

RUSSIAN AND LITHUANIAN TRANSLATION OF HUMOUR IN THE ANIMATED SITCOM “THE SIMPSONS”

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Abstract. Humour is considered to be a universal human trait but at the same time, very subjective. The present research focuses on the comparative analysis of humour translation in the situational comedy *The Simpsons*. Humour is a problematic trait for translators because it depends not only on the language but also on the context and cultural information. Translators need to be well informed about important current cultural information, social stereotypes on professions, sex roles, races, intra-culturally connoted places or historical events. Translators need to be skilled enough and know about the different types of humour and translation strategies for various jokes. The translation is a decision-making process of choosing what to do with the form of expression and what the author wants to achieve by choosing one or the other forms. Created in the USA, the sitcom (an abbreviated version of the situation comedy) has always been an extremely popular genre of a television show. Broadcasted in many languages to various audiences around the world, *The Simpsons* is the longest-running animated sitcom. This article reveals differences between Russian and Lithuanian humour translations, found in the animated American sitcom *The Simpsons*. The identified humorous instances in the original version were selected and classified according to Zabalbeascoa's (1996) classification of jokes.

Keywords: humour, joke, translation, Simpsons.

Introduction

Audiovisual translation has been continually growing since the very beginning of the advance of technologies and various multimedia products. Today it can be implemented by three techniques, such as voice-over, dubbing and subtitling. In Lithuania and Russia, the voice-over technique prevails due to lower requirements and expenses.

The main fundamental characteristics of humour is its universality. It is a universal human characteristic with a broad variety of forms and a phenomenon people deal with almost every single day. It is a subjective and subtle matter treated and understood individually because when some people get offended at certain jokes, the others find them humorous. Humour highly relies on the cultural background in the respect that different languages and customs create a different understanding of it, which often leave the translators confused.

The present **research focuses on the comparative analysis** of humour translation in the situational comedy (sitcom), a vastly successful American television genre that maintains its popularity for a long time. **The aim** of this research is to compare Russian and Lithuanian voice-over translation of jokes in the animated sitcom *The Simpsons*. This comparison attempts to shed new light on humour translation in two languages.

To achieve the aim the following **objectives** have been set out: to collect and classify the examples which include humorous situations in the

animated American sitcom *The Simpsons*; to assess the context and reasons for humour in the selected utterances; to examine the voice-over translation of the gathered examples and to compare both analysed translations.

The **methods** of the analysis are descriptive, analytic and comparative.

The theoretical base is built on works by Annette Kuhn and Guy Westwell *A dictionary of film studies* (2012), Eliana Franco, Anna Matamala and Pilar Orero *Voice-over Translation: An Overview* (2010), which deals with audiovisual translation voice-over; Delia Chiaro *Translation and Humour, and Literature: Humour and Translation* (2010), Dirk Delabastita *There Is A Double Tongue: An Investigation into the Translation of Shakespeare's Wordplay, with Special Reference to Hamlet* (1993), Patrick Zabalbeascoa *Translating Jokes for Dubbed Television Situation Comedies* (1996) and *Humor and Translation: An Interdiscipline* (2005), who present humour and its translation strategies.

Kuhn and Westwell (2012) describe the notion of voice-over as a “voice of an off-screen narrator or a voice heard but not belonging to any character actually talking on screen”. That implies that in documentaries and newsreels, a voice-over will most frequently have a third-person overview like voice-of-God narrator that directs the viewer. In fictional movies, according to Kuhn and Westwell, voice-overs can take different forms: a form, which can reveal the inner thoughts of a person seen on screen, provide commentaries on the on-screen action, or voice-over artists to mention voice talents

or voice actors, which can be a profitable alternative for big-name stars. However, Díaz Cintas and Orero describe voice-over as a “technique in which a voice offering a translation in a given target language (TL) is heard simultaneously on top of the source language (SL) voice” (2006). The volume of the original production is lowered to a level that it can still be heard in the background when the translated text is being read. This type of translation ends a few seconds before the foreign language speech does, the sound of the original is back again to an average volume, and the audience can hear once more the original text. Luyken (1991) states, “voice-over is the faithful translation of original speech, which is delivered in an approximately synchronous way”. Franco (2010) gives voice-over rank of a trustworthy transfer method as the text is going to be translated accurately and almost literally. He maintains, “voice-over translation has to be faithful, literal, authentic and complete version of the original audio”. The next chapter looks at the phenomenon of humour and the ways of its translation.

Humour and Translation

Vandaele (2010) describes humour as “what causes amusement, mirth, a spontaneous smile and laughter”. Ross (2010, p. 147) states that humour is “something that makes a person laugh or smile”. As humour is a human and universal characteristic, it is completely subjective and according to Raskin (1985, p. 2), “different people will not necessarily find the same things equally funny - many things which will strike one group as funny may bore another group; some jokes are private or individual“. A wide variety of forms of humour causes problems for translators. What is comprehensible about humour, according to Chiaro, is that “the term embraces concepts such as comedy, fun, the ridiculous, nonsense and scores of notions each of which, while possessing a common denominator, all significantly differ from one another too” (Chiaro, 2010). The translator of humour is required to have not just a good knowledge in linguistics, but also a good sense of humour along with wide background knowledge. That means translator needs to keep an eye on important cultural information that might appear in the possible humour of the joke: “ranging from parallelisms of social stereotypes on professions, sex roles, races, etc. to intra-culturally connoted places, names or historic events” (Yus, 2010).

Zabalbeascoa in *Humour and translation – an interdisciplinary* (2005) presents aspects that are important in translating jokes, which translators should consider using. To begin with, in

unrestricted (or inter-/bi-national) class, the significance of the culturally familiar jokes in translation should be highlighted. They do not cause any complications when translating from the SL to the TL. A translator may not worry when the SL and the TL cultures are alike and both have “shared knowledge, values and tastes which are necessary to appreciate a given instance of humour in the same way” (Zabalbeascoa, 2005). These types of jokes simplify work for the translator as he can use literal translation without worrying about losing humour and meaning.

