

Humour and allusions on screen: Looking into translation strategies of *The Simpsons*

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Abstract

*Contemporary texts often require a reader or viewer with vast background knowledge. One of the reasons behind this is intertextuality: every text is reliant, to a certain extent, on previous written, filmed, or painted artifacts. Conveying intertextuality by means of another language implies that a translator recognizes allusions and their function, analyses their recognizability in the target culture, and offers a solution that maintains their pragmatic effect. In the case of a multimodal product like an animated cartoon, the translator is also tasked with bringing the verbal channel to conformity with the non-verbal one. This article focuses on translation strategies of allusions to examine whether the distance between the original and target language plays a crucial role in conveying allusive humour. The research corpus is complete Season 5 of *The Simpsons* animated sitcom and its three translations: German, Ukrainian, and Russian. Selected scenes are discussed in light of the General Theory of Verbal Humour (Attardo, et al. 2002) and strategies for translating allusions (Leppihalme, 1992). The findings suggest that the distance between languages is not a key factor when searching for effective translation solutions, and that it is a translator's competence that plays a major role in humour translation.*

Keywords: intertextuality, allusion, humour, translation strategy.

1. Introduction

Reading a text or watching a film requires some encyclopaedic knowledge (Gray, 2006; Feltmate, 2013) because texts are no longer truly original – all new products rely on earlier artifacts (cf. Desilla 2012: 34). In this regard, Kristeva's (1969) concept of *intertextuality* is inherent in the very definition of the text as a canvas made of multiple previous texts and non-existent without them. The concept of *previous texts* is somewhat problematic as there can be both diachronic and synchronic references (Freiherr von der Goltz, 2011, p. 50). Intertextuality is any form of references to earlier texts, be it direct quotation, allusive implication, or parody. It is not plagiarism, but a demand of postmodern society and consumers' taste (cf. e.g., Cantor 1999, p. 737; Freiherr von der Goltz, 2011, pp. 5-6). Allusions are not always readily retrievable by the recipient because one needs some background knowledge to partake in their

understanding. People are challenged by the task of applying their intellectual potential to decode implications behind the literal meaning. It would suffice to bring up Joyce's *Ulysses* to demonstrate how earlier works may serve to build up an entirely new text.

The term *intermediality*, which Freiherr von der Goltz (2011, p. 7) defines as "relations between different media", is not less important for *The Simpsons* animated sitcom (under analysis in this paper) than intertextuality. According to Jensen (2016), intermediality has become a logical continuation of intertextuality: same as literary works have ceased to be sites of stable meaning not borrowed from anywhere or lending to anything else, multimodal products only make sense when analysed in their complex relation to other texts. While scholars largely recognize the distinction between intermediality and intertextuality (e.g., Wagner, 1996, e.g. p. 36) this paper sides with Robillard (2010, p. 150) that intermediality should be best explored via intertextuality (while minding the difference): the multimodal interrelations of all kinds can be approached from the point of their interreferentiality. The sitcom features numerous TV shows, films, paintings, and musical pieces along with quotations and references to books. In *The Simpsons*, intertextual references mostly aim to entertain viewers while also challenging them to build connections (e.g., Gray, 2006; Dore, 2010). Intertextuality may be analysed in the context of humour in this case (cf. e.g., Desilla, 2012).

As Zabalbeascoa (1993, p. 276) almost poetically says, intertextuality is virtually always present in communication because people frequently make references to other events and people. It does not mean that any mentioning of a name from the Bible or Shakespeare's play will constitute an allusion (Leddy, 1992, p. 112; cf. Campanini, 2000, pp. 215-216). There is a vast difference between *I'm tired of being a Cinderella in this house* and *I play Cinderella in the kindergarten performance*. An allusion differs from a reference in that it provides less information – as if embedding a reference into a statement and covering it with other elements (Irwin, 2001, p. 287). Irwin and Lombardo (2001, p. 86) posit that allusions do not only make a film aesthetically appealing but also create a bond between the audience and the author: they share a secret about some coded meaning that others cannot access and appreciate. Following Irwin's definition (2001, p. 288) of an allusion as "a reference that is indirect in requiring more than the mere substitution of a referent", Leppihalme (1996) adds that it is a "modified frame" rather than a direct reference. An allusion consists of two components: a concept (does the recipient have access to the fact/event/ person alluded to?) and a linguistic form (does the recipient recognize the textual representation of allusion?) (Zabalbeascoa, 1993, p. 276). To understand, for instance, the episode title "The Last Temptation of Homer" (from *The Simpsons*), a viewer has to do both *translate* it into "The Last Temptation of Christ" and *analyse* which elements of the plot are reminiscent of Christ's temptations and how they relate with those of Homer's (the character's) temptations (i.e. build associations).

Alexander (1997, p. 94) categorizes allusions into four types: 1) famous sayings; 2) idioms; 3) quotations; and 4) titles of films and books, catchphrases. Leppihalme (1997, pp. 10-11) pays more attention to structure and novelty, which makes her categorization look as follows: 1) allusions proper (names and well-known phrases), 2) stereotyped allusions (so common that they are difficult to relate to the original source, e.g., old sayings and clichés), and 3) semi-referential allusions (comparisons and adjectives built from proper names). Allusions can also be either covert (less explicit) or overt (more direct), which makes them either more or less easily recognizable in any text (Irwin, 2001, p. 287). Whereas some allusions can be traced to the original source (e.g., a fairy tale, film, historical event), the majority are too complex for an average recipient (Schröter, 2005, p. 253). The recipient is tasked with an endeavour harder than spotting an allusion: they are expected to follow the author's path, i.e., to draw on the same associations and logical mechanisms (cf. Irwin, 2001, p. 293). Incorporating the above-mentioned features, the definition offered in this article is as follows: "An allusion is either a covert or overt reference to another work, event, or person, which revolves around certain

associative characteristics and may rely on either identical or modified representations of this element”.

2. Research corpus and methodology

The study draws on Season 5 of *The Simpsons* (22 episodes or approximately 500 minutes of footage in original¹). The original English version is analysed along with three translations: Ukrainian (by Pilot Studio²), Russian (by Kiparis Studio³), and German (by TaurusMediaTechnik Studio⁴). The research is driven by the questions of

- whether translation of screen allusions depends on the proximity between the source and target languages and
- which translation strategies can be employed to render allusions into a target language (TL).

The research is qualitative, and every episode was watched closely (and some scenes were re-wound for a deeper analysis) in the original⁵ as well as in translations to spot humorous scenes. There are no scripts available for the translated versions, and all the examples were noted down manually. The resultant corpus is 526 scenes. As the next step, the 526 scenes were scrutinized for the source of humour. Wordplay based humour has become a focus of a separate research. Then, satire and irony that pose no language specific challenges were discarded. All cases where wordplay and allusion intersect were also reserved for a different study as they require unique translation solutions. The remaining 52 allusions serve as the data for this paper. The limitation of this procedure is its relative subjectivity – the researcher relies on her educated intuition and sense of humour as well as her own background knowledge to select examples. However, this approach is justified by renowned humour scholars (e.g., Attardo, 2001, p. 33; Zabalbescoa, 2008, p. 199).

