definition: to scheme of a plan to get something (McGraw-Hill Dictionary of American Idioms and Phrasal Verbs, 2002)</i></p>	<p>153 00:12:03,820 --> 00:12:06,180 Ona Wendy'nin niyetinin başka olduğunu açıkla. 154 00:12:06,380 --> 00:12:08,740 Beni elde etmek için onunla arkadaş olmaya çalışıyordu.</p>

4.4. Analysis of Some Idiom Translations in Terms of Acceptability and the Strategy Choice

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	<p>78 00:05:27,780 --> 00:05:29,691</p> <p>“Barry, remember me?</p> <p>I’m the girl. . .</p> <p>79 00:05:29,900 --> 00:05:32,698 ... that stomped on your heart in front of your family”</p>	<p>74 00:06:00,059 --> 00:06:05,224</p> <p>“Selam Barry, beni hatırladın mı? Ben tüm ailenin önünde kalbini paramparça eden kızım.”</p>	Using a similar idiom with a dissimilar form

The translator used the strategy “using a similar idiom with a dissimilar form”. The verb “stomp” means “to put your foot down on the ground hard and quickly” (Cambridge Dictionary). The translation of the idiom can be said to be acceptable since in Turkish “kalbini paramparça etmek” idiom is used to mean to smash one’s heart into pieces, that is to say, to hurt one’s feelings very badly. The translator translated this idiom adding his own interpretation.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	<p>0 00:02:57,071 --> 00:02:58,948</p> <p>What’s the matter? Why so scrunchie?</p> <p>41 00:02:59,551 --> 00:03:02,463</p> <p>My father wants to give me a Mercedes convertible.</p> <p>42 00:03:03,511 --> 00:03:06,423</p> <p>That guy, he burns me up.</p> <p>43 00:03:06,951 --> 00:03:09,863</p> <p>Yeah, well, it’s a Mercedes if I move back home.</p>	<p>40 00:03:09,956 --> 00:03:12,390</p> <p>Sorun ne? Neden böyle gerginsin?</p> <p>41 00:03:12,592 --> 00:03:16,528</p> <p>Babam bana üstü açılabilen bir Mercedes vermek istiyor.</p> <p>42 00:03:16,729 --> 00:03:19,994</p> <p>Bu adam beni çileden çıkarıyor.</p> <p>43 00:03:20,200 --> 00:03:23,397</p> <p>Mercedes’i eve geri dönersem verecek.</p>	Using a similar idiom with a dissimilar form

The translator used the strategy “using a similar idiom with a dissimilar form”. Rachel uses this idiom to express her anger towards her father since she intends to live without her

father's financial support. Both in English and in Turkish it means to make someone very angry. In Turkish “birini çileden çıkarmak” is also an idiom having different lexical properties used to express the feeling of a very strong anger towards someone. The translation can be said to be acceptable, and one can say that the translator uses his own interpretation.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	74 00:05:13,892 --> 00:05:16,565 And then I really freaked out, when it hit me:	71 00:05:26,392 --> 00:05:29,259 Çıldırarak gibi oldum ve o an kafama bir şey dank etti.	Using a similar idiom with a dissimilar form

The translator used the strategy “using a similar idiom with a dissimilar form”. “Hit someone” is an idiom which means; it occurred to me, I suddenly thought of it, I had an idea all of a sudden or to have a sudden realization. In this context it has the meaning of a sudden realization. The translated idiom “kafasına dank etmek” has the same meaning, which makes this translation acceptable. Since the lexical components are different, it is listed under “using a similar idiom with dissimilar form”. (<http://dictionary.reverso.net/english-definition/it%20hit%20me>) (<http://www.idioms4you.com/complete-idioms/it-hit-me.html>)

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
HIMYM	83 00:03:32,700 --> 00:03:34,679 Marshall was in his second year of law school, 84 00:03:34,679 --> 00:03:37,161 so he was pretty good at thinking on his feet.	82 00:03:34,756 --> 00:03:36,717 <i>Marshall, hukuk bölümünün ikinci senesindeydi...</i> 83 00:03:36,717 --> 00:03:39,219 <i>...bu yüzden hemen bir şeyler uydurmakta oldukça başarılıydı.</i>	Using a similar idiom with a dissimilar form

The translator used the strategy “using a similar idiom with a dissimilar form”. “Think on one's feet” is an idiom which makes to make a quick decision or give an answer quickly. In Turkish “(ayaküstü) birşeyler uydurmak”, having different lexical form (making up on one's feet) means to make up something very quickly. The translator used his own

interpretation in this translation, which makes it acceptable. (<http://dictionary.cambridge.org/dictionary/english/think-on-your-feet>)

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
HIMYM	147 00:09:20,330 --> 00:09:23,225 Five more minutes. We don't want to rush those tannins.	153 00:09:29,987 --> 00:09:32,906 5 dakika daha. Taninleri sık boğaz etmek istemeyiz.	Using a similar idiom with a dissimilar form