In restricted by audience profile traits, though, the significance of the viewers’ familiarity with the language and culture must be emphasized. Zabalbeascoa adds types of jokes and situations in which linguistic knowledge of the target public about specific types of humour cause the translator a problematic task. Writer subcategorizes the jokes inside this category: a language-restricted (or linguistic) joke relies on the viewer’s knowledge of the particular characteristics of a given language. An ethnic joke relies on the viewer’s knowledge of a particular ethnic group and their acknowledgement for humour related to this ethnic group. A theme-restricted joke relies on a popular topic in a given culture for it to be understood.

Intentionality is the capability for a translator to determine if a humorous case was exactly what the author intended to accomplish, or was it a coincidental joke. The audience could laugh at something that they find funny, even if it was not intentional by the author. The focus of this class is that the interpretation made by the viewers is as much significant as the words that are on-screen or text. Zabalbeascoa (2005) says that “translators are always warned against unintentional punning, especially for sensitive texts”, such as, for example, the Holy Bible.

Improvisation deals with the ability to determine if a joke has been intended or not, and this can be an issue. In case it is intended, the translator may have problems revealing the information and hints of it since it is supposed to be challenging to understand. If the joke is improvised, the translator cannot return to the spot where the joke is coming from so he can translate it well.

Signals of the intention to joke may suggest the translator making a joke obvious, because it may not be as effective in TL. Zabalbeascoa (2005) explains that in this category translator or any other viewer may not understand a joke. In order to make a joke obvious, the translator must make the effort of addressing the viewers where humorous cases are, even if it is not funny for the audience. The translators tend to be more specific than the

ST, which occasionally can be a wrong thing as humour: “relies on subtlety, tongue-in-cheek, irony, allusion and other such covert devices”. These types of strategies are not supposed to be translated specifically because humour can be ruined.

Private or in-group joke means that the viewers may be left out of an inside joke or a joke, which results in the viewer, is a part of a specific group. Any viewer may be left out even if they are from the same country, city or even village, so that foreigners can be the most likely excluded. Foreigners do not belong to “private-national joke” group, which could overlap with the category of restricted jokes in which cultural knowledge is required.

There are two approaches of creating humorous situations, namely, wordplay and narrative or in other words, linguistic and textual approach. The first one is wordplay, like puns, limericks, witticisms and so on. Another one includes funny situations that continuously grow through a narrative that suddenly become evident. The latter instance is not problematic to translate, but the translator must be attentive of the narrative, hence s/he can understand and translate it. At times, translating a particular sentence or word, the translator does not rely on the sentence or word itself but the context, thus they may rely on the part of the text that is not linked to this specific situation. As a solution, Zabalbeascoa (2005) offers the compensation of kind, which includes various ways to get the same target as the SL text, while and the compensation of place includes creating a particular component of the SL text to show up in another place in order to prevent loss of meaning, effect, function or intention.

Target or victim makes the humour more interesting. Victimless humour is considered to be childish, like toilet humour, or intellectual games, like riddles. Victims can be people, institutions, ideas, common practices, beliefs and so on. This type of humour can be interpreted differently in various communities and this affects the strategies and the positive outcome of translating victim humour. Victimless humour usually strongly counts on language and it is in-group related, which makes translating more challenging. Nevertheless, victim humour can also be translated using the same strategies as in victimless humour.

In mainstream translation, the meaning is really important. Zabalbeascoa (2005) mentions the complexity of humour translation as it often depends on a double meaning, ambiguity, metaphorical meanings and sometimes it totally ignores meaning using absurdity, surrealism or symbolic meaning instead.

Optionality and familiarity indicate that in some instances of humour, the viewers may have higher expectations as to be virtually compulsory, for example, speeches for special occasions. One of the translator’s tasks is to decide if the existence of this type of humour responds to needs of the genre or social occasion and the outcomes of including or removing humour from the translation if it is necessary.

Taboo (embarrassment, offence, etc.) is a case of a culture-bound element even if the idea of taboo is universal. Taboos can differ depending on the culture. There are jokes about the aspects of society that are related to taboo, like sex, religion, politics, etc. In another case, it could be an external factor, when in a specific situation, humour is taboo itself. Zabalbeascoa (2005) states that translators should analyse these specific types of humour and make suitable changes.

Metalinguistic humour, which object is language and objective language awareness (Zabalbeascoa, 2005) employs such types of humour as puns, acrostic, rhyme, anagrams, witticism, etc. used for phatic, image-enhancing, entertainment, education, mind-teaser, or tongue-twister. It is especially challenging to translate as it highly depends on the language.

Humour can be produced by verbal and non-verbal ways, or by a combination of both. Although translation is linked to being verbal, occasionally translators have to look for answers to the context that is given non-verbally and is culture-bound. Zabalbeascoa suggests comic books, films and television as instances.

The translation is a decision-making process, and much of it includes choosing what to do with the form of expression and what the author wants to accomplish by selecting one of the forms. According to Zabalbeascoa, form and performance are required to create potentially good humour. Occasionally, forms are required to change, but only when there are benefits from it. By form, the writer is referring to rhetorical devices such as irony, analogy, paradox, metaphor, contradiction, simile, parody, hyperbole, caricature, understatement, imitation, definition and joke/comic formulae (structures, codes, patterns, performance styles). The following chapter examines different types of jokes and their classification, based on which the empirical analysis of the research is carried out.

Classification of jokes

The classification of jokes, offered by Zabalbeascoa (1996) and explained above, is based on the aspects that influence the translation of

humour. It is made “according to the way jokes lend themselves to translation and the sorts of translation techniques required to translate each of them” (Zabalbeascoa, 1996). This research uses this classification to distribute jokes into separate categories.