As to the researcher’s background knowledge, she has been trained as a translator and interpreter (English-Ukrainian and Ukrainian-English) as well as has a solid command of the other two languages at play, German and Russian. It became the first reason for this language selection. The other reason was that the key question posed in the research is whether genealogically similar languages (Ukrainian and Russian are from the same language family and group – East-Slavic languages) would feature similar translation solutions and differ (to the same extent) from German, (that belongs along with English to the West-Germanic languages).

The study draws on Leppihalme’s (1992) strategies of translating allusion and aims to offer specific techniques within them to set a direction for further research of the problem. It also borrows from the General Theory of Verbal Humour by Attardo et al. (2002). The two approaches intersect in that they both scrutinize the target of (allusive) humour, situation, wording, and narrative strategy. At the same time, they complement each other when a need to compare and contrast translated versions arises. Each approach is explained in more detail below:

Leppihalme (1992, pp. 181-189) proposes the following strategies for handling allusions in translation:

¹ The Simpsons 1-24. Directed by Matt Groening (1989) Los-Angeles, CA: 20th Television

² Simpsony 1-27. Directed by Matt Groening (1989) *Ukrainian Translation by “Pilot” Studio*, Retrieved March 2022 from http://moviestape.com/katalog_multifilmiv/multiserialy/1719-simpsony.html.

³ Simpsony 1-27. Directed by Matt Groening (1989) *Russian Translation by “Kiparis” Studio*, Retrieved March 2022 from <http://www.onlysimpsons.ru/online.php>

⁴ Die Simpsons 1-27. Directed by Matt Groening (1989) *German translation by “TaurusMediaTechnik” Studio*, Retrieved March 2022 from <http://bs.to/serie/Die-Simpsons/>.

⁵ A script for complete Season 5 from *The Simpsons* archive, Retrieved March 2022 from <http://www.simpsonsarchive.com/episodes.html>

- 1) minimal change (not adapting allusions, only adjusting them to the TL language system e.g., Cyrillic and Latin scripts), which works with well-known references;
- 2) guidance (adding some lexemes that explain the allusion);
- 3) replacement: either by means of a more wide-spread name (finding a functional equivalent or opting for a descriptive phrase);
- 4) overt explanation or omission (either providing foot-/endnotes or omitting an allusive reference).

Leppihalme (1992) considers omission as synonymous to overt explanation because in both cases the translator ‘kills the joy’ of the recipient decoding the author’s connotations.

Fuentes-Luque (2003, p. 304) studies Spanish audience’s response towards subtitling and dubbing of an English film and supports Leppihalme’s (1992) claim that minimal change puzzles the viewer – a text translated too literally leads to distortion of the coherence of the original product. In case of allusive references in captions (which one sees on the screen), the translator has two options: to either provide a translated voice-over version or to offer subtitles, also relying on the above listed strategies (e.g., Chiaro, 2006; 2008). While not all intertextuality is humorous, humour is indeed one of its key functions (Leppihalme, 1997, pp. 5–6). Thus, it is the primary task of translators to evaluate every allusive reference as the first step to finding an adequate way of conveying it into the TL.

To assess the quality of translation in all versions, Attardo et al.’s (2002) General Theory of Verbal Humour (GTVH) is used. The model approaches humour from the perspective of incongruity and overlapping scripts (cf. Raskin, 1984: 99; Attardo, 1994) and may be represented as a pyramid of six Knowledge Resources (KRs) – Fig 1. -where LA (language) is on the bottom of the pyramid, and SO (script opposition) is on top):

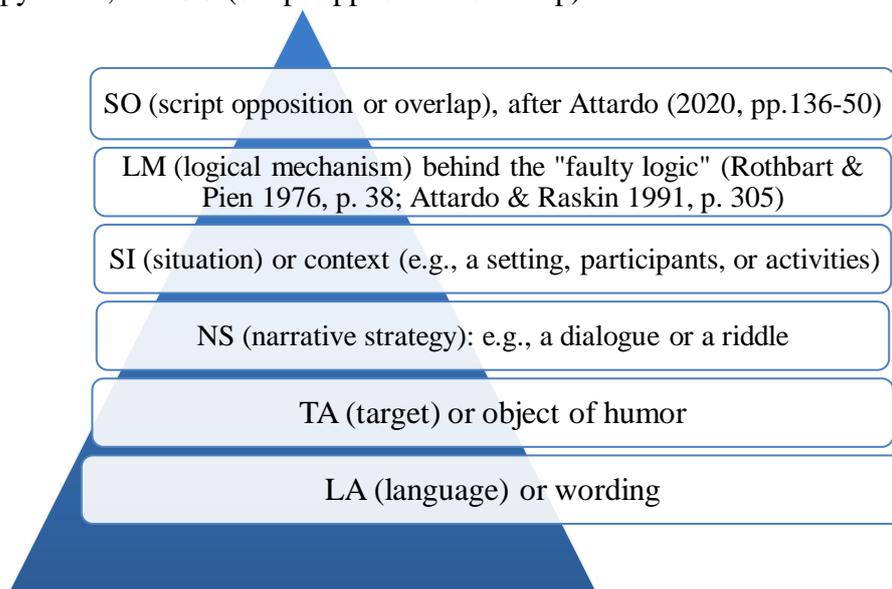


Figure 1. Knowledge Resources (KRs) in GTVH

To ensure an efficient translation of a humorous scene, one should aim to preserve the top levels and be ready to sacrifice the lower levels. LA is always sacrificed in translation – since humour is to be conveyed by means of a different tongue, this KR is bound to change. Ideally, the other five KRs should be preserved to allow for a conclusion of adequate translation of a humorous scene. The application of the model will be provided in the final sections by means of examples.

3. Translation allusions from *The Simpsons*

The first step to an effective translation, where a text's function would be preserved, is to understand double entendre. Apart from polysemy and other semantic problems, a translator frequently encounters culture-bound notions that appeal to the original audience and leave target audience puzzled. Intertextuality is a crucial component of humour that makes humour academically oriented (Zabalbeascoa, 1993, p. 262). Leppihalme (1997, p. 4) claims that translators should be "not just bilingual but bicultural", i.e., dispose of extensive background knowledge of the historical context and social context, celebrities, events, and everyday artifacts that may be non-existent in their own culture. The translator should also be alert that the TL recipients may not be bicultural (cf. Raskin, 1984) and face so-called "culture shock" (Alexander, 1997, p. 114; cf. Ross, 1998, p. 11).

Irwin and Lombardo (2001, p. 88) claim that *The Simpsons* abounds in allusions, and the authors realize that only some of them will be properly decoded. Many viewers, however, will watch and enjoy the show without recognizing the ambiguity (cf. e.g., Bucaria, 2004). Their sense of enjoyment will hardly be comparable to one experienced by the viewers recognizing an allusive element and feeling culturally literate. In terms of humour theories (cf. e.g., Attardo, 2001; Ferguson & Ford, 2008), a person grasping an intertextual meaning and related humour would experience a moment of superiority over the rest.