The translator used the strategy “using a similar idiom with a dissimilar form”. “To rush someone” means to try to make someone do something more quickly than they want to. “Birini sık boğaz etmek”, which can be said the equivalent idiom to translate the mentioned English idiomatic expression, also means to make or force someone to do something and it has different lexical combinations (tight, neck). The translator used his own interpretation (www.ldoceonline.com)

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
TAHM	100 00:05:54,645 --> 00:05:57,447 - What'd you want from me? - He's taking advantage of you	85 00:05:38,604 --> 00:05:40,608 -Daha ne yapayım? -Charlie. Seni kullanıyor çünkü...	Using a similar idiom with a dissimilar form

The translator used the strategy “using a similar idiom with a dissimilar form”. “To take advantage of someone” means to use someone's weakness to improve your situation or to utilize someone or something to the fullest extent. In Turkish “birini kullanmak” idiomatic expression has the same meaning having different lexical features. The translation of the idiom can be said to be acceptable. (www.dictionary.cambridge.org) (www.idioms.thefreedictionary.com)

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
TAHM	189 00:11:45,024 --> 00:11:47,325	150 00:11:18,000 --> 00:11:21,400	Using a similar idiom with a dissimilar form
	But you know what? You know what?	Ama artık canıma yetti. Belki avukatların seni mutlu edebilir.	
	I'm through.		

The translator used the strategy “using a similar idiom with a dissimilar form”. “Be through” means “to have ended a romantic relationship, especially on a bad note”.

<http://idioms.thefreedictionary.com/be+through>. “Canıma yetti”, having different lexical components (life, enough) means to be fed up with something, which we can also consider as a romantic relationship. In this context, this translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
TAHM	149 00:08:53,095 --> 00:08:56,647 No, that would be playing right into her hands .	115 00:08:31,960 --> 00:08:35,200 Hayır, bu onun ekmeğine yağ sürmek olur.	Using a similar idiom with a dissimilar form

The translator used the strategy “using a similar idiom with a dissimilar form”. “To play into someone’s hands” means “To act or behave so as to give an advantage to an opponent” (www.thefreedictionary.com). In Turkish, “birinin ekmeğine yağ sürmek” idiom has the same meaning consisting of different lexical components (bread, to butter). The translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	291 00:18:06,271 --> 00:18:09,820 I’m thinking, if we put our heads together , between the two of us. . . 292 00:18:10,031 --> 00:18:12,022 . . .we can break them up.	286 00:19:51,590 --> 00:19:55,253 Kafa kafaya verirsek , onları ayırıp... 287 00:19:55,494 --> 00:19:57,985 ...aramızda paylaşabiliriz	Using a similar idiom with a similar form

The translator used the strategy “using a similar idiom with a similar form”. “To put heads together” means to share ideas in trying to solve a problem. If two or more people put their heads together, they plan something together. In Turkish “kafa kafaya vermek” idiom meets the source text idiom in terms of both form and lexical context (heads, together). The translation of the idiom can be said to be acceptable. (<http://dictionary.cambridge.org>) (<http://idioms.thefreedictionary.com>).

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	186 00:10:28,012 --> 00:10:30,242 “I’m out of order? You’re out of order!”	218 00:14:13,452 --> 00:14:19,220 “ Ben mi arızalıyım? Asıl sen arızalısın! Mahkeme salonundaki herkes arızalı!”	Using a similar idiom with similar form
	187 00:10:30,492 --> 00:10:33,211 This whole courtroom’s out of order! “		

The translator used the strategy “using a similar idiom with a similar form”. “Be out of order” is an informal idiom. If something that someone says or does is out of order, it is unpleasant or not suitable and it is likely to upset or offend people (<http://idioms.thefreedictionary.com>). In Turkish the idiom “birinin arızalı olması” has the same meaning and form. The idiom translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	182 00:11:41,365 --> 00:11:45,199 I was the last to know you had a crush on Joey when he was moving in.	165 00:13:27,046 --> 00:13:30,243 Joey buraya taşındığında ona çarpıldığını en son ben öğrendim.	Using a similar idiom with similar form

The translator used the strategy “using a similar idiom with a similar form”. “Have a crush on someone” means to “have a romantic infatuation with someone, especially unbeknownst to that person” (<http://idioms.thefreedictionary.com>) (or “a burning desire to be with someone who you find very attractive and extremely special” (<http://www.urbandictionary.com>). In Turkish the idiom “birine çarpılmak” has the same meaning, that is, to be strongly attracted by someone romantically. It has the same lexical content (crush, someone), as well. The translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
HIMYM	378 00:17:05,234 --> 00:17:11,644 And, if we got together, I’d feel like I’d either have to marry you or break your heart , and...	377 00:17:08,445 --> 00:17:14,868 Beraber olursak, ya seninle evleneceğim ya da kalbini kıracağım ve...	Using a similar idiom with similar form