The first group distinguished in this classification is entitled as an *International joke* (a funny story or one-liner), the humour, which is based neither on language nor on a specific culture. Indeed, some jokes can be international for one TL, but for another, it can cause problems. In this category, “bi-national joke” refers to particular pairs of languages and cultures in which the same joke is understood. Another group is *National-culture-and-institutions joke*. The translator needs to adapt national, cultural or institutional references of the SL to keep humorous effect for a target audience to understand. The most controversial category is called *National-sense-of-humour joke*. It comprises jokes that are more popular in a certain country or culture and relies on history, religion, and politics and so on. The translator should consider making correct decisions in order to maintain the humour without offending anyone. *Language-dependent jokes* can make another group of humour that depend on particular elements of the language (can be polysemy, homophony and other features). When the SL and the TL are not related, these jokes can be either difficult to translate or be untranslatable and require major changes. *Visual jokes* are jokes that are seen and shown on a screen. If it relies on the verbal element, which is not pronounced or relies on the interaction between verbal and non-verbal element, then it is a language-dependent joke because language is used. In this case, the translator has to find some form of compensation in the words he selects so the translation matches with the non-verbal background, which are the elements that cannot be changed.

A group of *Complex jokes* is a combination of two or more of the categories mentioned above. Chiaro (2010) has suggested four strategies to solve humour translation problems. The first strategy enables the translator to leave the verbally expressed humour (VEH) not changed. If it is possible, the translator should translate a joke into the TL as literally as it can be. When the translation is as accurate as the original text, then this is the best strategy to apply. The second strategy permits to change the SL VEH with a different example of VEH in the TL. It comes out to be really complicated for translators, but it ends up making both the translators and the viewers very pleased. The third strategy allows replacing the SL VEH with an idiom in the TL. The

translator should find and add an idiom or expression in the TL to keep the humour of the SL joke. For example, it works great with visual puns. The fourth strategy permits translators to ignore the VEH. The translator can choose to translate the SL literally and ignore all humorous content of the situation.

Delabastita (1993) suggested nine different strategies for the translation of puns. *Pun to pun* translation is used when translating the SL pun into a TL pun, which may be more or less different. In *pun to non-pun*, meaning the SL pun is translated into a word or phrase in TL though some aspects of the wordplay can be lost. In this category, there are several possibilities. The first is non-selective non-pun, the second is selective non-pun, in which one of the two SL pun linguistic meanings has been picked and translated similarly. In contrast, the other has just been disregarded, and the third one is to diffuse paraphrase, which means that the original meanings have been changed unrecognizably due to free treatment of the punning passage. Applying the *pun to punoid* strategy the pun is recreated in the translation by using some wordplay related devices such as assonance, repetition or irony allusion. *Zero translation* omits meaning the original pun. The strategy of the *direct copy* copies the meaning of the SL pun in the TL without translating it. *Transference* is similar to the strategy of the direct copy with the difference that it imposes SL meanings on the TL. In contrast, the direct copy method only gets the original meaning into the TL without any necessary semantic consequences. *Addition or non-pun to pun* translation adds a pun in the TL, which the SL does not possess. This strategy is used to make up for the loss of other puns, which the translator is unable to translate to the TL in other circumstances. *Addition or zero to pun* strategy allows adding a new pun in the TL, which is impossible to identify its counterpart in the SL. The *Editorial technique* includes a diversity of phenomena such as articles by the translator published in a periodical or a volume; introduction or epilogue within the volume; endnotes or footnotes, etc.

Having analysed the main notions, translation methods and classification of the joke, the comparative analysis of humour translation in two languages will be carried out.

Methodology

The first step of this analysis includes watching and accessing each chosen episode in SL and in both TLs. Most of the transcripts of the original version are available online, while Russian and

Lithuanian translations are transcribed by the authors of this paper. The presented episodes and examples in this paper are selected randomly.

The next step comprises identification of humorous instances in the original version of the show. All the found examples of humorous instances are categorised, according to Zabalbeascoa's (1996) classification of jokes. Every example is sorted into the six categories and is included in the database for transcripts. The table consists of such information as the character's name, his/her spoken original text and its Lithuanian and Russian translations. Each category begins with a brief explanation and examples, a short context for the scene of the particular episode and season and an explanation of why a particular example is included in a specific category. The third step, Lithuanian and Russian translations are analysed separately and determined whether the humour is transferred into the TL, which translation strategy was applied according to Chiaro's (2010) and Delabastita's (1993) and finally, both translations are compared.

A Comparative Analysis of Lithuanian and Russian Voice-Over Translation of Humour in *The Simpsons*

The term of situation comedy, a sitcom for short, was derived in the USA. Neale and Krutnik (2006) describe it is a "short narrative-series comedy, generally between twenty-four and thirty minutes long, with regular characters and setting". It focuses on the same characters who get into various funny situations. The goal of a regular sitcom is to entertain, cheer, comfort, cause laughter, etc. Professor Saul Austerlitz (2014) defines it as a plain genre referring to its crucial aspects, such as fixed cameras, a single set, canned laughter, zany sidekicks, quirky family antics. According to him, the situation comedy is bloodless, pre-packaged humour without subtlety or intelligence.

The Simpsons is the longest-running animated show created by Matt Groening. The broadcasting started in the United States, in 1987, as an addition to the Tracey Ullman show. In 1989, it developed into a half-hour show, achieved enormous popularity, and is being broadcasted in many languages to audiences around the world (Encyclopaedia Britannica).