3.1. Dominant allusions in *The Simpsons*

According to Matheson (2001), "quotationalism" (references to cultural products inside a new product) along with "hyper-irony" are among the most important features of *The Simpsons*. Such references appear right in the title of some episodes, e.g., "Much Apu about Nothing" (Season 7, Episode 23; modified title originating from "Much Ado about Nothing" by W. Shakespeare), "A Streetcar Named March" (Season 4, episode 2; modified title originating from "A Streetcar Named Desire" by T. Williams), "Lady Bouvier's Lover" (Season 5, Episode 21; modified title originating from "Lady Chatterley's Lover" by D.H. Lawrence) (cf. Freiherr von der Goltz 2011: 52). For the sake of clarity, it should be emphasized that allusions may 1) take multiple forms, e.g., titular onomastic, or quotation-based; 2) be modified (have a changed form), which is their most typical representation in *The Simpsons*; and 3) vary in length (cf. Hebel, 1991, pp. 138-141). In cases like this, the audience experiences an overlap of scripts (after Attardo et al.'s GTVH). See Fig. 2:

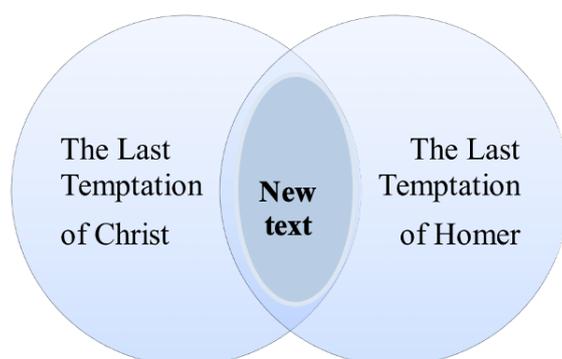


Figure 2. Overlap of two scripts in allusive humour

In this scheme, the original text (on the left) serves as the basis for building the modified allusion – on the right. If the viewer knows “The Last Temptation of Christ”, they can find some similarity between the two texts by drawing on the plot of the episode: Homer is seduced by an attractive female co-worker. The outcome is a new text (in the middle). Such examples contradict the argument by Leddy (1992), who considers allusions as micro-devices condensed in words rather than built around an entire episode and penetrating the plot and characters. For an attentive viewer, these would not only be episode titles but overall episode allusions: the plot is somewhat reminiscent of earlier works, parodying them or drawing on their central problems, which can be recognized on both verbal and visual levels. Characters may use quotations from these earlier works and even look like characters from these works (cf. e.g., Irwin and Lombardo, 2001).

The complexity of allusions and need for an educated and sharp-witted viewer to decode them may be further demonstrated by an example from Episode 22, revolving around successful marriages and their secrets. Mr. Smithers⁶ attends an educational course, where he reflects on his miserable marriage to a woman. Meanwhile, the audience sees the following scene (a flashback): Smithers’ wife, in a sexually appealing gown, asks him to make love to her, but he refuses; she accuses “that awful Mr. Burns” ([5; 22; 07:32]⁷ in the Appendix). The next shot is Mr. Burns calling, “Smithers! Smithers!” It is reminiscent of *The Streetcar Named Desire* by Tennessee Williams, where Stanley Kowalski (Marlon Brando’s character in the same-name 1951-movie) calls Stella (played by Kim Hunter) from beneath the balcony. The scene does not only allude to the play/film per se, but also to the homosexual identity of the author, Tennessee Williams, and his frequent depiction of homosexuality. This very scene is amusing even for those who do not recognize intertextuality – or intemediality in this case – because Mr. Burns is wearing a Greek-god gown and Smithers’ identity is made obvious. However, for those who *do* capture the allusive reference, the new text (see Fig. 1) incorporates both a superficial amusement (created by purely visual information) and intellectual satisfaction (driven by the applicability of one’s encyclopaedic knowledge). Leppihalme (1997, p. 32) refers to the case as the reader’s [here: viewer’s] participation in creation of a text and “self-congratulation”.

Audiovisual allusions are easier to recognize owing to multiple associative elements reminiscent of a particular scene of a movie, actions, or emotions. In (1), Homer’s guardian angel shows him how the man’s life would have looked unless he had met Marge (a reference to *Christmas Carol* (1843) by Charles Dickens):

- (1) **Ghost:** My job is to show you how miserable life would be if you married Mindy instead of Marge [5; 9; 11:46].



The words are not taken verbatim from *Christmas Carol* (i.e., a case of a modified allusion), but the plot itself is built similarly, which creates an overall allusion to Homer as Scrooge.

Another similar scene, (2) depicts Mr. Burns as Howard Hughes (an aviator and businessman). He has a fully grown beard and a white attire on. His assistant is wearing a mask

⁶ A secretly homosexual man, whose identity is revealed in later seasons, when conservative ideas fade away.

⁷ In square brackets henceforth, the first number (5) refers to the ordinal number of the season; the second one (1) to the episode number; and the time frame (01:46) to the exact time when a humorous scene starts.

– an element that ridicules Hughes' paranoid fear of germs. Mr. Burns/Hughes has developed a model of a plane, whose name alludes to the famous *Spruce Goose* (H-4 Hercules):

(2) **Mr. Burns:** Smithers, I've designed a new plane. I call it the Spruce Moose, and it will carry 200 passengers from New York's Idlewild Airport to the Belgian Congo in 17 minutes! [5; 10; 15:44]



Although such cases are hard to identify unless the viewer has respective background knowledge, the regular audience is likely to suspect a hidden meaning. This sitcom never features random personalities, so this scene prompts one to look up names to decode the allusion and enjoy a potentially humorous message.

In *The Simpsons*, allusions can be divided into three groups: visual, verbal, and audial. At times, these categories get blended, which creates visual-verbal, audio-verbal, or visual-audial allusions (Fig. 2).

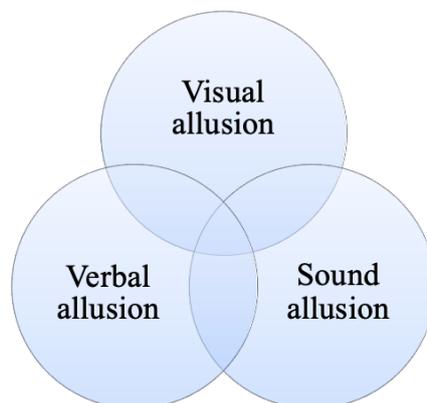


Figure 2. Intersecting channels that create allusions on screen

Allusions originate from various sources (e.g., Dore, 2010, p. 10). The dominant sources of allusions from our corpus are the following: films and TV series; books; the Bible; political and historical figures; proverbs / idioms/ famous statements; art, painting; musicians, composers; philosophers; pop culture. In 31 cases, allusive references intersect with wordplay and are excluded from this discussion.

It is not only access to excessive background knowledge that defines whether a viewer will recognize an allusion but also the age group and culture from which they stem (Irwin & Lombardo, 2001, p. 87). Allusions, just like humour, tend to age i.e., that they remain effective in their structural value but become less effective in their pragmatic value over time because fewer people relate to them (cf. e.g., Henry, 1994, p. 87; Cantor, 1999, p. 735; Pinsky, 2007, p. 226). In this context, Lorenzo et al. (2003) provide an example from *The Simpsons*, where humour is based on the drinking addiction of Russia's ex-president Boris Yeltsin, arguing that the reference will need to change in the future – younger audience will lack this background knowledge, and reference will become outdated.