The translator used the strategy “using a similar idiom with a similar form”. “To break one’s heart” means “to cause someone great emotional pain” or “make someone very sad” (<http://idioms.thefreedictionary.com>). In Collins Cobuild Idioms Dictionary (2004, p186) it is defined as ‘to make you feel extremely upset and unhappy because they end a love affair or close relationship with you’. In Turkish “birinin kalbini kırmak” also has the same meaning. In Fono English-Turkish Dictionary of English Idioms (1998) it is defined as ‘to make you upset and sad’. Hence, as the translated idiom has the same lexical content (break, heart), the translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
HIMYM	<p>44 00:01:55,685 --> 00:01:57,165 She said something about me, didn't she?</p> <p>45 00:01:57,243 --> 00:01:58,875 Come on, spill it, Red!</p>	<p>46 00:01:57,784 --> 00:01:59,244 Benim hakkımda bir şey söyledi, değil mi?</p> <p>47 00:01:59,328 --> 00:02:00,954 Hadi, çıkart baklayı, Kızıl!</p>	Using a similar idiom with similar form

The translator used the strategy “using a similar idiom with a similar form”. The idiom “spill the beans”, which is shortened in this dialogue, means “to tell people secret information” (<http://dictionary.cambridge.org>) or “to give away a secret or a surprise” (<http://idioms.thefreedictionary.com>). In Turkish, the idiom “ağızındaki baklayı çıkarmak” has the same meaning and similar lexical content (let out, beans, mouth). The translation of the idiom can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
HIMYM	<p>109 00:04:30,483 --> 00:04:33,051 Just keep your eyes open, that's all I'm saying, Teddy.</p>	<p>108 00:04:33,065 --> 00:04:35,651 Gözlerini açık tut, söyleyeceğim tek şey bu Teddy.</p>	Using a similar idiom with similar form

The translator used the strategy “using a similar idiom with a similar form”. “Keep your eyes open” idiom has the meaning “to watch carefully for someone or something, often while you are doing something else” (<http://dictionary.cambridge.org/dictionary/english/>

keep-your-eyes-open-for-sb-sth) or “to remain alert and watchful for someone or something” (<http://idioms.thefreedictionary.com/keep+eyes+open>) In Turkish “gözlerini açık tutmak” idiom has the same meaning and has the same lexical context (keep, open, eyes). The idiom translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
TAHM	112 00:06:10,652 --> 00:06:13,530 I'm so sorry to take up your time with all of this.	90 00:05:51,502 --> 00:05:57,363 Dinlediğin için teşekkürler. Bunlarla vaktini aldığım için üzgünüm.	Using a similar idiom with similar form

The translator used the strategy “using a similar idiom with a similar form”. “Take up time means to require too much of someone else’s time; to waste someone’s time” (<http://idioms.thefreedictionary.com>). In Turkish “birinin vaktini/zamanını almak” idiom has the same meaning and has the same lexical content (take, time). The idiom can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	285 00:18:48,660 --> 00:18:51,413 And I say, “Your work? How can you say that?” 286 00:18:53,380 --> 00:18:55,575 And then you say, “It’s tearing me apart.” ... 287 00:18:55,820 --> 00:18:58,334 ...but I have no choice. Can’t you understand that?”	288 00:21:56,279 --> 00:21:59,995 Ve ben derim ki, “İşin mi? Bunu nasıl söylersin?” 289 00:22:01,314 --> 00:22:06,468 Sonra sen, “Seçme şansım yok. Bunu anlayamıyor musun?” 290 00:22:06,708 --> 00:22:10,744 Ve ben, “Hayır! Hayır! Bunu anlayamıyorum.”	Omission of entire idiom

The translator used the strategy “omission of entire idiom”. In this context, the idiom “tear someone apart” means “to cause someone enormous grief or emotional pain” is omitted by the translator. The reason for this may be the technical constraints about the subtitling process. As the translation of the idiom is ignored, we cannot comment on the acceptability.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	105 00:04:59,670 --> 00:05:03,022 It's New York City, you know-- plenty of fish in the sea.	105 00:05:01,510 --> 00:05:04,847 Burası New York City, bilirsin- denizde bolca balık.	Omission of a play on idiom
	106 00:05:03,131 --> 00:05:05,624 Plenty of fish in the sea.	106 00:05:04,972 --> 00:05:07,474 Denizde bolca balık.	
	107 00:05:05,720 --> 00:05:09,969 Yes, there's nine million people in New York, 4.5 million women.	107 00:05:07,558 --> 00:05:11,812 Evet, New York'da 9 milyon insan var, 4.5 milyonu kadın.	

