

Originalni naučni rad  
Primljen: 19. januara 2024.  
Prihvaćen: 16. marta 2024.  
UDK 81'25:791  
811.111'25:811.163.41  
10.46630/phm.16.2024.23

**Dejan Pavlović**  
University of Niš  
Faculty of Philosophy  
Department of English  
<https://orcid.org/0000-0002-9726-0831>

## **GOOD MOANING! THE HUMOROUS ALTERATIONS AND TRANSLATION MECHANISMS IN THE LINES OF 'ALLO 'ALLO!'S OFFICER CRABTREE**

Officer Crabtree is a memorable character from the British sitcom *'Allo 'Allo!*, characterized by his pseudo-English speech. The ways in which his language deviates from the standard English bring about a very humorous effect. This paper introduces the main tenets of the incongruity theory and the main types of wordplay through which Crabtree's speech is delivered, before defining the relevant morphological and morphosyntactic shifts which dominate his lines in the series. Next, the paper collects all of his original lines from the show, analyzes them for different morphological changes and classifies them accordingly, while the Serbian translation of his lines is also taken into account and analyzed for further morphological and morphosyntactic shifts. Additionally, the direct translation mechanisms from English to Serbian are analyzed and classified as well. The results are first expressed in terms of percentage, and then compared between the two languages, with the aim to discover which of the presented alterations dominate in creating the comical effect for the audience.

**Key words:** incongruity theory, wordplay, morphological changes, morphosyntactic changes, English, Serbian, translation mechanisms

### 1. Introduction

*'Allo 'Allo!* is a British sitcom, created by David Croft and Jeremy Lloyd, and produced by the BBC. The show lasted for ten years and nine seasons, from 1982 to 1992, and has received widespread acclaim. One of the most prominent sources of comedy in the series is its language. Despite their nationalities, all of the characters speak English, albeit with different accents. The character which arguably best exhibits the comedy derived from such language issues is Officer Crabtree, portrayed by the actor Arthur Bostrom. He is an Englishman, disguised as a French policeman in order not to be discovered by the Germans; the reason he in particular is sent to France is because he supposedly speaks fluent French. However, as the other characters soon discover, his 'French' is barely comprehensible. In actuality, this garbled 'French' is nothing more than English, but with words undergoing certain changes in order to create a comical effect.

This paper collects all of Crabtree's lines from the series, as well as the Serbian

translations of his lines. The theoretical portion of the paper deals with the type of humor theory and the forms of wordplay which dominate Crabtree's language, as well as the basic notions of the morphological and morphosyntactic changes that occur in the corpus. Next, the collected lines and lexemes are analyzed in terms of the alterations that occur within them, and then classified accordingly. More specifically, the changes are first analyzed in English and in Serbian separately, followed by the analysis of the direct translation mechanisms occurring from English to Serbian. The results of the entire analysis are presented in percentage numbers, and are then compared between the two languages in order to discover which changes most often create the desired comical effects in both languages.

## 2. Theoretical Background

### 2.1. On Incongruity Theory and Types of Wordplay

While humor theorists such as Attardo and Morreall defined three different theories through which humor could be explained, namely the incongruity, superiority and release theories, for our observations in the paper, the incongruity theory is the most appropriate one to explain the humorous language deviations in question. Attardo refers to Schopenhauer's statement that "the cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been through it in some relation"; additionally, "when the arrangement of the constituent elements of an event is incompatible with the normal or expected pattern, the event is perceived as incongruous" (ATTARDO 1994: 48). Morreall points out that the main concept in these theories revolves around human experience working with learned patterns (MORREALL 2009: 10). Whenever we perceive an event or concept that violates some of these templates, we can no longer fit it into our regular mental patterns, which gives way to our amusement (MORREALL 2009: 11).

While these statements are usually considered in terms of more discourse-based formats of humor, they also encompass the comical occurrences found on the phoneme-, word- and sentence-based levels of language. As evidenced by Officer Crabtree's lines, wordplay can be a chief cause of incongruity and amusement, particularly paronomasia, malapropism, and double entendre. Paronomasia or punning works on the basis of phonetic similarity causing the listener to backtrack the whole expression and realize the overlapping of different concepts (GUIDI 2017: 23). It revolves around manipulating a section of an utterance by exploiting the regular phonological processes such as addition, deletion, substitution or inversion (AARONS 2017: 80). Malapropism "involves the supposed accidental use of one word instead of a similar sounding other word"; what distinguishes this type of wordplay from puns is that the substituted word is of the high register (HEMPELMANN & MILLER 2017: 98). Finally, double entendre gives rise to double meaning and two interpretations, one of which is "an innocuous, straightforward way, given the context", and the other "a risqué way that indirectly alludes to a different, indecent context" (KIDDON & BRUN 2011: 89). As the corpus will attest, there is a wealth of lexemes which, after undergoing an alteration, do not really fit in with any of

these models; they are not substituted by another lexeme with a precise form and meaning, but rather a nonsensical word. One way these can be understood is that they are imperfect puns, or “those whose forms resemble, but are not identical to, their targets” due to some phonological processes such as rhyming or derivation (HEMPELMANN & MILLER 2017: 101).