While Biblical and mythological allusions may be more universal (hence less problematic for a translator), some are more culturally-bound and less known to TL audience (Leppihalme, 1992, pp. 183–184; cf. Matheson, 2001). The following example is a case in point (3):

- (3) **Context:** The family goes to the cinema, and the viewer sees the movie title: *Ernest Goes Somewhere Cheap* [5; 2; 09:12].



The name has no humorous effect unless the audience recognizes the allusion to a once popular U.S. commercial and later film series *Hey Vern, It's Ernest!* starring Ernest P. Worrell (played by Jim Varney) and shot with a low budget. Since the product was never popular outside the U.S., there is little chance that the TL audience will grasp the connotation. This allusion is also embedded in the verbal-visual channel, which is not always translated in the animated cartoon (e.g., Zabalbeascoa, 2008). In this concrete scene, the German and Russian translators omit it altogether, and the Ukrainian one offers “*Ернест їздить дешево*”⁸, which is a verbatim translation that loses its pragmatic meaning.

Finally, there are quite a few allusive scenes that are not within the translator’s power to change since it is either an image or music that serve as the core reference. (4) is an example of a visual, modified allusion that requires a well-read reader and art connoisseur:

- (4) **Context:** Homer meets a beautiful female co-worker. He pictures her in a clam, like Botticelli’s painting *The Birth of Venus*.

Lenny: Homer, what's the matter?

Carl: Ain't you never seen a naked chick ridin' a clam before? [5; 9; 05:50]



Although Leppihalme (1992; 1996; 1997) deals with allusion in verbal texts, her approach can be borrowed to explain it in this scene as well. The painting in Homer’s head is reminiscent of Botticelli’s, but angels are replaced by his male co-workers and Venus by his female colleague. It is a case of a modified allusion grounded in the visual channel (also e.g., [5; 5; 00:36], [5; 5; 14:28] in the Appendix). Botticelli’s canvas is not more famous in the U.S. than it is in Germany, Ukraine, or Russia, thus not posing difficulty for the target cultures. It gives all the audiences equal chances to either decode the humorous entendre (by establishing the resemblance with the original painting) or lose the implication (due to lack of art knowledge).

3.2. Evaluation of translation solutions

If allusions are non-recognizable, they are lost along with their potentially humorous intention. While the author of a SL text does not think about all audiences, they allude to something relatively well-known as it is in their interest that the audience grasp the implied meaning (Leppihalme, 1997, p. 22). This last section will serve for analysis of two allusive scenes and their translation strategies.

3.2.1. The case of “Dennis the Menace”

The translator’s choice depends, to a certain extent, on the proximity between the SL and TL. It is also influenced by his/her professionalism and judgment regarding whether this case would

⁸ Ernest travels cheap [my translation]

lead to “a culture bump” (after Leppihalme, 1997). Example (5) illustrates how one allusion can be rendered into three different languages:

(5) **Context:** Bart Simpson receives a threat letter.

English.

Bart: *But who'd want to hurt me? I'm this century's **Dennis the Menace**.*



German.

Bart: *Aber wer will mir denn was antun, ich bin doch der **Querschläger des Jahrhunderts!***

Ukrainian.

Барт: *Хіба я когось образив? Я ж не як “**Один вдома**”⁹.*

Russian.

Барт: *Кому понадобилось убивать мене? Я ведь **никому не угрожаю***¹⁰ [5; 2; 04:19].

The American movie *Dennis the Menace* (by Nick Castle, 1993) that features a mischievous boy (Mason Gamble) seems to pose no difficulty for the translators, who recognize the reference. The problem lies in the preferred strategy: they cannot be positive that their target recipients have all watched it. Applying Attardo's et al.'s GTVH model (2002), here is the analysis:

SO – Dennis the Menace/Bart is an annoying boy who might be hated / Dennis the Menace/Bart is not an annoying boy who might be hated

LM – faulty reasoning

SI – Bart is being threatened and wonders what he did to make anyone hate him

TA – a film character, an annoying boy

NS – a rhetorical question

LA – English

The lower lever KR is never maintained in translation. NS, TA, and SI are all preserved in the three versions. The LM of faulty reasoning lies in the fact that both Bart and Dennis are naughty boys, whereas Bart conceives of both as equally innocent. None of the translations conveys the allusion to this comedy movie using the minimal change strategy. The translators potentially assume that the film is not as widely known in the TL cultures as it is in the SL culture. The German version replaces the allusive name by a common noun that describes an unpredictable person, implying that Bart causes problems. The Russian translation does the same, while making the joke more overt by using the negation (*I don't pose a threat*). The Ukrainian translation relies on a different type of replacement – substitution by means of a more well-known allusive name (not changing the original culture but adjusting the degree of recognizability with *Home Alone*). As a result, the humorous element in Ukrainian is neither domesticated nor omitted. At the same time, like the Russian version, the Ukrainian one makes the element more overt by adding *nothing like*, thus losing the LM of faulty reasoning. Obviously, the humorous effect would have been stronger if the joke had been translated as *Хіба я когось образив? Я ж як “Один вдома”*¹¹. This version would not have deprived the viewer of the ironic undertone of the statement.

⁹ Have I insulted anyone? Well, I am nothing like Home Alone [my translation].

¹⁰ Who wants to kill me? I don't pose a threat to anyone [my translation].

¹¹ Have I insulted anyone? Well, I am just **like Home Alone**

Nida's (1964) dynamic equivalence and Vermeer's (1996) skopos theory may justify the above-mentioned choices as such if the translator decides that the original allusion will not work for the TL audience and prioritizes the humorous effect. However, the Russian and German translators lose the allusive reference altogether, with the Russian one additionally failing on the ironic connotation. Following Leppihalme's (1992) strategies, we receive

German: replacement (by means of a descriptive phrase)¹²

Ukrainian: replacement (by means of functional equivalent in TL)

Russian: overt explanation (translation of the non-allusive part only).

3.2.2. The case of "The Rain Man"

Unlike the previous example, the allusion in (6) relies on both the verbal message and visual representation of the characters. The audience thus has a double chance of recognizing it.

- (6) **Context:** Homer works in a casino; he is impressed by the talent of a guest (who looks like Dustin Hoffman) counting cards every time.



English.

Homer: Twenty-one? Do that card-counting thing again. Come on. Do it again.

Raymond: Definitely have to leave the table.

Homer: No! Please, please, please, please, please.

Raymond: Gotta watch Wapner. Leave the table. Yeah, leave the table.

German.

Homer: Was? 21? Zählen Sie bitte die Karten noch mal zusammen! Los, machen Sie's noch mal!

Raymond: Nein! Da muss ich wohl oder übel Schluss machen!

Homer: Nein! Bitte, bitte, bitte, bitte!

Raymond: Tut mir leid, ich muss Streichhölzer zählen. Ich muss den Tisch verlassen.

Ukrainian.

Гомер: Двадцять-один? Ви знову все порахували? Можна ще раз?

Реймонд: Треба йти зідси.

Гомер: Ні, будь ласка, будь ласочка!

Реймонд: Дивитися «Вапнера», іди звідси, так. Іди¹³.

Russian.

Гомер: Двадцать один? Пожалуйста, повторите еще раз. Пожалуйста, повторите.

Рэймонд: Она точно исчезнет со стола.

Гомер: Пожалуйста, пожалуйста.

Рэймонд: Смотрите внимательно. Исчезнет, исчезнет, исчезнет¹⁴ [5; 10; 11:44].