The translator used the strategy “omission of a play on idiom”. In this context, the idiom “plenty of fish in the sea” “used to tell someone whose relationship has ended that there are many other people that they could have a relationship” (<http://dictionary.cambridge.org>) or “used to say that there are many other people or possibilities, especially when one person or thing has been unsuitable or unsuccessful” (<http://idioms.thefreedictionary.com>). Although Turkish idiom equivalent is “elini sallasan ellisi” or “sana başka kız mı yok”, the translator preferred to omit the play on the idiom and translated the idiom literally. This choice of the translator probably sources from his lack of good competence of the target language. As this translation is a literal one, it cannot be analyzed in terms of acceptability.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
HIMYM	287 00:14:56,209 --> 00:14:58,388 Come on, Lily. Don't hate the player, hate the game.	287 00:15:00,484 --> 00:15:02,653 Hadi, Lily. Oyuncudan nefret etme, oyundan nefret et.	Omission of a play on idiom

The translator used the strategy “omission of a play on idiom”. “Don't hate the player, hate the game” is “another way of saying don't blame me; this is how the system works... Or society made me do it, or the system is flawed and I've figured out how to work it, or everyone else is cheating too, or I hope I don't go to prison” (<http://www.urbandictionary.com>). The Turkish equivalent of this quote can be “bozuk düzen içinde sağlam çark

olmaz”. This translation would meet the meaning of the quote. The translator preferred to translate the quote literally and most probably this is because of the translator’s lack of good competence of the source and target language. As this translation is a literal one, it cannot be analyzed in terms of acceptability.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
HIMYM	383	380	Omission of a play on idiom
	00:17:18,186 --> 00:17:22,354	00:17:32,511 --> 00:17:36,640	
	Oh god, I’ll be right there.	Aman tanrım, geliyorum.	
	Kevin, I’m so sorry. I have to go.	Kevin, özür dilerim. Gitmem gerekiyor.	
	384	381	
	00:17:22,440 --> 00:17:24,876	00:17:36,765 --> 00:17:39,184	
	My friend’s been stabbed with a sword.	Arkadaşım kılıç ile yaralanmış.	

The translator used the strategy “omission of a play on idiom”. “To stab someone in the back” means “To harm (someone) by treachery or betrayal of trust” (<http://www.thefreedictionary.com>). In Turkish, the equivalent translations can be said to be “kalleşlik etmek, birini sırtından bıçaklamak, birine ihanet etmek” (<http://tureng.com>). However, the translator translated the idiom omitting the play on the idiom and translated it literally. This choice of the translator probably sources from his lack of good competence of the target language. As this translation is a literal one, it cannot be analyzed in terms of acceptability.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
TAHM	101	86	Omission of a play on idiom
	00:05:57,482 --> 00:05:59,883	00:05:40,889 --> 00:05:42,893	
	because he knows you won’t follow through.	...söylediğin lafı takip etmeyeceğini biliyor.	

The translator used the strategy “Omission of a play on idiom” “Follow through” (on something) means to “complete a task; to see a task through to its completion” or “to complete fully something that has been planned or is in process” (<http://idioms.thefreedictionary.com/follow+through>). Equivalent Turkish translation is “tamamlamak, harfi harfine yerine getirmek”. However, the translator translated the idiom by omitting the play on the idiom. This choice of the translator probably sources from his

lack of good competence of the target language. As this translation is a literal one, it cannot be analyzed in terms of acceptability.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	160 00:10:42,172 --> 00:10:45,005 Thanks. But I'm just gonna hang out here.	153 00:11:08,534 --> 00:11:11,731 Sağ olun ama burada kalacağım .	Translation by paraphrase

The translator used the strategy "Translation by paraphrase". "Hang out" idiomatic expression means "to spend a lot of time in a place or with someone" is paraphrased like "kalmak". Although the Turkish equal idiom is "takılmak", the translator paraphrased the expression using his own interpretation. The translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	328 00:21:59,492 --> 00:22:01,687 Are you kidding? I take credit for Paul.	330 00:21:59,480 --> 00:22:01,680 Şaka mı yapıyorsun? Paul'e çok yardımım dokundu.	Translation by paraphrase

The translator used the strategy "Translation by paraphrase". "Take credit for someone" means "to allow people to believe that one has done something praiseworthy, whether or not one has actually done it" (<http://idioms.thefreedictionary.com>). The translator paraphrased the idiom using his own interpretation meeting the meaning of the source idiom. The translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	320 00:21:02,380 --> 00:21:03,779 Are you welling up ?	316 00:23:30,843 --> 00:23:33,004 - Duygulandın mı? - Hayır.	Translation by paraphrase
	321 00:21:04,580 --> 00:21:05,376 You are.	317 00:23:33,212 --> 00:23:36,511 - Evet, duygulanıyorsun. - Hayır.	
	322 00:21:05,620 --> 00:21:07,690 -You are. You're welling up. -I'm not.	318 00:23:36,716 --> 00:23:39,276 - Hala olacaksın. - Kapa çeneni.	
	323 00:21:07,940 --> 00:21:10,579		