In Lithuania, the show is translated by Ieva Barauskaitė and voiced-over by Džiugas Siaurusaitis. In Russia, *The Simpsons* is translated and voiced-over by Irina Savina and Boris Bystrov. Most of the transcripts for the chosen episodes of the original version are available online, while

Russian and Lithuanian translation do not have online transcripts; therefore, the authors of this article transcribed them. The identified humorous instances in the original version were selected and classified according to Zabalbeascoa's (1996) classification of jokes. The selected instances were sorted out into the six categories and recorded in the research database according to the following entries: the character's name, his/her text in the SL, translation into the target Lithuanian and Russian languages, the context for the scene of the particular episode and the season accompanied by examples. Each category contains a brief explanation of why an example is included in the specific category. Lithuanian and Russian translations are analysed separately and determined whether the humour is transferred into the TL, which the translation strategy of Chiaro (2010), Delabastita (1993) used is discussed and finally, both translations are compared and discussed.

The present analysis provides fifteen examples in total to illustrate all categories of joke that have been found. The first category of jokes to be analysed is *international jokes* which is the least problematic to translate because they are not based on a particular language or culture. For the representation of this category, episode 11 of the season 7 was chosen where Bart wants to have a new video game "Bonestorm" (Table 1). His mom, Marge, refuses to buy him the game because it is too violent. When Bart visits the local Try-N-Save store, he meets Nelson Muntz and Jimbo Jones, who persuade him to steal a copy of the game. Bart is caught by the security of the store, who asks him to leave the store and never come back. Unaware of Bart's violation, the whole Simpsons family visit the same store again. Bart is caught again by the same security guard who shows his parents footage of Bart stealing the game. When they got back home, Homer is extremely mad at his son.

Table 1. Translation examples of an international joke from "The Simpsons"

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
HOMER SIMPSON (00:14:52 - 00:14:59)		
Why do you think I took you to all those Police Academy movies? For fun? Well, I didn't hear anybody laughing! Did you?!	Kaip manai, kodėl vedžiausi tave į tas policijos akademijos serijas? Dėl juoko? Negirdėjau, kad kas nors juoktųsi! O tu?	Ты думаешь зачем я тебя водил на "Полицейскую академию", посмеяться? Там нет ничего смешного.

Source: created by the authors

Here, Homer refers to the classic movie series “Police Academy”. According to him, the reason Bart has to watch these films is that it supposed to make him a good person, not a thief. “Police Academy” is a well-known film franchise in many countries, so it is *an international joke*. In Lithuanian translation, *movies* is translated to *serijas* which still maintains the joke, although, as literally translated, *filmai* would fit better. The translator uses the second VEH strategy by Chiaro because even if it is not as direct as it could be, the final translation satisfies both the translator and the audience. The Russian text omits the word *movies* and changes the meaning in the TL. Since “Police Academy” is not specified in the TL, it can refer to the two things: a film or an actual police academy. Here, the translator ignores VEH content as it uses the fourth VEH strategy. Lithuanian translation fits better because “Police Academy” is identified as the series of the films and preserves the SL joke.

In episode 21 of the season 4, Springfield is hit with the flu from Osaka, Japan (Table 2). In order to stay safe, Burns shows Smither his germ-free chamber; however, it seems that Homer is already inside it, eating a sandwich.

Table 2. Translation examples of an international joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
MR. BURNS (00:06:13 - 00:06:15)		
Who the devil are you?	Kas tu toks?	Ты кто черт возьми?
HOMER SIMPSON (00:06:16 - 00:06:20)		
(Don't panic. just come up with a good story.) My name is Mr. Burns. (D'oh!)	(Be panikos, svarbiausia sklandžiai pradėti.) Aš ponas Degėla.	(Не паникуй, подумай что-нибудь.) Я мистер Бурнс.

Source: created by the authors

This joke is treated as an *international* one because it works for all three languages. Although Lithuanian translator decides to omit the translation of *the devil*, the main part of the joke still works because the rest of the translation is direct. All of the Russian translation, in this case, is literal. Thus, Lithuanian and Russian translators used the first strategy mentioned by Chiaro (2010) to translate the VEH literally, without losing any humour. However, since Russian translation contains the full original text, it is considered translated better.

In episode 2 of season 8, Homer gets an offer to work at Globex Corporation (Table 3). He tells his family that the new job offers a better salary, so they have to leave Springfield and move to Cypress Creek. At first, the family is against it, but after

watching a video about a new place changes their mind. After the family moves to a new house, they meet Homer’s new boss, Hank Scorpio. At Homer’s first day at work, Hank gives him a tour of the company. During the tour, Hank asks Homer to hang up his jacket.

Table 3. Translation examples of an international joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
HANK SCORPIO (00:08:18 - 00:08:22)		
Before we continue our tour, would you mind hanging my coat up on the wall, please?	Prieš einant toliau, būk geras, pakabink ant sienos mano palta.	Прежде чем пойдем дальше, будьте так добры, повесьте мою куртку на стену.
HOMER SIMPSON (00:08:23 - 00:08:27)		
Um... uh, let's see... um...	Pažiūrėkim...	Посмотрим...
HANK SCORPIO (00:08:29 - 00:08:34)		
Relax, Homer! At Globex we don't believe in walls! Matter of fact, I didn't even give you my coat!	Ramiau Houmeri, mes Globekse sienomis netikim. Tiesa sakant, aš nedaviau tau palto.	Успокойтесь Гомер. Мы в "Глобаксе" не верим в стены. Между прочим я даже не дал вам куртку.

Source: created by the authors

This is *an international joke* because the same SL joke works perfectly for both translations as well. The company “Globex Corporation” is a made-up company that works well in both TL texts and the main part of the humorous instance is seen on the screen. Both, Lithuanian and Russian translators, keep the original meaning of the joke, after using Chiaro’s first strategy and translating original text literally.

In episode 11 of season 20, a national achievement test has Springfield Elementary school in chaos (Table 4). Principal Skinner, together with Bart Simpson and the other school’s underachievers, are sent on a class trip so they do not have to take a test that would bring down the school’s score. While on the road, Ralph asks Skinner to stop at the gas station for a bathroom break. In the bathroom, while using a toilet, Ralph sings.