¹² Here and further on I propose techniques to narrow down the umbrella strategies (in brackets)

¹³ Ukr.: Homer: Twenty-one? Have you counted it all again? Could you do it again?

Raymond: I need to leave the table.

Homer: No, please, please. I'm begging you.

Raymond: Watch "Wapner". Yes, leave the table. Leave [my translation].

¹⁴ Rus.: Homer: Twenty-one? Please do it once again. Please, do it again.

Raymond: It will definitely disappear from the table.

The characters look like Tom Cruise (as Charlie) and Dustin Hoffman (as Raymond) from *The Rain Man* film (1988). A viewer who watched the movie is expected to grasp this similarity. An attentive viewer can also identify Raymond's typical swinging movement¹⁵ (he suffers from autism and fears socializing). The dialogue lines also relate to the film as Raymond is very good at counting¹⁶. This explains Homer's request of "do the counting thing". Similarly, Raymond is a big fan of a TV show about Wapner, a judge; he fears of missing it. Applying the GTVH to this scene, it will look like this:

SO – The player at the table is a card cheat / the player at the table is not a card cheat

LM – exaggeration

SI – Homer asks Raymond Babbitt, a character from *The Rain Man* (1988), to count cards at a casino table

TA – a film character, a person with a mental disability

NS – a dialogue

LA – English

The NS, SI, and TA can be easily maintained. The LM is based on condensed qualities of the condition of Hoffman's character, where all his typical lines appear in one instance. It is not recognized in Russian, which is an example of failed translation. The omission of the request to count cards as well as the man's fear to miss a TV show leads to a complete loss of the allusive reference. If the Russian audience still manages to draw a parallel between the appearance of these cartoon characters and actors from the film, the translator's failure will be disclosed.

The German and Ukrainian translators, on the other hand, offer allusive references to the movie, albeit in different manners. The Ukrainian translation draws on the same reference as the original – the Judge Wapner show. In turn, the German translator foregoes uses another memorable scene, where Raymond showcases his phenomenal counting skill. From the perspective of formal equivalence (Nida, 1964), the German version cannot be justified. However, the German translators follow their own set of priorities and *skopos*. Given that faithfulness is a subjective criterion (Zabalbeascoa, 1993, p. 33), and the translator relies, among others, on professional intuition to amuse the audience, both cases are dynamically equivalent. Following Leppihalme's (1992) classification, the strategies are

German: replacement (by a functional equivalent in the SL)

Ukrainian: minimal change (adaptation to the TL system)

Russian: omission (failure of the translator to understand the allusive reference).

3.3. Translation strategies of allusions in *The Simpsons*

The scope of the present study does not allow for detailed analysis of every allusion. This section is an attempt to wrap up the discussion by presenting an expanded version of Leppihalme's (1992) strategies. Since 11 allusions in the corpus are either solely image- or sound-based (e.g. [5; 3; 19:36]; [5; 14; 03:50]), the strategies will only be offered for the remaining 41.

Homer: Please, please.

Raymond: Look closely. It will disappear, disappear, disappear [my translation].

¹⁵ For kinesthetic aspects in humour, see Desilla (2012, p. 43)

¹⁶ The *Rain Man* movie features an iconic scene where Raymond counts all matches that fall out of a match box in a coffee house within seconds.

1) Minimal change:

- *adaptation to the TL system accompanied by literal translation* (an SL allusion is conveyed in TL according to TL linguistic rules, and the rest of the text is translated literally, without major changes as e.g., the German translation of [5; 8; 06:03]).

- *adaptation to the TL system with loss of allusion* (minimal change is not necessarily the most efficient option because when the allusion is language bound – e.g., an allusion to a proverb in English – it may be misunderstood in the translation as e.g., Ukrainian and Russian versions of [5;13; 04:09]).

- *minimal change + replacement* (one part of an allusion is adapted to TL, and the other part is replaced by a more widely known concept as e.g., the German version of [5; 1; 14:45] or a common noun as e.g., the Russian version of [5; 17; 15:55]).

- *adaptation with structural changes of the word* (a case with modified allusions based on wordplay as e.g., German and Ukrainian versions of [5; 1; 03:01]).

2) Guidance. This strategy presupposes descriptive translation along with an allusive reference to facilitate the audience’s understanding without decoding the allusion for them. Since animated cartoons, unlike written texts, allow for little or no linear expansion of text, this strategy is not applicable for the current study.

3) Replacement:

- *by means of a descriptive phrase* (an allusion is described in general terms as e.g., the German version of [5; 2; 04:19]).

- *by means of a functional equivalent in SL* (a translator finds a functionally similar reference in the SL that is more likely to be recognized by the TL audience as e.g., the Ukrainian translation of [5; 2; 04:19]).

- *by means of a functional equivalent in TL* (a translator finds a functionally similar reference in the TL adapting it to the audience as e.g., the Russian version of [5; 8; 06:03]).

- *by means of a specially coined word in TL* (if an allusion is wordplay-based, a translator may coin a word in the TL to convey it as e.g., the Ukrainian version of [5; 10; 15:44]).

- *by means of an existing translation in the TL* (given that the ST features an allusive reference to a film, book, or another cultural artifact that has a translation in the TL, the existing translation may be used as e.g., the Ukrainian version of [5; 20; 15:36]).

4) Overt explanation or omission

- *translation of a non-allusive component only* (a translator only translates the text around the allusive reference proper as e.g., Ukrainian and Russian versions of [5; 1; 01:46]).

- *omission of text* (failure to translate the text containing an allusion as e.g., German and Russian cases of [5; 2; 09:12]).

- *changing a modified allusion into an explicit reference* (where a translator makes the allusion overt by decoding it for the audience as e.g., the Russian version of [5; 1; 03:01]).

- *use of a different text instead* (where a translator does not translate an allusion but offers another text as e.g., the German title of Episode 9).

- *failed translation* (where a translator misunderstands an allusion as e.g., [5; 10; 11:44]).

The above list may be further expanded with reference to the importance of the visual component and inclusion of more concrete techniques. However, a larger corpus of data is needed for this purpose. Table 1 below presents the distribution of the above strategies among the three languages under analysis.

Table 1. Frequency of translation strategies of allusive humour in Season 5 of *The Simpsons*

Strategy	Technique	Ger.	Ukr.	Rus.
Minimal change	adaptation to the TL system accompanied by literal translation	28	23	25
	adaptation to the TL system with loss of allusion	2	3	4
	minimal change + replacement	1	0	1
	adaptation with structural changes of the word	1	2	0
Total on this strategy		32	28	30
Replacement	by a descriptive phrase	1	0	1
	replacement by functional equivalent in SL	2	4	0
	replacement by a functional equivalent in TL	2	1	1
	replacement by a specially coined word in TL	0	1	0
	replacement by an existing translation in the TL	0	1	0
Total on this strategy		5	7	2
Overt explanation or omission	translation of a non-allusive component only	1	4	5
	omission of text	2	2	2
	changing a modified allusion into an explicit reference	0	0	1
	use of a different text instead	1	0	0
	failed translation	0	0	1
Total on this strategy		4	6	9

In case of intertextuality, minimal change is not necessarily the most effective strategy. While it mostly works for biblical allusions (e.g., [5; 1; 02:11]), minimal change results in loss of meaning of language-specific, culturally bound proverbs (e.g., [5; 13; 04:09]). Thus, replacement techniques also become functionally equivalent in many contexts. On the other hand, omission and overt explanation always imply a loss of allusion and humorous effect, depriving the audience of an opportunity to decode the author's pragmatic intention. Even though the corpus of this study is not sufficient to generalize the findings, it allows for rejecting the initial hypothesis about a potential similarity between strategies used in Russian and Ukrainian translations and their core distinction from ones used in German. Translation of allusions in *The Simpsons* is potentially linked to the translator's background knowledge and creativity more than to the genealogical distance between the SL and TL.