	-You're going to be an aunt. -Oh, shut up!		
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The translator used the strategy "Translation by paraphrase". "To well up" means "to feel tears starting" (www.usingenglish.com). The translator paraphrased the idiom using his own interpretation meeting the meaning of the source idiom. The translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	200 00:13:16,772 --> 00:13:19,411 -Steer clear of you! -That's right.	187 00:13:46,458 --> 00:13:50,019 - Senden korkulur. - Aynen öyle.	Translation by paraphrase

The translator used the strategy "Translation by paraphrase". "Steer clear of someone" means "to avoid someone or something" (<http://idioms.thefreedictionary.com>). "Senden korkulur" is used to imply that it's a good idea to be cautious with someone". The translator paraphrased the idiom with his own interpretation. The translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
HIMYM	73 00:03:02,942 --> 00:03:04,781 Did you guys get high ?	73 00:03:05,018 --> 00:03:06,854 Siz bir şey mi içtiniz?	Translation by paraphrase

The translator used the strategy "Translation by paraphrase". "Get high" means to use drugs to alter your state of mind. Most commonly used in reference to smoking marijuana (<http://www.urbandictionary.com>). In this translation, instead of translating this idiomatic expression by an equivalent idiom "kafanız iyi mi" in Turkish, the translator preferred to paraphrase the idiom. However, the translation can still be said acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
TAHM	210 00:12:48,402 --> 00:12:51,127 who, let's face it , was never very warm to me.	203 00:12:15,900 --> 00:12:18,494 Kaldı ki bana hiçbir zaman sıcak davranmadı.	Translation by paraphrase

211 00:12:51,162 --> 00:12:54,791 And what if there's another man there? Shacking up with her?	204 00:12:18,579 --> 00:12:21,616 Bir de onu başka bir... 205 00:12:22,060 --> 00:12:23,971 ...adamlarla kınıştırırken yakalayacağımı düşünsene.
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The translator used the strategy “Translation by paraphrase”. “Let’s face it” is “used before you say something that is bad but true” (<http://dictionary.cambridge.org/dictionary/english/let-s-face-it>). In Turkish, “Kaldı ki” means “furthermore, besides, on the other hand, and however” (<http://www.tdk.gov.tr>) and is used to add something to the previous idea. The translator paraphrased the idiom using his own interpretation. The translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
TAHM	205 00:11:53,330 --> 00:11:56,124 He thinks it's my fault that Alan and I are breaking up,	163 00:11:20,689 --> 00:11:23,821 ... San Diego'ya götürmeleri için annemlere bıraktım ve babamla...	Translation by paraphrase
	206 00:11:56,159 --> 00:11:58,310 and he knows exactly how to push my buttons .	164 00:11:24,061 --> 00:11:27,153 ...tartıştım Alan ile ayrılmamızdan beni sorumlu tutuyor ve beni... 165 00:11:27,353 --> 00:11:29,561 ...nasıl sinir edeceğini iyi biliyor.	

The translator used the strategy “Translation by paraphrase”. “Push one’s buttons” means to do things to create very strong emotional reaction in one, especially anger, irritation. In Turkish, “sinir etmek” means “to make one angry”. The translator paraphrased the idiom using his own interpretation. The translation can be said to be acceptable.

SITCOM	SOURCE TEXT	TARGET TEXT	APPLIED STRATEGY
FRIENDS	56 00:03:27,012 --> 00:03:28,491 I better pass on the game.	60 00:03:54,400 --> 00:03:56,163 Maçı pas geçsem iyi olur.	Borrowing the source language idiom

The translator used the strategy “Borrowing the source language idiom”. “Pass on” means to hand or give something to another person” (NTC’s American Idioms Dictionary, 1975). “Pas geçmek” idiom, which preserves the word ‘pass’ with a change in spelling, is also used in Turkish: however, the meaning is slightly different. “To pass on” means not to take something into consideration; to ignore or to skip. It can be said that this translation is an inaccurate one since in the context Ross decided not to go the match and hand the tickets to someone else. In this circumstance, this translation cannot be analyzed in terms of acceptability.

4.5. Findings through Descriptive Statistical Analysis and Discussion

4.5.1. Presentation

In this section the frequency and percentage of the used idiom translation strategies in the three relevant sitcoms are given. The result is interpreted and discussed.