Table 4. Translation examples of an international joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
RALPH WIGGUM (00:12:20 - 00:12:29)		
Yo, I'll tell you what I want, what I really really want, So tell me what you want, what you really really want, I'll tell you what I want, what I really really want, So tell me what you want, what you really really want.		
PRINCIPAL SKINNER (00:12:29 - 00:12:31)		
Ralph, are you almost finished?	Ralfai, ar jau beveik baigei?	Ральф, ты почти закончил?
RALPH WIGGUM (00:12:31 - 00:12:32)		
I finished before we came in.	Baigiau prieš ateinant čia.	Еще до того как мы сюда пришли.

Source: created by the authors

This is an international joke because it does not depend on the language or any particular culture. While Ralph is in the bathroom, he sings one of the most memorable lines from the song “Wannabe”, which is performed by British girl group Spice Girls. Even though this song was released in 1996, it gained worldwide popularity, and to this day, it is still recognized by many people, especially by older generations. In this instance, both Lithuanian and Russian translators avoided translating the lyrics because usually the songs are not being translated to maintain the meaning.

The next category of jokes is going to be *national-culture-and-institutions jokes*. They can be a bit more difficult to translate than the previous category because they have to be adapted in the TL. In episode 9 of season 12, when the Simpson family visited an animation festival, Homer discovers “Animotion” company and its technology that allows a real person to control cartoon characters with his own movements (Table 5). Fascinated by the technology, Homer makes an investment of all of his life savings in the “Animotion” stock market. Later he makes a call to find out about “Animotion” companies stock price.

Table 5. Translation examples of a national-culture-and-institutions joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
OPERATOR (00:07:10 - 00:07:14)		
For automated stock prices, please state the company name.	Norėdami automatiškai sužinoti akcijų kainas, sakykite kompanijos pavadinimą.	Чтобы узнать курс акций назовите компанию.

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
HOMER SIMPSON (00:07:14 - 00:07:15)		
Animotion.	Animocija	Анимация.
OPERATOR (00:07:15 - 00:07:18)		
Animotion, up one and one-half.	Animocija, pakilo pusantro.	"Анимация", курс поднялся на полторы единицы.
HOMER SIMPSON (00:07:18 - 00:07:19)		
Yahoo!	Yahoo!	Ура!
OPERATOR (00:07:19 - 00:07:21)		
Yahoo, up six and a quarter.	"Yahoo" pakilo šešiais ir ketvirčiu.	"Ура", курс поднялся на шесть с половиной единиц.
HOMER SIMPSON (00:07:21 - 00:07:23)		
Huh, what is this crap?	Kas čia per šlamštas?	Чушь какая-то.
OPERATOR (00:07:23 - 00:07:26)		
Fox broadcasting: down eight.	Fox televizijos kompanija nukrito aštuoniais.	"Фокс", упал на шесть единиц.

Source: created by the authors

This joke is a *national-culture-and-institutions joke* because American companies are mentioned in the SL. After Homer finds out about the rise of *Animotion* stock price, he shows his excitement with an expression that is taken as a request for a stock price of *Yahoo!*, which is an American web services provider company. Confused Homer responds with an insulting question and gets the answer about the stock price of *Fox broadcast company*, which is an American broadcast television network. In the first case, Lithuanian translator understands the reference by keeping *Yahoo!* as a company, while in Russian text joke is omitted because *Yahoo!* is translated as an expression. In the second case, Lithuanian and Russian translations are literal, although Russian text is not specifying that Fox is a television company. Thus, the Lithuanian translator uses the first strategy suggested by Chiaro (2010), which consists of translating the jokes as literal as possible and in this case, it works fine. The Russian translator uses the first strategy as proposed by Chiaro by literary translating and leaving Fox as a reference to a company and for *Yahoo!* reference, he uses the fourth strategy which ignores all the humorous content.

The next category is a *national-sense-of-humour joke*. It is important to recognize these type of jokes because they can be an inside joke that only a particular group of people understand.

In episode 11 of season 13, Bart starts a relationship with Greta, Rainier Wolfcastle’s daughter (Table 6). However, later Bart decides to break up with her and she does not take it well. After losing her, Bart realises that he wants to be with her, but Greta already started a new relationship with Bart’s friend Milhouse. Greta tells Bart that she is going to Canada with Milhouse for her father’s film shooting. Bart approaches his dad Homer and asks for permission to travel to Canada.

Table 6. Translation examples of a national-sense-of-humour joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
HOMER SIMPSON (00:16:26 - 00:16:30)		
Canada? Why should we leave America to visit America Junior!	I Kanada? Kam mums važiuoti iš Amerikos aplankyti Amerikos jaunesniosios?	Зачем нам из Америки ехать в младшую Америку?

Source: created by the authors

In this SL joke, it is clear that Homer mocks Canada as being a younger, less great version of America, which some Canadians might take as an offensive joke. In this case, both translations work while translated literally. The first strategy suggested by Chiaro is used because both Lithuanian and Russian texts provide literal translation as the best possible option in this situation.

In episode 15 of season 4, students play roles at the Springfield Elementary School’s President’s Day Pageant. Milhouse plays as Abraham Lincoln, while Bart is John Wilkes Booth (Table 7). To recreate real life events, Bart comes out with a toy gun to initiate shooting Milhouse. After shooting Milhouse, Bart takes over the stage and begins to attack other kid playing former President of the United States, Chester A. Arthur, but is stopped by Springfield’s schoolteacher Ms. Hoover.

Table 7. Translation examples of a national-sense-of-humour joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
BART SIMPSON (00:19:08 - 00:19:11)		
You're next, Chester A. Arthur!	Tu būsi kitas, Česteri Arturai!	Ты следующий, Честер Артур
BART SIMPSON (00:19:13 - 00:19:15)		
Unhand me, Yankee.	Paleisk mane, Janke.	Отпусти меня, янки.