## 2.2. Important Linguistic Terms

In terms of linguistic changes, the most dominant one in the corpus is ablaut or vowel change, which is a shift in a root vowel indicating a change in grammatical function, most notably in the past tense and past participle forms of strong verbs in English, like *ride - rode - ridden* (KATAMBA 2006: 100). Ablaut can also occur in derivation, as observed in Dutch (*bijten - gebeten*) (BAUER 2003: 34). On the other hand, consonant change may occur in different places in a word, predominantly in the spot where two morphemes meet, usually due to the adaptation of the final consonant in a root morpheme for the addition of the suffix (JOVANOVIĆ 2014: 85, 87). Other major types of change in the Serbian part of the corpus are addition and loss of phonemes; both of these changes usually appear in the process of affixation or to facilitate the pronunciation (JOVANOVIĆ 2014: 86).

Speaking of the minor morphological changes present in the Serbian portion of the corpus, affix substitution “has developed from systematic relationships between words derived from the same base” (BOOIJ 2005: 40). Substituting verb prefixes with identical roots in order to change the aspect or even the entire meaning of the verb is typical of Serbian, as in *za-tvoriti (close)* vs. *o-tvoriti (open)*. Next, suppletion refers to a change in the form of a root in place of simple affixation, as evidenced by the past tense forms of some English verbs (*go - went*) (KROEGER 2005: 23). It can also appear in derivation, whereby dialect roots may be used in place of the widely accepted standard language expressions, as evidenced in the corpus. The replacement of consonants with vowels and vice versa are two fairly rare changes in standard Serbian, yet all of them in this paper revolve around the consonant /r/ replacing a vowel or being replaced by one. This phoneme has a peculiar place in Serbian; while it is labeled a consonant, it can also serve as a substitute for a vowel and as such carry a syllable (STANOJČIĆ & POPOVIĆ 2005: 32).

Another pair of minor changes in Serbian cross to the field of word formation. While the change of the word class is typical of different derivation processes in Serbian (STANOJČIĆ & POPOVIĆ 2005: 131-134), very uncommon results are yielded, as in sections 3.2.1.8. and 3.2.1.9. Finally, while prepositions are defined as words utilized to mark the relationship between nominal words and other parts of the sentence (STANOJČIĆ & POPOVIĆ 2005: 126), they undergo complete substitution, creating an unconventional inter-word relationship within the sentence.

Finally, morphosyntactic changes have proven to be unique in the Serbian portion of the corpus on account of the differences in person, case and gender categories between English and Serbian. Namely, Serbian has three different person categories, with corresponding affixes; each verb conjugation in Serbian combines all three person forms for both the singular and the plural number, totaling at six different suffixes (STANOJČIĆ

& POPOVIĆ 2005: 107-108). Additionally, the Serbian case system has seven separate categories, with unique affixation (STANOJČIĆ & POPOVIĆ 2005: 288-289); most of these categories are present in English only as periphrastic forms. Finally, there are three gender categories in Serbian, which, unlike English, require different inflectional suffixes (STANOJČIĆ & POPOVIĆ 2005: 108). All of these facets of the Serbian language bring about another level of comedy unavailable in the original English script.

### 3. Methodology & Results of Corpus Analysis

The corpus for this paper collects the entirety of Crabtree's lines from the series. A number of his replies have been excluded purposefully; specifically, the scenes during which Crabtree talks in 'actual English' to other British characters have lines without any morphological or morphosyntactic changes, which were therefore omitted. The English titles were obtained from the website OpenSubtitles.org (<https://www.opensubtitles.org/en/ssearch/sublanguageid-all/idmovie-7493>), while the Serbian subtitles were taken from the website rs.titlovi.com (<https://rs.titlovi.com/prevodi/-allo--allo--93560/>). The lines spoken by Officer Crabtree were collected manually in both languages; the corpus includes 852 lines in each language, or 1704 lines in total.

After collecting the lines, the author set about classifying the changes found in both languages. The only type of change in the English lines was morphological; therefore, the three dominant subtypes featured in this section were ablaut, ablaut + consonant change, and miscellaneous changes. It should be noted that different forms of lexemes have been included as separate entries; for example, both the singular form *massage* and the plural form *massages* of the altered noun *massage* (from *message*) were included separately, since both instances could be found in the series. The words were additionally classified into subcategories according to the part of speech they belong to.