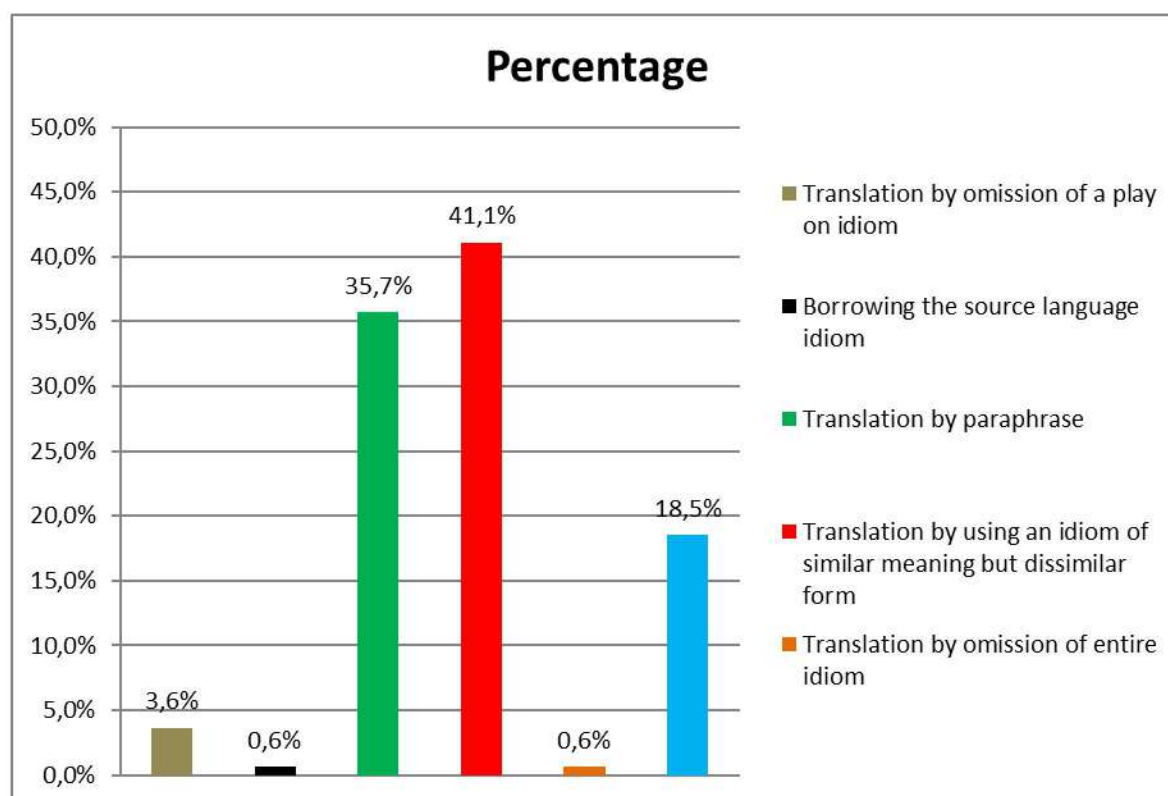
Table 4.7. Frequency and percentage of the strategies used in the relevant sitcoms

Frequency Ranking	Strategies	Frequency	Percentage
1	Borrowing the source language idiom	1	0,6%
2	Translation by omission of entire idiom	1	0,6%
3	Translation by omission of a play on idiom	6	3,6%
4	Translation by using an idiom of similar meaning and form	31	18,5%
5	Translation by paraphrase	60	35,7%
6	Translation by using an idiom of similar meaning but dissimilar form	69	41,1%

Table 4.8. Frequency ranking of the used strategies in the relevant sitcoms

Frequency Ranking	Strategies	Frequency	Percentage
1	Translation by using an idiom of similar meaning but dissimilar form	69	41,1%
2	Translation by paraphrase	60	35,7%
3	Translation by using an idiom of similar meaning and form	31	18,5%
4	Translation by omission of a play on idiom	6	3,6%
5	Translation by omission of entire idiom	1	0,6%
	Borrowing the source language idiom	1	0,6%

Figure 4.1. Percentage graphic of the strategies used in the relevant sitcoms



In the process of descriptive statistical analysis of the idiom translations used in the subtitles of the three popular American sitcoms, namely; *Friends*, *How I Met Your Mother* and *Two and a Half Men*, idiom translations, the ones which are thought to be appropriate and applicable to Mona Baker's six idiom translation strategies were determined and calculated. According to the inferred data, frequency and percentage tables were formed.

As shown in the graphics above, there are 69 idiom translations with a percentage of 41,1% listed under the strategy "translation by using an idiom of similar meaning but

dissimilar form”. According to the frequency ranking, it is the most frequently used strategy in the subtitles of the relevant sitcoms. Secondly, 60 idiom translations with a percentage of 35,7% have been listed under “translation by paraphrase” strategy. It is the second most frequently used strategy in the subtitles of the relevant sitcoms. Next, 31 idiom translations with a percentage of 18,5% have been listed under “translation by using and idiom with a similar meaning and form” strategy. “Translation by omission of a play on idiom” strategy follows this, with the numerical data of 6 idiom translations with a percentage of 3,6%. Finally, two of Mona Baker’s idiom translation strategies, namely; “translation by omission of entire idiom” and “borrowing the source language idiom”, having the same frequency and percentage, that is 1 and 0,6%, are the least frequently used strategies.