Source: created by the authors

This is a *national-sense-of-humour joke* because the word *Yankee* refers to the people who are considered as northerners in the United States, especially these who live in the New England region. Chester A. Arthur is considered to be a northerner because he was born in a region that belongs to New England. Outside the United States, the word *Yankee* is mostly used to indicate any American individual, which often can be heard in movies involving non-American citizens confronting Americans. In this case, the American audience is more likely to interpret the joke differently. Both Lithuanian and Russian translators use the first Chiaro’s VEH translation strategy and keep the similar meaning of the original joke.

The next category illustrated is *language-dependent jokes*. Those type of jokes can be difficult to translate due to how language can be used as a tool to create various jokes. In episode 11 of season 18, Bart tells a parody story based on the movie *Batman Begins* in which he is portrayed as the hero “Bartman” (Table 8). As his parents were murdered, Bartman wants revenge on Snake Jailbird, who is portrayed as the villain “Serpent”. In one of the scenes, Serpent invades a party in Gotham’s Natural History Museum and attempts a robbery on people, hypnotized by snake charmer’s flute sounds.

Table 8. Translation examples of a language-dependent joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
SERPENT (00:18:45 - 00:18:52)		
I'll be snaking those jewels and venom gonna go. Sorry I didn't asp your permission. Hope that's cobraetic.	Aš nužaltinsiu tuos brangakmenius ir iššliaušiu. Tikiuosi neužgavau angies. Viskas bus kobriška.	Я украду эти драгоценности и улизну. Простите, что не спросил у вас разрешения. Надеюсь вы не обиделись?
KRUSTY THE CLOWN (00:18:53 - 00:18:55)		
Hey, jerk, puns are lazy writing.	Ei mulki, kalambūrus rašo tik tinginiai.	Эй придурок, шутить здесь смогу только я.

Source: created by the authors

In this case, translators deal with the translation of puns. The SL text provides a few puns, which can be difficult to translate into TL. The Russian translator decides to translate SL text by using the third strategy suggested by Delabastita (1993), which is *pun to punoid*. Translator omits all of the

puns and uses assonance, which occurs when two, or more words repeat the same vowel sound, but start with different consonant sounds. In this particular situation translation includes *украду* and *улизну*; *простите* and *спросил*; *надеюсь* and *обиделись*. The first strategy suggested by Delabastita is *pun to pun* which is used in the Lithuanian text. Translator nicely translates SL puns into TL puns while maintaining the same humorous meaning as in the original text: *snaking* to *nužaltinsiu*; *venom gonna go* to *iššliaušiu* and *cobracetic* to *kobriška*. Lithuanian translator did a better job than the Russian translator since all of the puns from the SL were transferred to the TL.

In episode 9 of season 12, after Homer loses all of his life savings for investing in the “Animotion” stock market, he comes up with a plan on how to solve his money woes (Table 9). He offers Marge to rent her womb to a rich childless couple and become a surrogate mother. Angry Marge rejects Homer’s offer instantly, but he does not give up.

Table 9. Translation examples of a language-dependent joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
HOMER SIMPSON (00:08:49 - 00:08:54)		
C'mon, Marge, we're a team. It's uter-us, not uter-you.	Baik Mardže, juk mes komanda. Gimda mūsų, o ne tavo.	Ну же Марж, мы же одна команда. Это нужно всем нам, а не только тебе.

Source: created by the authors

In this example, the translation of puns has occurred. Uterus, also called a womb, is an organ in woman’s pelvis in which a fetus (unborn baby) develops and grows. Homer tries to persuade Marge with a wordplay by reminding that word “uterus” has “us”, not “you” in it. It is a difficult task for the translators because there is no way to remain the same wordplay in the TL since the translations of the word “uterus” do not work as puns. Lithuanian translator uses Delabastita’s second pun translation strategy *pun to non-pun*. The sentence *it’s uter-us, not uter-you* is translated to *gimda mūsų, o ne tavo* which is a correct translation and the original meaning of the joke remains, but there is no wordplay left. Similar translation occurs in Russian translation. Although the translation is correct, the original meaning of the pun is omitted because the translator refuses to translate “uterus”. In this example, Lithuanian translation works better because the original meaning of the SL joke is transferred into the TL.

In episode 10 of season 3, Homer tells Moe a recipe of a drink called the Flaming Homer (Table 10). It is so great that Moe steals Homer’s

recipe and renames it to the Flaming Moe. The Flaming Moe turns Moe’s Tavern into the most popular place in Springfield but damages the relationship between Homer and Moe. In one of the scenes, at crowded Moe’s Tavern, Moe gets a call from Bart Simpson, who looks for a particular person.

Table 10. Translation examples of a language-dependent joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
BART SIMPSON (00:14:25 - 00:14:29)		
Uh, yes, I'm looking for a friend of mine. Last name Jass, first name Hugh.	Ieškau savo draugo Binio, vardas Didsu.	Алло, я ищу своего друга. Его зовут Хью Джосс.
MOE SZYSLAK (00:12:29 - 00:12:35)		
Hold on, I'll check. Hugh Jass! Hey, I want a Hugh Jass! Oh, somebody check the men's room for a Hugh Jass!	Minutėlę, paieškosiu. Didsu. Kas nors paieškokit tualete Didsu Binio.	Погоди, посмотрю. Хью Джосс, эй кто-нибудь здесь Хью Джосс?
HUGH ASS (00:12:35 - 00:12:36)		
Uh, I'm Hugh Jass.	Aš Didsu Binis.	Я Нью Джосс.