4. Conclusion

As texts in different languages, ST and TT are never exact copies; they are culturally and linguistically unique and bear not only semantic, denotative but also connotative characteristics. Although effective translation may be defined on multiple levels, an animated cartoon is successful if it is perceived as the original in the target culture. Thus, a translator should aim to

have allusive humour in the TT where there was allusive humour in ST (cf. Gutt, 1991, p. 31); he/she should also aim to make allusions understandable for the TT audience. The present research allows for claiming that the classic concept of *translation equivalence* does not always work with allusive humour, where the primary importance is to retain the pragmatic effect rather than literal closeness between the ST and TT. This idea concurs with Zabalbeascoa's (1993, p. 298) that change of lexical units and even subject matter in some humorous scenes may be justified for the sake of pragmatics.

This study was based on a corpus of one full season (Season 5) of *The Simpsons* and its respective translations in German, Ukrainian, and Russian (approximately 500 minutes in each language). The application of the GTVH has allowed for taking a close look at the structural maintenance of humorous allusions (e.g., whether the target of a joke, narrative strategy, situation and other knowledge resources are changed). As the model primarily concerns wordplay humour, it was complemented by Leppihalme's (1992) translation strategies (specifically developed to analyse allusions). I have expanded them with concrete techniques accompanied by examples to pinpoint the necessity of further study into the complexity of such humour and need of a more detailed taxonomy that would guide translators. The two methodological tools intersect in a few points: both scrutinize the target of (allusive) humour, situation, wording, and narrative strategy. At the same time, they complement each other when a need to compare and contrast translated versions arises, as demonstrated by two closely analysed cases: *The Case of Dennis the Menace* and *The Case of the Rain Man*.

The analysis demonstrates that Leppihalme's (1992) strategies for translating allusions are useful to approach allusive humour on screen but, as predicted, not as applicable as they are for a non-multimodal text. The constraints of the visual component do not leave much space for replacements with a descriptive (longer) phrase or overt explanation. The translator is largely left with the first strategy, albeit not devoid of his or her own creative techniques. Starting with the hypothesis that the distance between the SL and TL (do they belong to the same or different group?) might be a primary reason for problems with humour translation, it was presumed that the German translation would be equivalent to the original (in Nida's (1964) understanding) in the majority of cases and that the two Slavic translations – Ukrainian and Russian – would be closer to each other but showcase a larger distance from the original. However, the detailed analysis proves that these are rather the priorities set by the translator and the translator's creativity that play the crucial role in the process. As numerically presented in Table 1, there is no specific preference for a translation technique shared between languages. In numerous cases, the German and Ukrainian versions share a technique for an allusion, and the Russian translation differs from both. Unfortunately, the limited scope of the present research does not allow for generalization, but it highlights the fact that the search for translation allusions is not only influenced by limitations or possibilities of a concrete language but also by the translator(s)'s approach to the problem, background knowledge, and readiness for semantic trade-offs for the sake of a pragmatic effect.

Appendix

#	Context	English	German	Ukrainia n	Russian
1.	[5; 1; 01:46] – <i>allusion, parody, imitation</i> ¹⁷ Mayor Quimby alludes to “ <i>Ich bin ein Berliner</i> ” by John F. Kennedy. He speaks about equality but is guarded by two men. 	<u>Mayor</u> : Welcome swappers! To the Springfield swap meet! <i>Ich bin ein Springfield Swap Meet patron.</i>	<u>Bürgermeister</u> : Willkommen Tauschfreunde zur Tauschbörse in Springfield! <i>Ich bin ein Springfield-Tausch-eh-börsianer!</i>	<u>Мер</u> : Ласкаво просимо на черговий обмінний ярмарок Спрінгфілда. <i>Міняйте те, що вам не потрібно, на те, що вам потрібно.</i>	<u>Мэр</u> : Приветствую вас на спрингфилдской толкучке. А я – патрон этой толкучки.
2.	[5; 1; 02:11] – <i>allusion, taboo topic, parody</i> At a flea market, boys see trading cards without realizing they are religious ones. 	<u>Bart</u> : Oh, boy! Free trading cards! <u>Millhouse</u> : Wow! Joseph of Aramathia! Twenty-six conversions in A.D. 46. <u>Nelson</u> : Whoa! A Methuselah rookie card! <u>Ned</u> : Well boys. Who'd have thought learning about religion could be fun? <u>Bart</u> : Religion? <u>Millhouse</u> : Learning? <u>Nelson</u> : Let's get out of here.	<u>Bart</u> : Oh Mann, hier gibt's gratis Tauschbilder! <u>Millhouse</u> : Woow, Josef von Arimathea. 26 Bekehrungen und das im Jahre 46 vor Christus! <u>Nelson</u> : Boah ey und hier ist Methusalem auf 'ner Baseballkarte! <u>Ned</u> : Na Jungs, wer hätte gedacht, dass Religionsunterricht solchen Spaß machen kann? <u>Bart</u> : Religion? <u>Millhouse</u> : Unterricht? <u>Nelson</u> : Los, nichts wie weg hier!	<u>Барт</u> : О, клас. Тут обмінюють картки. <u>Мілхаус</u> : Вау, Йосиф Флавій. Він грав ще на початку нашої ери. <u>Нельсон</u> : Клас! Понтій Пілат. Ветеран. <u>Нед</u> : Бачите, хлопці, а ще кажуть, що релігія нецікава. <u>Барт</u> : Релігія? <u>Мілхаус</u> : Цікава? <u>Нельсон</u> : Змиваймося.	<u>Барт</u> : Вот это да. Бесплатне карты. <u>Милхаус</u> : Книга! Иосиф Аримафейский. 26 обращенных в 26 году нашей эры. <u>Нельсон</u> : Ох ты! Хитрая карта Мафусаила. <u>Нед</u> : Вот, ребятки, кто бы мог подумать, что знакомство с религией может быть таким забавным? <u>Барт</u> : С религией? <u>Милхаус</u> : Знакомство? <u>Нельсон</u> : Пошли отсюда.
3.	[5; 1; 03:01] – <i>allusion, wordplay</i> Homer is looking through a box of cheap goodies and cannot recognize a famous name. 	<u>Homer</u> : Ooh, five cents each. Junk. The airplane's upside-down. <i>Stradi-who-vius?</i> [throwing the violin away]	<u>Homer</u> : Oh, 5 Cent pro Stück! Unabhängigkeitserklärung! Mist! Oh, das Flugzeug fliegt verkehrtherum! <i>Eine Stradivasis!</i>	<u>Гомер</u> : У, по п'ять центів. Мотлох. Мотлох. Літак догори дригом. <i>Страді-хто?</i>	<u>Гомер</u> : У, все по пять центов. Рухлядь. Рухлядь. Самолет, да перевернутый. <i>Страдивариус.</i>
4.	[5; 1; 14:45] – <i>allusion, ridicule of the police</i> On TV, a presenter ridicules Wiggum, who was forced to leave the band and alludes to the	<u>The presenter</u> : <i>Gilligan, the Skipper, and Chief Wiggum.</i> Name three castaways.	<u>Moderator</u> : Ok, <i>Gilligan, Robison Crueso und Chief Wiggum</i> – Nennen sie 3 gestrandete Personen!	<u>Ведучий</u> : Так, <i>Робінзон, Гулівер, і шеф Віггам.</i> Кому з них пощастило найменше?	<u>Ведущий</u> : Хорошо, <i>Джиллиган, Шкипер и шеф Виггам.</i> Назовите трех отверженных.