5. CONCLUSION AND SUGGESTIONS

5.1. Presentation

In this chapter conclusion of the study is presented by answering the research questions which form the basis of this study. Lastly, suggestions for further studies are made.

5.2. Conclusion

In this thesis, idiom translation strategies used in the subtitles of three popular American sitcoms were investigated. The reason why idioms were chosen for the study is the fact that they have always been a big problem for translators, and to contribute a bit for the solution of this issue is my main goal. As mentioned several times, recognizing an idiom, primarily, and then translating it needs cultural awareness, fund of knowledge of both the source and target language and culture. The fact that language is alive and changes as it lives makes the challenge bigger.

In the translation process, to convey the meaning to the target society efficiently, the translator tends to benefit from the norms of the target culture either consciously or unconsciously. As Toury's norms and DTS (1995) constitutes the theoretical frame of this study, it would be fitting to scrutinise that the most important characteristic of this theory, is its being target-oriented and that it consists of norms (initial, preliminary, operational) confining the translator in the translation process. DTS emphasizes the necessity of conscious decisions in the translation process. Considering the initial norms, it can be said that the translators opted to be close to the target culture's norms. For the preliminary norms, the translator's choice was a sitcom. Regarding operational norms, due to the constraints in subtitling, the translator's strategy choice is also affected by the limitation of the number of characters on the screen.

In this study, a descriptive approach was used as the basis. First, idioms used and translated accurately in the subtitles of the first 10 episodes of the first seasons of each sitcom, *How I Met Your Mother*, *Friends* and *Two and a Half Men*, were tabled. Idiom translations which are applicable to Mona Baker's idiom translation strategies (1992) were categorized.

Descriptive statistical analysis was utilized to determine the most and least frequently used idiom translation strategies.

What this study has focused on is trying to determine the translation strategies applied by the translators during the translation of idioms, and the possible reasons of the obtained result. The research questions were designated in accordance with this focus: main question is “Which of Mona Baker’s idiom translation strategies (1992) are most and least frequently used in the translation of idioms in the subtitles of the sitcoms *How I Met Your Mother*, *Friends* and *Two and a Half Men*?” and the subquestions are “1. Which idiom translation strategies are used in the acceptable translations? 2. What can be the possible reasons for the choice of the most frequently used idiom strategy?”

The first question tries to determine the most and least frequently used translation strategies applied by the translators. In the research carried out, it has been concluded that the most frequently used idiom translation strategy of Mona Baker (1992) is “translation by using an idiom of a similar meaning but dissimilar form”. This result is surprising as in the examined studies carried out about the most frequently used idiom translation strategies based on Mona Baker’s approach (1992) during my thesis writing process, the findings have often been “paraphrasing”. In this study, “paraphrasing” is the second mostly used idiom translation strategy. The least frequently used strategies have been determined to be “translation by borrowing the source language idiom” and “omission of the entire idiom” with the same percentage in this thesis.

The first sub-question seeks the idiom translation strategies used in the *acceptable* translations. In acceptable idiom translations, which are close to the norms of target culture, the strategies applied were; ‘using an idiom of similar meaning and form’, ‘using an idiom of similar meaning and dissimilar form’ and ‘translation by paraphrase’. It has been seen that when the strategies ‘borrowing the source language idiom’ and ‘translation by omission of a play on idiom’ were applied, the translation becomes inaccurate and thereby become distant from the target culture’s norms. However, we cannot make the same comment on the strategy ‘translation by omitting the entire idiom’ since it is completely omitted.

The second sub-question tries to find an answer about the possible reasons for the choice of the most frequently used idiom strategy. Contrary to the common idea that when the cultures are dissimilar, there is less chance of ‘translating by using an idiom of similar meaning and dissimilar form’ and ‘translating by using an idiom of similar meaning and similar form’, these two strategies were among the first three strategies in this study. It was surprising to find out that Turkish and English language have a lot of idioms having similar form and meaning. Even if the languages are not sourced from the same origin, they transfer some language characteristics to each other because of the inter-society relationships. Such interactions may be seen almost in all languages. It is a fact that languages are continuously change and develop. Although English and Turkish are not similar in characteristics regarding their root and structure, nowadays, there are many idioms, terms and expressions cause similarities between two languages. The similarities can source from the common tendencies of Turkish and English. The translators, whose work examined in this study, probably preferred to convey the meaning by considering Turkish cultural norms as well as trying to create the same effect of the source text on the target text. For that reason, they might have tended to seek an equivalent idiom creating the same effect instead of paraphrasing it. Another possible reason of this choice can stem from the fact that the sources examined here are sitcoms, that is to say, they inhold humour, and paraphrasing an idiom might have resulted in the loss of humour in texts. Finally, Mona Baker’s two idiom translation strategies (1992), namely, ‘borrowing the source language idiom’ and ‘translation by omitting the entire idiom’ have just 1 example per each. A possible comment on this result again lies in the fact that verbal humour is mostly provided by idioms, which consist of various types of figures of speech. In order to maintain the humorous effect on the target text audience the translators often preferred an equivalent idiom in the target text. When finding an equivalent idiom in TT was not possible, they opted to paraphrase the source text idiom remaining close to the target culture.