No syntactic changes have been discovered upon examining the corpus. In all of the lines featured, the grammatical word order was retained, as evidenced by the following:

*She has had a nursty occident by falling off a drainpoop.*

While the lexemes *nursty* (*nasty*), *occident* (*accident*), and *drainpoop* (*drainpipe*) all exhibit ablaut, the sentence retained the grammatical word order typical of the English language. Additionally, since English is a language very poor in terms of different person, case and gender categories, no changes were discovered to occur in those categories either.

Conversely, the Serbian translation of Crabtree's lines was much less uniform. A notable number of morphologically altered lexemes was discovered, and no less than 13 subtypes were discovered. These are: vowel change, consonant change, addition of phonemes, loss of phonemes, substituted prefixes, irregular suppletion and dialect usage, vowels replaced by consonants, altered word class, phrases replaced by single words, consonants replaced by vowels, preposition change, ungrammatical comparison, and miscellaneous changes. All of these lexemes have been classified into further subgroups depend-

ing on the part of speech they belong to. As with the English part of the corpus, different forms of the same lexeme were included separately, such as both the nominative plural form *poruge* (from *poruke*) and the accusative singular form *porugu* (from *poruku*). A significant number of morphosyntactic changes was also discovered in the Serbian part of the corpus. These examples featured some form of ungrammatical syntactic agreement, more specifically in terms of person, case and gender, and were therefore classified into three subgroups.

Lastly, the author analyzed the specific translation mechanisms occurring from English to Serbian. Nine major patterns of translation were discovered: ablaut translated with a single alteration, ablaut translated with two alterations, ablaut translated with zero alterations, no alteration in English translated with a single alteration in Serbian, ablaut translated with three or more alterations, multiple changes in English translated with multiple alterations in Serbian, no alteration in English translated with two or more changes in Serbian, miscellaneous alteration types, and zero alterations in both versions of the lines. Some of these types have been classified into further subgroups depending on the type or number of alterations present in the examples.

### 3.1. English

The English portion of the corpus was uniformly morphological in terms of the alterations found. In total, 981 altered word forms were discovered, out of which 964 were cases of ablaut, while the remaining ones had 12 examples of ablaut combined with a consonant change, as well as 5 cases representing miscellaneous changes.

#### 3.1.1. Ablaut

There were 964 examples of ablaut; more specifically, 538 nouns, 244 verbs, 113 adjectives, 47 adverbs, 7 numerals, 4 pronouns, 4 interjections, 3 auxiliaries, 2 prepositions, and 2 determiners. Each part of speech is represented with two examples, while the vowel change is noted in the parentheses:

##### a) nouns

- droover > driver (/u:/ > /aɪ/)
- villuntour > volunteer (/ɪ/ > /ɒ/; /ʊə/ > /ɪə/)

##### b) verbs

- mook > make (/u:/ > /eɪ/)
- shat > shut (/æ/ > /ʌ/)

##### c) adjectives

- oble > able (/əʊ/ > /eɪ/)
- haly > holy (/eɪ/ > /əʊ/)

##### d) adverbs

- indood > indeed (/u:/ > /i:/)
- hoor > here (/ʊə/ > /ɪə/)

## e) numerals

- throo &gt; three (/u:/ &gt; /i:/)

- sox &gt; six (/ɒ/ &gt; /ɪ/)

## f) pronouns

- moo &gt; me (/u:/ &gt; /i:/)

- thos &gt; this (/ɒ/ &gt; /ɪ/)

## g) interjections

- hole &gt; heil (/əʊ/ &gt; /aɪ/)

- bong &gt; bang (/ɒ/ &gt; /æ/)

## h) auxiliaries

- cod &gt; could (/ɒ/ &gt; /ʊ/)

- hov &gt; have (/ɒ/ &gt; /æ/)

## i) prepositions

- on &gt; in (/ɒ/ &gt; /ɪ/)

- pissed &gt; past (/ɪ/ &gt; /ɑ:/)

## j) determiners

- win &gt; one (/ɪ/ &gt; /ʌ/)

- wins &gt; ones (/ɪ/ &gt; /ʌ/)

## 3.1.2. Ablaut + Consonant Change

This type combines ablaut with a consonant change. Twelve instances are featured: 9 nouns, 2 verbs, and 1 adjective. Examples, along with the corresponding changes, include:

- dirty &gt; duty (/ɜ:/ &gt; /u:/; /ð/ &gt; /j/)

- supressed &gt; supposed (/ɪ/ &gt; /əʊ/; /s/ &gt; /z/)

## 3.1.3. Miscellaneous Changes

This mixed group features five different types of change; three nouns, one pronoun, and one auxiliary verb are included. The alterations are explained in the brackets:

a) farther &gt; father (consonant change, /t/ &gt; /ð/)

b) photofart &gt; photoart (addition of phoneme, /f/ &gt; /θ/)

c) Venus Underdone &gt; Venus Unadorned (modifier change, most likely based on the phonetic similarity)

d) her &gt; she (3rd person singular, feminine gender, accusative case &gt; 3rd person singular, feminine gender, nominative case)

e) are &gt; is (2nd person singular/plural &gt; 3rd person singular)

## 3.2. Serbian

As opposed to the English portion of the corpus, the Serbian portion was much less uniform in terms of the discovered alterations. As many as 1231 lexemes were altered in the process of translation, while 361 morphosyntactic shifts of person, case and gender agreement appeared as well.