Source: created by the authors

The problematic item to translate here is a person’s name *Hugh Jass*. It is clear that it is a *language-dependent joke*, because humour relies on a particular feature of the language. In this case, the original text contains on the language feature called homophone, which occurs when the words sound the same but have different meanings. *Hugh* is a homophone of “huge” and *Jass* is a homophone of “ass”. *Hugh Jass* meant to sound like “huge ass”. Bart’s intention is not to find Hugh Jass, but to make fun of Moe. When Moe screams Hugh’s full name to all of the people at a bar, it creates a humorous situation. Translators deal with a translation of a wordplay. Lithuanian translator uses Chiaro’s first pun translation strategy *pun to pun*. Although *Didsu* and *Binis* are not existing words in Lithuanian language but when connected, they have the same meaning as the homophone of *Hugh Jass*. Russian translator uses another pun translation strategy *direct copy*. This means that the translator decides to leave Hugh Jass in TL text. Some of the Russian audience can get the joke if they understand the English language, but it does not apply for

everyone. To conclude, Lithuanian translation works better because the translator successfully uses the best possible pun translation strategy *pun to pun*.

The next category is *visual jokes*. This type of joke is recognized as verbally expressed humour (VEH), but it also relies on what is happening on the screen. It can create difficulties for the translator because what is seen on the screen cannot be changed. In this case, translator has to find some form of compensation that the translation could match with what is happening on the screen. In episode 10 of season 12, the Simpsons family visits the rodeo in which Homer suffers from a back injury by provoking a bull who attacked him (Table 11). After the rodeo, while Homer is at the hospital, Marge comes to visit and finds him lying on the bed.

Table 11. Translation examples of a visual joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
MARGE SIMPSON (00:04:32 - 00:04:34)		
How's your back, dear?	Kaip tavo nugara, Houmi?	Как спина, Гумерчик?
HOMER SIMPSON (00:04:34 - 00:04:35)		
Can't complain.	Negaliu skųstis.	Не могу описать
NARRATOR (00:04:35 - 00:04:36)		
		Не жаловаться!

Source: created by the authors

In this instance, the whole point of the joke is expressed visually. When Marge approaches Homer with a question, Homer answers and then points to the sign behind him that shows “no complaining”. Without seeing it on the screen, Homer’s answer has a double meaning. As *can't complain* can indicate that everything is fine it also means that one cannot express his dissatisfaction. This type of occurrence is called homograph. As Homer suffers from the back injury “everything is fine” does not fit in this case. Although, Lithuanian translator uses literal translation to translate the verbal dialogue, omitting the translation of the sign shown on the screen is considered as the fourth pun translation strategy *zero translation*. Meanwhile, in Russian translation *can't complain* is translated into *can't describe* which also fits in the context and translation of the sign “no complaining” is expressed verbally with its literal translation *не жаловаться!* In this case, Russian translation fits better because the translator uses a *pun to pun translation strategy*, which means that humour still remains in the TL.

In episode 6 of season 6, which is also called Treehouse of Horror V, The Simpsons family are

employed as caretakers in haunted Mr. Burns’ house (Table 12). To make sure that the Simpsons will be working hard, Burns cuts off television cable and takes all of the beer away. Having no television and beer makes Homer go insane. A ghost of Moe Szyslak tells Homer that he must kill his family if he wants to get a beer. When Marge gets attacked by Homer, she looks for something to defend herself.

Table 12. Translation examples of a visual joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
HOMER SIMPSON (00:05:48 - 00:05:54)		
I was thinking along the lines of... No TV and No Beer Make Homer something something.	Galvojau gal pavadinti be televizijos ir alaus Houmeris bus toks ir toks.	Что-нибудь в духе "из телека и пива". Гомер дойдет до чего-то там.
MARGE SIMPSON (00:05:54 - 00:05:56)		
Go Crazy?	Išprotėjęs?	До ручки?
HOMER SIMPSON (00:05:56 - 00:05:58)		
Don't mind if I do!	Kodėl gi ne!	Вот именно.
NARRATOR (00:06:06 - 00:06:08)		
		Разбить стекло в случае буйства супруга.

Source: created by the authors

This joke is *visual* because it depends on what is happening on the screen. When Marge gets pursued by Homer, she finds a baseball bat mounted in an emergency storage box with a text “Break glass in case of spousal insanity”. This indicates a humorous situation that the haunted house is prepared for an altercation between wife and husband. In Lithuanian translation, text on the glass is not translated at all, which is considered the omission of the joke. One of the reasons why it is not translated is that the TL phrase might be too long for the screen-time. Meanwhile, in Russian translation, the text on the box is translated verbally with *Разбить стекло в случае буйства супруга*, which is the literal translation of the SL text. In this example, Russian translation is more suitable because all of the humour remains by verbally translating the joke that is seen on the screen.

The final category of jokes to be analysed is *complex jokes*. These type of jokes belong to two or more categories of jokes. In episode 17 of season 17, Homer finds out that nuclear power plant, in which he works, is being shut down and outsourced

to India (Table 13). From all of the plant workers, Homer becomes the chosen one to train new employees in faraway India. After the long flight, exhausted Homer gets out of the plane and realizes that instead of Indiana, he got sent to India.

Table 13. Translation examples of a complex joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
HOMER SIMPSON (00:06:19 - 00:06:25)		
This isn't India! Where's the University of Notre Dame? The Indy 500? Wrigley Field? Dodger Dogs?	Čia ne Indija. Kur Noterdamo universitetas? Indy500 lenktynes? Viriglio aikštė? Dodžeriu mėšainiai?	Это не Индия. Где университет Нотр дам, гонка Индии 500(пять сот), где пропавший ковчег.
WOMAN (00:06:25 - 00:06:32)		
You ignorant American. You have confused India with Indiana, Indiana with Illinois, and the Cubs with the Dodgers.	Tu neišmanėli amerikietii. Supainiojai Indija su Indiana, Indiana su Ilinojum ir Kabsus su Dodžeriais.	Американский невежа, ты перепутал Индию с Индианой, Индиану с Индианаполисом, а его с Индианой Джонсон.