There cannot be fixed standards for translating idioms; consequently, it is up to the translator to proceed with the appropriate translation methods and procedures which best convey the meaning of the idiom and context of use. Translation strategies differ according the motivation use and characteristics, it is the choice of the translator to opt an appropriate approach that may fulfill the purpose and this act is done consciously by the professional translator As a principle, languages have their set of idioms which embodies the linguistic

reality of the speakers of a certain language. As an integral part of the language, the use of idioms covers many activities and aspects of human life. Thus, their study should be extended beyond mere translation studies and developed extensively, as a way to avenue the development of the language itself.

In conclusion, in the light of the studies carried out and Toury's theory (1995), it can be concluded that there is no single or fixed theory, approach or strategy to follow in the process of idiom translation. The translator cannot be restricted. He has "society norms of himself" and "can change these norms appropriately" (Toury, 1995, p. 55.) for the society he serves. Divergences between languages and cultures support the fact that no absolutely equal translation is possible. The translator have the right to choose either to be close to the source or target culture creating either "*acceptable*" or "*adequate*" translations (Toury, 1995). This does not mean that he has to stick to just one, but also can opt to make use of both. In this study, when the examples were categorized and examined, it has been determined that the translators mostly followed a target-oriented approach. Finally, one common truth which can be inferred is that, they need a good knowledge of both the source and target language and culture in order to overcome the difficulties they encounter in idiom translation process.

4.3. Suggestions

Considering the limitations mentioned in the introduction part of the study, an array of suggestions can be made in this part. First of all, as this is a master thesis and due to the time limitation, not all the seasons and all episodes of the three sitcoms were examined. Hence, the first suggestion for further studies may be to study all the seasons and all the episodes of them.

In this thesis, Toury's target-oriented DTS theory (1995) was utilized along with Baker's six idiom translation strategies (1992). A similar study can be realized in the light of another theorist's approach and Vinay and Darbelnet's suggested idiom translation strategies (2000). On the other hand, Delebastita's suggested strategies on translating puns (1996) can be utilized and these strategies can be adopted for idiom translation since during my study I came across with some translations that cannot be applied to Mona

Baker's six strategies (1992) but have a place in Delabastita's pun translation strategies (1996).

In this study, idiom translation strategies in the subtitles of three American sitcoms were handled. Idiom translation strategies used in the subtitles and dubbed versions of these sitcoms can also be compared in another study. Additionally, the genre of the subject media products can be changed such as, a comedy and a drama, or a sci-fi and a horror one. A comparison of the result can be made to find out the tendency of the mostly used idiom translation strategy.

During the literature review, I came to a conclusion that there are not enough studies on idiom translation strategies, especially carried out by Turkish scholars. However, translation of idioms is a real challenge to be overcome for most translators. Similarly, subtitling is another area that is ignored by Turkish scholars despite the reality of growing need for subtitlers.

In a nutshell, with more and diverse data, different results can be obtained. Hereby, it will be beneficial to mention the need for further studies about idiom translation again.

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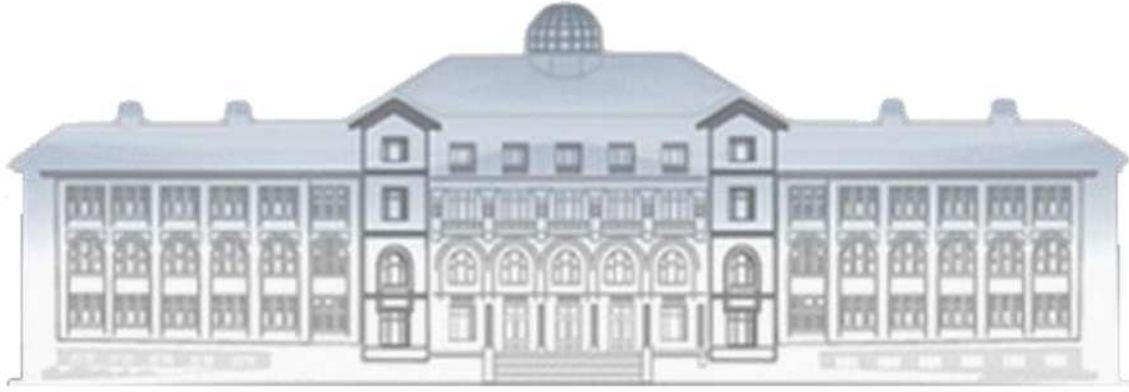
Yabancı Dili

İngilizce

Yayınlar

1.

Hobiler



GAZİLİ OLMAK AYRICALIKTIR..

John Henry Jones