¹⁷ To define humour in this corpus, the topology by Berger (1976; 1993) and Buijzen and Valkenburg (2004) are used.

	<p>1960s sitcom <i>Gilligan's Island</i></p> 				
5.	<p>[5; 2; 04:19] – allusion, misunderstanding Bart receives a threat letter</p> 	<p>Bart: But who'd want to hurt me? I'm this century's <i>Dennis the Menace</i>.</p>	<p>Bart: Aber wer will mir denn was antun, ich bin doch der <i>Querschläger des Jahrhunderts!</i></p>	<p>Барт: Хіба я когось образив? <i>Я ж не як «Один вдома»</i></p>	<p>Барт: Кому понадобилось убивать мене? <i>Я ведь никому не угрожаю.</i></p>
6.	<p>[5; 2; 09:12] – allusion, ridicule The title of the play <i>Ernest Goes Somewhere Cheap</i> is an allusion to <i>Hey Vern, It's Ernest!</i> filmed on low budget</p> 	No voiced text	<no translation>	<p>Голос за кадром: Ернест їздить дешево</p>	<no translation>
7.	<p>[5; 3; 19:36] – visual allusion, parody Homer's peers design a device reminiscent of one worn in the film <i>Clockwork Orange</i> to keep his eyes open</p> 	No voiced text	No text	No text	No text
8.	<p>[5; 5; 00:36] – parody, visual allusion Bart presents paintings that are visual allusions to ones by Van Gogh, Dali, and Munch</p> 	<p>Bart: Paintings: Lifeless images rendered in colorful goop. But at night, they take on a life of their own.</p>	<p>Bart: Gemälde: leblose Bilder, herstellt aus farbenprächtiger Brei. Aber nachts beginnen sie ihr eigenes Leben zu führen.</p>	<p>Барт: Картини: мертві образи, прикрашені кольоровими плямами. Однак, уночі вони починають жити власним життям.</p>	<p>Барт: Полотна. Безжизненные образы в цвете. Нон ночь они начинают жить особой жизнью.</p>
9.	<p>[5; 5; 14:28] – visual parody, allusion A visual allusion to the "Dogs Playing Poker" by C.M. Coolidge, with Homer as one of the dogs</p>	<p>Bart: We come now to the final and most terrifying painting of the evening. To even gaze upon it is [dramatically] to go mad.</p>	<p>Bart: Und damit kommen wir zum letzten, aber auch zum furchterregendsten Gemälde dieses Abends. Allein der Anblick treibt einen</p>	<p>Барт: А зараз ми підійшли до останньої і найжахливішої картини вечора. Побачивши її, людина може втратити розум.</p>	<p>Барт: А вот последняя и самая ужасная картина этого вечера. Можно сойти сума только взглянув на нее.</p>

		<p><u>Homer</u>: Aah! They're dogs...and they're playing poker!</p>	<p>bereits zum Wahnsinn.</p> <p><u>Homer</u>: Ahh! Das sind Hunde. Und die spielen Poker. Ahahaha!</p>	<p><u>Гомер</u>: Ааа! Це собаки, вони грають у покера.</p>	<p><u>Гомер</u>: Ааа! Это собаки, и они играют в покер.</p>
10.	<p>[5; 8; 06:03] – <i>allusion to a proverb, word play</i> Bart's mother tries to convince her son that Junior Camps (a boy scout camp) are nice, but his father interrupts her</p> 	<p><u>Bart</u>: Okay, look. I made a terrible mistake. I wandered into a Junior Camper recruitment center, but what's done is done. <i>I've made my bed, and now I've gotta weasel out of it.</i></p> <p><u>Marge</u>: I know you think the Junior Campers are square and "uncool" but they also do a lot of neat things... like sing-alongs and flag ceremonies.</p> <p><u>Homer</u>: Marge, don't discourage the boy. <i>Weaseling out of things is important to learn. It's what separates us from the animals... except the weasel.</i></p>	<p><u>Bart</u>: Ok, ich geb' zu, ich hab' 'nen schweren Fehler gemacht. Ich bin in so 'ne Anwerbestelle der Jung-Pfadfinder reinspaziert, aber was passiert ist, ist nun mal passiert. <i>Jetzt muss ich mich dann nur wieder rauswieseln.</i></p> <p><u>Marge</u>: Ich weiß, du findest die Jung-Pfadfinder spießig und gar nicht cool, aber die machen auch viele schöne Sachen, zum Beispiel gemeinsame Singabende und Fahnen-Zeremonien.</p> <p><u>Homer</u>: Marge, entmutigen den Jungen doch nicht. <i>Sich irgendwo rauswieseln muss man lernen. Das unterscheidet uns nun mal von den Tieren. Das Wiesel ausgenommen.</i></p>	<p>Барт: Послушайте, я наламав дров – записався у бойскауті. Але що поробиш? Я сам <i>вирих собі яму, і тепер маю вилізти з неї як змія.</i></p> <p><u>Мардж</u>: Я знаю, що молодих бойскаутів вважають тупими і «некласними», але вони роблять цікаві речі: ходять у походи і співають пісень.</p> <p><u>Гомер</u>: Мардж, не збивай його з пантелику. <i>Людина повинна вміти викручуватися. Це відрізняє її від інших тварин. Крім змій.</i></p>	<p><u>Барт</u>: Хорошо, я совершил ужасную ошибку: я забрел в этот клуб скаутов. Но что сделано – то сделано. <i>Я заварил кашу – придётся мне ее расхлебывать.</i></p> <p><u>Мардж</u>: Предположим, бойскауты скучные и «противные». Но у них много интересных традиций: песни, поднятие флага.</p> <p><u>Гомер</u>: Мардж, не огорчай мальчика. <i>Важно научиться выпутываться из ситуации. Этим мы отличаемся от некоторых.</i></p>
11.	<p>Title of Episode 9 – <i>allusion to the Bible, taboo</i> (originally – <i>The Last Temptation of Christ</i>)</p>	<p><i>The Last Temptation of Homer</i></p>	<p><i>Homer liebt Mindy</i></p>	<p><i>Остання спокуса Гомера</i></p>	<p><i>Последнее искушение Гомера</i></p>
12.	<p>[5; 10; 11:44] – <i>allusion, parody</i> The characters look like Tom Cruise and Dustin Hoffman from <i>The Rain Man</i> film (1988) P.S. In the film, Raymond (who has autism) is a fan of Judge Wapner TV show, is good at math, and fears socializing</p>	<p><u>Homer</u>: Twenty-one? Do that card-counting thing again. Come on. Do it again.</p> <p><u>Raymond</u>: Definitely have to leave the table.</p> <p><u>Homer</u>: No! Please, please, please, please, please.</p>	<p><u>Homer</u>: Was? 21? Zählen Sie bitte die Karten noch mal zusammen! Los, machen Sie's noch mal!</p> <p><u>Raymond</u>: Nein! Da muss ich wohl oder übel Schluss machen!</p> <p><u>Homer</u>: Nein! Bitte, bitte, bitte, bitte!</p>	<p><u>Гомер</u>: Двадцять-один? Ви знову все порахували? Можна ще раз?</p> <p><u>Реймонд</u>: Треба йти зідси.</p> <p><u>Гомер</u>: Ні, будь ласка, будь ласочка!</p> <p><u>Реймонд</u>: Дивитися «Вапнера», іди звідси, так. Іди.</p>	<p><u>Гомер</u>: Двадцять один? Пожалуй ста, повторите еще раз. Пожалуйста, повторите.</p> <p><u>Реймонд</u>: Она точно исчезнет со стола.</p> <p><u>Гомер</u>: Пожалуйста, пожалуйста.</p>