Source: created by the authors

This is a *complex joke* because it does not only belong to a *national-culture-and-institutions joke* category, but it also counts as a *national-sense-of-humour joke*. Confused Homer mentions some of the famous places and names in America. This can be challenging for the translator because as Homer mistakes India with Indiana, he also mentions some names that do not have any correlations with the state of Indiana, which makes it a *national-sense-of-humour joke*. In this case, the Lithuanian translator decides to use Chiaro's fourth strategy of translating SL without paying attention to VEH. Russian translator uses second VEH translation strategy by taking a different example of VEH in TL. He replaces *Wrigley field* and *dodger dogs* with *пропавший ковчег* (eng. The Lost Ark), *Illinois* with *Индианаполисом* (eng. Indianapolis) and *Cubs with the Dodgers* with *с Индианой Джонсон* (Eng. Indiana Johnson). Russian translator uses repetition of the word *Indiana* to maintain the humour. He adds *Indianapolis*, the capital city of Indiana State and a reference to a famous worldwide film: *Indiana Jones and the Raiders of the Lost*, both examples are more recognizable to the Russian audience. Russian

translation works better because to maintain humour in TL; the translator selects examples that are more familiar.

In episode 17 of season 4, there is a scene, when Ralph Wiggum visits Painless Dentistry (Table 14). Owner of the dentistry, Dr. Wolfe checks Ralph's teeth and asks him how often he brushes them. After Ralph answers, Dr. Wolf suspects him of lying, so he shows him a book.

Table 14. Translation examples of complex joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
DR. WOLF (00:04:02 - 00:04:08)		
Let's look at a picture book: The Big Book of British Smiles.	Pažiūrėkime į nuotraukų albumą: Didžiąją anglių šypsenų knygą.	Смотри сюда. Это большая книга британских улыбок.
RALPH WIGGUM (00:04:16 - 00:04:19)		
That's enough! That's enough!	Pakaks, gana, gana.	Хватит, хватит.

Source: created by the authors

This joke is a combination of *visual* and *national-sense-of-humour jokes*. Dr. Wolf shows Ralph a book containing various horrific pictures of British people with large and crooked teeth, including Sherlock Holmes, Buckingham Palace guard and Prince Charles. The national sense of humour joke here is that in the United States, there is a common joke and stereotype about British people having bad teeth. In both, Lithuanian and Russian translation, a direct translation of the example is used. This might be the best translation strategy to use since the main part of the joke is showed visually.

In episode 15 of season 4, students play roles at the Springfield Elementary School's President's Day Pageant (Table 15). Milhouse plays as Abraham Lincoln, while Bart is John Wilkes Booth. To recreate real-life events, Bart comes out with a toy gun to initiate shooting Milhouse.

Table 15. Translation examples of a complex joke from “The Simpsons”

THE SIMPSONS	SIMPSONAI	СИМПСОНЫ
MILHOUSE VAN HOUTEN (00:18:56 - 00:18:59)		
Oh no! John Wilkes Booth!	O ne! Džonas Vilksas Butas!	О нет! Джон Уилкс Бут!
BART SIMPSON (00:19:00 - 00:19:02)		
Hasta La Vista, Abey.	Hasta La Vista, Baby.	Аста Ла Виста.

Source: created by the authors

This is a *complex joke*. It belongs to a *national-culture-and-institutions joke* because American historical figures and events are portrayed in this scene. Another joke is an *international joke* because Bart, instead of playing a role of John Wilkes Booth, decides to play as Terminator. Terminator is one of the most recognizable fictional characters in the world, together with his popular “Hasta La Vista, Baby” line. Bart uses a pun while approaching Milhouse’s character Abraham, he says *Hasta La Vista, Abey* instead of *Hasta La Vista, Baby*. Lithuanian translator uses the fourth pun translation strategy *zero translation* and decides to stick with recognizable *Hasta La Vista, Baby* option. Russian translator omits the word *Abey*, but it can roughly be heard on the original track. In this case, pun translation strategy *zero translation* is applied. To compare both translations, the final result is similar, because both translators omitted pun *Abey*.

Conclusions

The analysis revealed that the most popular type of joke is international jokes and the language-dependent and complex jokes are the second most popular type of jokes. The national-sense-of-humour jokes occurred only twice, and the category with just one occurred example is national-culture-and-institutions jokes. However, it occurred twice as a part of the complex joke.

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HUMORO VERTIMAS Į RUSŲ IR LIETUVIŲ KALBAS SITUACIJŲ KOMEDIJOJE „SIMPSONAI“

Santrauka

Humoras yra laikomas universaliu žmogaus bruožu, kuris yra labai subjektyvus. Vertėjams jis yra vienas sudėtingesiu bruožu, kadangi nepriklauso vien tik nuo kalbos, bet ir nuo konteksto ir kultūros. Vertėjas turi būti supažinę su įvairiais humoro tipais bei vertimo strategijomis versti sąmojus ir pokštus. Sukurta JAV, „sitcom“ yra dviejų žodžių „situacijų komedija“ trumpinys, visada buvo be galo populiarus televizijos serialų žanre. Transliuota žiūrovams visame pasaulyje ir versta į daugelį kalbų, „Simpsonai“ yra bene ilgiausiai trunkanti animacijos situacijų komedija. Tyrime pagrindinis dėmesys skiriamas humoro vertimo lyginamajai analizei situacinėje komedijoje („sitcom“). Šio tyrimo tikslas yra palyginti rusų ir lietuvių kalbų užklotinį humoro vertimą situacinėje komedijoje „Simpsonai“. Pagrindiniai tyrimo uždaviniai - surinkti ir suklasifikuoti pavyzdžius; įvertinti humoro kontekstą ir priežastis pasirinktuose pasakymuose; išnagrinėti surinktų pavyzdžių užklotinį vertimą ir palyginti abu analizuojamus vertimus. Ši analizė atskleidžia rusų ir lietuvių humoro supratimą ir vertimo skirtumus.

Reikšminiai žodžiai: humoras, pokštas, vertimas, Simpsonai.

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