### 3.2.1. Morphological Changes

The 1231 morphologically altered Serbian lexemes were classified into four major and nine minor subtypes, depending on the change that occurred. Each group was then classified according to the part of speech.

#### 3.2.1.1. Vowel Change

The most dominant alteration in Serbian was vowel change or ablaut. This group features 356 instances of vowel change, out of which 183 were nouns, 102 verbs, 37 adjectives, 19 adverbs, while 15 belonged to other word classes (5 numerals, 5 pronouns, 2 interjections, 2 particles, 1 conjunction). Two examples were included from each subtype, along with the corresponding change in the parentheses:

a) nouns

- komudima > komadima (/u/ > /a/)
- poročnik > poručnik (/o/ > /u/)

b) verbs

- čukati > čekati (/u/ > /e/)
- stroljani > streljani (/o/ > /e/)

c) adjectives

- glop > glup (/o/ > /u/)
- spuvaća > spavaća (/u/ > /a/)

d) adverbs

- puške > peške (/u/ > /e/)
- tično > tečno (/i/ > /e/)

e) miscellaneous

- tra > tri (/a/ > /i/)
- mine > mene (/i/ > /e/)

#### 3.2.1.2. Consonant Change

The second most common change in the Serbian part of the corpus was consonant change, as exemplified by 262 instances. Featured here are 153 nouns, 65 verbs, 24 adjectives, 11 adverbs, and 9 miscellaneous examples (3 numerals, 3 interjections, 2 pronouns, 1 preposition). Examples include:

## a) nouns

- štap > štab (/p/ > /b/)
- konobasice > konobarice (/s/ > /r/)

## b) verbs

- pokosite > pogodite (/k/ > /g/; /s/ > /d/)
- pretežeš > pretegneš (/ž/ > /gn/)

## c) adjectives

- presušen > prerušen (/s/ > /r/)
- razgaljen > razvaljen (/g/ > /v/)

## d) adverbs

- privatno > prijatno (/v/ > /j/)
- uskred > uzgred (/sk/ > /zg/)

## e) miscellaneous

- fala > hvala (/f/ > /hv/)
- memi > meni (/m/ > /n/)

## 3.2.1.3. Addition of Phonemes

Ninety-eight of the lexemes from the corpus underwent an addition of particular phonemes. Out of these, 60 lexemes are nouns, 16 are verbs, 12 are adjectives, 8 are adverbs, while only 2 belong to the miscellaneous section (one interjection and one numeral). The illustrative examples and the alterations featured are as follows:

## a) nouns

- jorgovan > jorgan (/ov/ > /Ø/)
- babac > baba (/c/ > /Ø/)

## b) verbs

- čujnemo > čujemo (/n/ > /Ø/)
- smradi > smrdi (/a/ > /Ø/)

## c) adjectives

- murtav > mrtav (/u/ > /Ø/)
- oprasan > opasan (/r/ > /Ø/)

## d) adverbs

- noćaske > noćas (/ke/ > /Ø/)
- izvrisno > izvrsno (/i/ > /Ø/)

## e) miscellaneous

- jaštac > jašta (/c/ > /Ø/)
- šenst > šest (/n/ > /Ø/)

## 3.2.1.4. Loss of Phonemes



Conversely, 76 lexemes underwent loss of phonemes in order to achieve a comical effect. This group includes 31 nouns, 25 verbs, 7 adverbs, 4 adjectives, and 9 miscellaneous lexemes (4 numerals, 3 interjections, 1 particle, and 1 pronoun). Some of the examples from this subtype are the following:

a) nouns

- nog > noga (/Ø/ > /a/)
- rza > reza (/Ø/ > /e/)

b) verbs

- okrili > otkrili (/Ø/ > /t/)
- prdaš > predaš (/Ø/ > /e/)

c) adverbs

- isprd > ispred (/Ø/ > /e/)
- mudo > mudro (/Ø/ > /r/)

d) adjectives

- franski > francuski (/Ø/ > /cu/)
- kasne > krasne (/Ø/ > /r/)

e) miscellaneous

- prdon > pardon (/Ø/ > /a/)
- obojci > obojici (/Ø/ > /i/)

### 3.2.1.5. Substituted Prefixes

This group focuses on the prefixes substituted in order to create a different, more humorous meaning. The dominant word class in this subtype are verbs, whose altered prefixes bring about a change in the aspectual sense. The group also features two adjectives and a noun, all of which were derived from verbs. The examples include:

- otpustiš > ispustiš (/ot/ > /is/)
- urobljenički > zarobljenički (/u/ > /za/)

### 3.2.1.6. Irregular Suppletion and Dialect Usage

This particular subtype includes 18 instances of lexemes substituted for different suppletive and dialectal forms usually considered ungrammatical or not used in standard Serbian. The dominant part of speech are verbs (13 of them), but four nouns and an adjective are also featured:

- frljneš > baciš
- ljud > čovek

### 3.2.1.7. Vowels Replaced by Consonants

In 14 instances in the corpus, vowels were replaced by consonants. What is pecu-

liar about this change is that in all of the featured lexemes, the vowel has been substituted by the consonant /r/, which can be the bearer of a syllable in Serbian (see 2.2.). This subtype includes 7 nouns, 6 verbs, and one adjective:

- prdobran > padobran (/r/ > /a/)
- brciklirao > biciklirao (/r/ > /i/)

### 3.2.1.8. Altered Word Class

The Serbian subtitles of certain lines feature lexemes created by derivation from other parts of speech, or a word is used in a completely ungrammatical context for its lexical nature. For example, the adjective *pušeć* (*smoking*) which is non-existent in Serbian was created from the phrase *koji se puši* in order to serve as a prenominal modifier, while the possessive adjective *Temzov*, referring to the river Thames, was created from the periphrastic genitive form *Temze*. Eight adjectives, two nouns, and two verbs were utilized this way, including:

- pištoljski > pištolja (Adj > N)
- žicina > žice (Adj > N)

### 3.2.1.9. Phrases Replaced by Single Words

Another peculiar subtype featured in the corpus are six instances of phrases being replaced by morphologically irregular single words. This process resulted in three verbs, two adverbs and one adjective. With the phrase-to-word path noted in the brackets, some of the examples follow:

- pudlajte > okrećite pedale (V > VP)
- jenkački > jezik Jenkija (Adj > NP)

### 3.2.1.10. Consonants Replaced by Vowels

On the opposite end of the spectrum from the type featured in 3.2.1.7., there are merely three cases of consonants being replaced by vowels. Of these, two are verbs and one is a noun. Once again, the consonant /r/ is the bearer of the change as it is replaced by the vowels /i/ or /u/, depending on the example:

- gulite > grlite (/u/ > /r/)
- kičma > krčma (/i/ > /r/)

### 3.2.1.11. Preposition Change

In two cases, a preposition was changed in order to achieve a humorous effect. These are:

- u > na
- za > niz

### 3.2.1.12. Ungrammatical Comparison

There are two examples, one adjective and one adverb, where the comparative form was created in an ungrammatical manner, utilizing the root of the positive form *dobr-* instead of the suppletive root *bolj-*. The examples are:

- dobriji > bolji
- dobrije > bolje

### 3.2.1.13. Miscellaneous Changes

This mixed group includes the remaining 361 altered word forms. The changes in these are essentially various shifts of vowels and/or consonants, sometimes combined with addition or loss of phonemes. In terms of word classes, this subtype includes 195 nouns, 108 verbs, 41 adjectives, 6 numerals, 4 interjections, 4 pronouns, and 3 adverbs. Some of the examples include:

- nudelj > nedelja (/u/ > /e/; /Ø/ > /a/)
- ukapavaš > zakopavaš (/u/ > /za/; /a/ > /o/)

### 3.2.2. Morphosyntactic Changes

Aside from the changes on a lexical level, the corpus included 361 morphosyntactic shifts. These alterations occurred specifically in terms of person, case and gender agreement.

#### 3.2.2.1. Person

The corpus included 175 instantiations of ungrammatical agreement in terms of person. Most notably, Crabtree's referring to himself in the first person was commonly translated with verbs in the second person; for example, the line *I have brung greetings* was translated as *prinosiš pozdrav* (2nd person) instead of *prenosiM pozdrav* (1st person). Elsewhere, some of his statements in the third person were also translated in this manner, again utilizing the second person. The following examples are preceded by the original English lines for comparison, while the italicized words point to the ungrammatical person usage:

- I have disgeesed as poloceman so I am oble to move aboot with complete frodom. < *Umaskiraš se u polucajac da moš skroz slobodan da òdiš.*
- It has been droven awar by two min. < *Odvezeš ga dva ljudova.*

#### 3.2.2.2. Case

The category of case is another point of ungrammatical agreement in the Serbian translation of Crabtree's lines. More specifically, the cases signifying different relations in a Serbian sentence, like the dative, the accusative, or the locative, have been translated using only the nominative, creating an additional humorous effect. For instance, the phrase

*Michelle of the Resistance* was translated as *Mišel iz Pokret otpor*, where the phrase *Pokret otpor* is in the nominative case instead of the expected genitive case *Pokreta otpora*. There are 153 examples of ungrammatical case agreement. Two are featured here, alongside the original English lines for comparison, while the italicized words point to the ungrammatical forms:

- Outside the front of your coffee, under the limp post, are a couple of tits. < *Ispred tvoje kafe, ispod bundera, stojiš dva fifica.*
- Next to the barbed wire round the prisoner of war camp, wickmen are laying droons. < *Pored bodljikav žaca oko urobljenički logor, radenik mećeš covka.*

### 3.2.2.3. Gender

Finally, there are 33 instances of ungrammatical gender agreement in the corpus. In most of these cases, feminine gender nouns and pronouns are paired with masculine forms of the verb, such as *Her is droonk* being translated as *Ona se napijo* instead of *Ona se napila*, or a masculine noun is modified by the feminine form of the modifier as in *britanska avijatičar* in place of *britanski avijatičar*. The following examples feature the original lines along with their Serbian translations, with italicized forms of ungrammatical gender use:

- What is this nit in the bittle? < *Kaki mu ovo poruga u flašac?*
- If he reveals my disgeese, I will be up the creek without a piddle. < *Ako odaš moj maskir, ubereš zelen lubendinja.*

## 3.3. English => Serbian (Translation Mechanisms)

After looking into the alterations occurring in the original English lines from the series and their Serbian counterparts separately, this part of the paper focuses on the specific mechanisms of translations used from English to Serbian in particular lines. The analysis of the corpus, which included 852 lines, yielded 1892 specific changes, which were classified into nine major groups below. The types were classified in descending order according to the number of instances they include. In each featured example, the altered words or phrases in both languages are italicized, and each subtype is represented with two examples.

### 3.3.1. Ablaut => One Alteration

The most dominant translation mechanism in the corpus was translating ablaut in the original English line with a particular morphological or morphosyntactic change in Serbian; 795 examples of this mechanism were discovered. The most dominant subtypes of this pattern transferred ablaut using vowel change, consonant change, vowel/consonant change, word form, addition of phoneme(s), loss of phoneme(s), case agreement, person agreement, vowels replaced with consonants, wrong words, and miscellaneous

changes.

a) ablaut => vowel change (222 cases)

- You must heed it in your *sealer*. => Moraš sakriješ u *pidrum*.
- Quick, we will escape through the *wine-dow*. => Brzo, bežiš kroz *prizor!*

b) ablaut => consonant change (166 cases)

- Michelle has a *massage* for you. => Mišel ima *porugu* za tebe.
- I have burcycled so much, I've got a sore *bim*. => Toliko sam brciklirao da me boli *gumica*.

c) ablaut => vowel/consonant change (97 cases)

- Unfortunately, all the *cills* are filled to copocity. => Nažalost, *čalije* su mi pune.
- And why am I spooking fluent *Fronch*? => I zašto tično govorim *frančeski?*

d) ablaut => word form (86 cases)

The most frequent change of this sort is found in Crabtree's catchphrase, which is translated using a switch from a grammatically correct neuter noun to an irregular masculine form:

- Good *moaning*. => Dobar *jutar*.
- Nixt, the two wotresses Mumu and Yvotte as *sireenes* of the soo. => Sledeće mu dve konobarke, Mumi i Uvet, ko mrski *sirenci*.

e) ablaut => addition of phoneme(s) (58 cases)

- *Witer* runs down droons. => Kroz covka tečeš *vodanj*.
- It sounds as if it is laying an *ogg*. => Ko da mu ležeš *jajce*.

f) ablaut => loss of phoneme(s) (46 cases)

- We are *borrowing* some biddies. => *Sa'ranjuješ* tele.
- I have a *massage* from Michelle. => Imam *pouku* od Mišel.

g) ablaut => case agreement (20 cases)

- No, I am not alood to drunk when I am *on dirty*. => Ne smeš šljoleč *na dužnost*.
- The poop will then be lofted in the air, swong *over the wier*, and then be dripped on the other sod. => Onda covka digneš u vazduh, frljneš *preko žica* i ti ispadneš na druga strina.

## h) ablaut =&gt; person agreement (16 cases)

- *I have brung grootings* from British Ontelligence Headquitters. => *Prinosiš pozdrav od štap britanska obaveštavaš služba.*

- Sorry, perhaps my French *cod* be butter. => *Izviniš me. Moj francuski možeš bidne do-briji.*

## i) ablaut =&gt; a vowel replaced with a consonant (11 cases)

- I have come to collect my *burcycle*. => *Došao sam po brcikl.*

- We will attich it to Hotler's car and blee him to *smotheroons*. => *Pričvrlijćemo je na Halterov auto i dignućemo ga u vrzduh.*

## j) ablaut =&gt; wrong word (10 cases)

- Carry your own *bogs*. => *Nogaj si sam prtljažnik.*

- Ronnie's *mammary* will live on, even though he has pissed away. => *Spomenar na Roni će živiš iako mu on sad mrtvak.*