		<p><u>Raymond:</u> Gotta watch Wapner. Leave the table. Yeah, leave the table.</p>	<p><u>Raymond:</u> Tut mir leid, ich muss Streichhölzer zählen. Ich muss den Tisch verlassen.</p>		<p><u>Рэймонд:</u> Смотрите внимательно. Исчезнет, исчезнет, исчезнет.</p>
13.	<p>[5; 10; 15:44] – <i>allusion, wordplay, parody, ridicule</i> Burns, as Howard Hughes (an aviator and businessman) has a germ phobia, so he is wearing white clothes, and his assistant has a mask on. Burns has developed a model of a plane whose name alludes to Spruce Goose (H-4 Hercules) by Hughes.</p> 	<p><u>Mr. Burns:</u> Smithers, I've designed a new plane. I call it the Spruce Moose, and it will carry 200 passengers from New York's Idlewild Airport to the Belgian Congo in 17 minutes!</p>	<p><u>Mr. Burns:</u> Smithers! Ich hab' ein Flugzeug entworfen. Ich nenne es den Fichteneich. Und es kann 200 Passagiere in 17 Minuten vom New Yorker Luftschiffahrtshafen nach Belgisch Congo bringen.</p>	<p><u>Містер Бернс:</u> Смізерсе, я збудував новий літак, назвав його «Швидколетом». Він може перевезти 200 пасажирів з Нью-Йорка у Бельгійське Конго за 17 хвилин.</p>	<p><u>Мистер Бернс:</u> Смитерс, я сконструировал самолет и назвал его «Струс Мус». Он перенесёт 200 пассажиров из Нью-Йоркского аэропорта в Бельгийское Конго за 17 минут.</p>
14.	<p>[5; 13; 04:09] – <i>allusion to an idiom, wordplay</i> Homer comes to the supermarket with a large hat (that has a hidden camera).</p> 	<p><u>Apu:</u> Your headgear seems to be emitting a buzzing noise, sir. Perhaps you have a bee in your bonnet.</p> <p><u>Homer [scared]:</u> Bee?</p>	<p><u>Apu:</u> Merkwürdig. Aus der Kopfbedeckung kommt ein summendes Geräusch. Vielleicht hast du Hummeln unter der Münze.</p> <p><u>Homer:</u> Hummeln? Aaah!</p>	<p><u>Апу:</u> Сер, Вас капелюха якось дивно-дивно гудіти. Можливо, туди залетіли бджола?</p> <p><u>Гомер:</u> Бджола!!!</p>	<p><u>Апу:</u> Ваш наголовник издає жужжання, сэр. Может, у Вас в шляпе пчела?</p> <p><u>Гомер:</u> Пчела?</p>
15.	<p>[5; 14; 03:50] – <i>allusion, parody</i> Allusion to the <i>Big</i> (1988) movie starring Tom Hanks: the scene where he plays the floor piano (Homer breaks the piano with his weight)</p> 	No text	<No text>	<No text>	<No text>
16.	<p>[5; 17; 15:55] – <i>allusion to the Bible, conceptual surprise, ridicule</i> When Bart's pet elephant runs away and passes by a religious neighbor's window, the man thinks it as a Biblical sign</p>	<p><u>Ned:</u> [gasps] It's the four elephants of the Apocalypse!</p> <p><u>Maude:</u> That's horsemen, Ned.</p> <p><u>Ned:</u> Well, getting closer.</p>	<p><u>Ned:</u> Hey, das waren die vier Elefanten der Apokalypse</p> <p><u>Maude:</u> Das sollen aber Reiter sein, Ned.</p>	<p><u>Нед:</u> Це чотири слона Апокаліпсису.</p> <p><u>Мод:</u> Вершники, Неде.</p> <p><u>Нед:</u> Так, майже вгадав.</p>	<p><u>Нед:</u> Это – четыре слона Апокалипсиса.</p> <p><u>Мод:</u> Это кошмар, Нед.</p> <p><u>Нед:</u> Да, но как наяву.</p>

			<u>Ned</u> : Gut, kommt aber nah dran.		
17.	[5; 20; 15:36] – wordplay, allusion Homer thinks about what he might get in the hotel and comes up with a pun 	<u>Homer</u> : ...where we'll get a free room, free food, free swimming pool, free HBO ... Ooh! "Free Willy!" <u>Principal Skinner</u> : Justice is not a frivolous thing, Simpson. It has little if anything to do with a disobedient whale. Now let's vote!	<u>Homer</u> : ...Moment mal, da kriegen wir Zimmer gratis, Essen gratis, Swimming-Pool gratis, Filmkanal gratis, Ooh! <u>Rektor Skinner</u> : Gerechtigkeit ist keine Frivolität oder ein Laster, wo alles erlaubt ist, worüber man lacht. Lass uns abstimmen.	<u>Гомер</u> : Нам дадутъ бесплатный номер, їжу, бассейн, кабельные телебачення... У-у-у, сьогодні «Звільнить Віллі». <u>Директор Скіннер</u> : Сїмпсоне, правосуддя – не відносно поняття. Не треба брати приклад з неслухняної касадки. Голосуємо.	<u>Гомер</u> : Нам дадутъ халявные номера, халявную еду, халявный бассейн и кабельное телевидение. «Свобода Вилли»! <u>Директор Скиннер</u> : С правосудием не шутят, Симпсон! Маленький непослушный дельфиненок тут ни при чем. Голосуем!
18.	[5; 22; 07:32] – allusion, parody A reference to <i>Streetcar Named Desire</i> (1951) by Tennessee William's, where Marlon Brando (as Stanley Kowalski) calls Kim Hunter (as Stella) from beneath the balcony. 	<u>Mr. Burns</u> : [outside] Smithers! [Smithers walks out joyfully] Smithers!	<u>Mr. Burns</u> : Smithers! Smithers!	<u>Містер Бернс</u> : Смізерсе! Смізерссе!	<u>Мистер Бернс</u> : Смитерс! Смитерс!

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