## k) miscellaneous changes (63 cases)

These instances feature nine or fewer examples of particular Serbian morphological or morphosyntactic alterations used to translate ablaut from the original English lines. For example, the following instances utilize prefix change and ungrammatical gender agreement, respectively:

- I mist take the Brottish earmen to be *wode* on the feshminger's scoles. => *Moram da odmerim pilete na vagi rebrance.*

- *An olderly lody* outside in a beth chair has been heating the bootle. => *Jedan mator gospoja na kolicu loče u bašta.*

## 3.3.2. Ablaut =&gt; Two Alterations

In certain cases, the ablaut in the original English line was translated using a combination of two alterations in Serbian. Out of 353 of these dual combinations, the most frequent ones featured either vowel change or consonant change coupled with case agreement, loss or addition of phonemes, plus a group combining ungrammatical verb forms and person agreement, and another with miscellaneous combinations.

## a) ablaut =&gt; vowel change + case agreement (38 cases)

- It has crippled on your *hod*. => *Zakakaš ti barutka.*

- Outside the front of your coffee, *under the limp post*, are a couple of tits. => *Ispred tvoje kafa, ispod bundera, stojiš dva fifica.*

b) ablaut => vowel change + addition of phoneme(s) (36 cases)

- They are disguised as socks of *potatoes*. => Masakrirani su u vruće *korumpira*.
- This will make their lumps light up and guide the *earcraft* to this fold. => To će zapilati buterijske svetlace i voditi *avijun* na ovu pustu.

c) ablaut => vowel change + loss of phoneme(s) (24 cases)

- Here is a list of *creams*. => Popis *začina*.
- I do not want to *wear* you, but two German officers are about to enter the koffee. => Ne želim da vas *upušim*, ali dva nemačka oficira će ulaziti vamo.

d) ablaut => consonant change + loss of phoneme(s) (16 cases)

- Leave the cuss in the *pissageway*. => Ostavite kutiu u *porazu*.
- Well, back to the drawing *bod*. => Idemo to *ispariti*.

e) ablaut => consonant change + addition of phoneme(s) (14 cases)

- I feel like the *hinchbock* of Notre Doom. => Osećam se kao *brbljavac* iz Notr Dume.
- Then I shall have to use *fierce*. => Moraću da upotrebim *slinu*.

f) ablaut => consonant change + case agreement (12 cases)

- I have just heard a rumor that Ronnie was *at the windmill* when it went bong. => Čuješ da mu Roni bio *u veprenjača* kad se rasprднеš.
- By the way, *I have a massage* from Michelle. => Uskred, *imaš poruga* od Mišel.

g) ablaut => verb form + person agreement (12 cases)

- That *must have put the woolies up him*. => Sigurno *mu se digneš dlačice*.
- *I will now engorge* the other swatches. => *Sad drmneš* ustali prekidači.

h) miscellaneous changes (201 cases)

Each of the double alterations in this miscellaneous section is featured in nine or fewer instances. The following examples combine ungrammatical gender agreement with vowel and consonant change, respectively:

- *My nose is as follows*, the troon carrying the sausage has been bummed by the R.A.F. => *Moj nevest je sledeći* - RAF mu izbimbirduješ vuz što nosaš kobasica.
- *Pinned to them is a nit*. => Na njemu *zakačen poruga*.

## 3.3.3. Ablaut =&gt; Zero Alteration

In certain portions of the corpus, ablaut was not translated using any change in Serbian; the translated lines remained grammatical. There were 211 such instances found, including the following:

- Good *die* to you. => Dobar *dan* žalim.
- Imitation *crocodill*. => Izmotacija *krokodila*.

## 3.3.4. Zero Alteration =&gt; One Alteration

As opposed to the previously mentioned types of translation mechanisms, some of Crabtree's lines did not feature any morphological change, yet they were translated using some type of alteration in Serbian. The 165 cases exhibiting such a notion were classified according to the change found in the translated versions, namely vowel change, consonant change, vowel/consonant change, person agreement, addition of phoneme(s), and a miscellaneous group of examples.

## a) / =&gt; vowel change (36 cases)

- I hope she did not think that we were *looking* at a nun's knockers. => Valjda on ne misliš da mi *buljamo* u kaluđerkovu gaću.
- As they descend, they will unscrew their *nuts*. => U padu moraju odkljunati *šrufove*.

## b) / =&gt; consonant change (28 cases)

- The noise of the balls will disguise the sound of him bonging with his *hammer*. => Zvonko će priglušati tucanje njegova *čepića*.
- I think that first the air-fierce should send in several *squadrons* of fartars. => Milim da bi tepalo prvo pokakati nekoliko *espadrila* lonaca.

## c) / =&gt; vowel/consonant change (22 cases)

- *Arson?* => *Prdež?*
- I wetted all *night* in the woods flushing my titch. => Čokao sam celu *nit* u šupi. Maljao sam svetlom.

## d) / =&gt; person agreement (19 cases)

- *We know* every mauve you mook. => *Mi znaš* svaki tvoj kurak.
- *I have* a plon for Rene's roscue. => *Imaš* plin za Roniov šmuganj.

## e) / =&gt; addition of phoneme(s) (12 cases)



- I will bind over and the balls will become aroused and then *charge* towards me. => Napućiću se, bikonje će se uzbuniti i *potračati* prema meni.
- From *Lieutenant Greeber's little tonk*. => Iz mlakog tenka *područnika* Gribera.

#### f) miscellaneous changes (48 cases)

The miscellaneous section features nine or fewer cases of single alterations used in Serbian to translate unaltered forms in the original English lines. The following examples showcase zero alteration being translated utilizing ungrammatical gender and case agreement, respectively:

- *The English airmen* are no longer in the cow. => *Britanska avijatičar* više nisi u krava.
- I wish to spook *with Rene*. => 'Oćeš prućiš s *Rene*.

#### 3.3.5. Ablaut => X Alterations

A number of Serbian lines from the corpus, specifically 134 of them, translated the ablaut in the original lines with three to six different morphological and morphosyntactic changes. Some of the examples follow, with the specific alterations noted in brackets:

##### a) ablaut => 3 alterations (100 cases)

- *Six whacks* and five doos. => *Šes' nudelj* i pet dan.  
(ablaut => loss of phoneme + vowel change + word form)
- Having a pucknick in a pint... and then a *cuss* and a *kiddle*. => *Jadiš* na travac, a onda *moluješ* i 'vataš.  
(ablaut => person agreement + ungrammatical verb form + vowel change)

##### b) ablaut => 4 alterations (24 cases)

- *She has pissed out*. => *Zavrliš joj se u gljiva!*  
(ablaut => person agreement + ungrammatical verb form + case agreement + vowel/consonant change)
- *I am putting the massage* on the log. => *Turaš poruga* na naga.  
(ablaut => dialecticism + person agreement + consonant change + case agreement)

##### c) ablaut => 5 alterations (8 cases)

- Last nit, *you were supposed to send a massage*, so that the British submaroone could meet the earmen. => *Noćaske trebalo da pišlješ poruga* da mu britanski prdmornica pri'vatiš pileti.

(ablaut => missing auxiliary + consonant change + case agreement + vowel change + loss of phoneme)

- Even at this meement *she is on her woo.* => *Pršeš mu ovud.*

(ablaut => pronoun addition + loss of phoneme + person agreement + a vowel replaced with a consonant + consonant change)

d) ablaut => 6 alterations (2 cases)

- Then *we will* write a massage and *send it by podgeon.* => *Napišaš poruga i pišlješ po gulob.*

(ablaut => ungrammatical verb form + person agreement + vowel change x2 + loss of phoneme + case agreement)

- The Brottish and the Yonkees *are heading this woo.* => *Brutanci i Jenkići mu 'odiš ovud.*

(ablaut => pronoun addition + loss of phoneme x2 + ungrammatical verb form + person agreement + wrong word)

### 3.3.6. X Alterations => X Alterations

The corpus exhibited 125 instances of more than one alteration in the original English line, either a double ablaut, a triple ablaut, or ablaut paired with consonant change. These were translated with one or more alterations in Serbian depending on the case, as observed in the following examples, with the specific mechanisms featured in brackets:

a) ablaut x2 => X alterations (109 cases)

- I will climb into the poop, you will then loft it *over the other sod of the wier.* => *Ja se udeš u covka, ti je onda digneš na druga žicina strina.*

(ablaut x2 => vowel change + case agreement + irregular possessive adjective)

- You can escoop by climbing *into the droon poop.* => *Možeš begaš tako što mu uguziš u covka.*

(ablaut x2 => vowel change + case agreement)

b) ablaut x3 => X alterations (9 cases)

- Where is your *strait treeders loosence?* => *Gde vam je dizvala?*

(ablaut x3 => vowel change)

- I saw *the min who deed the dood.* => *Vidao sam poštenitelje.*

(ablaut x3 => vowel/consonant change)

c) ablaut + consonant change => X alterations (7 cases)

- The Gestapo are hoovering round the graveyeerd, disgeesed as a nan, a boshop, and a *Roman Catholic farter*. => Gestapo se šonjaš po grobalj prerušen u kaluđerica, biskip i *katoličast oca*.

(ablaut + consonant change => word form)

- Loodies and gintlemin, a big hond, ploose, for Madame Finny and Monsieur *Leclock* in full cistume. => Damci i guspoda, moleš velik pljusak za mudam Finac i gosa *Lehlorac* u pun maskir.

(ablaut + consonant change => vowel/consonant change + addition of phonemes)

### 3.3.7. Zero Alteration => X Alterations

Similar to 3.3.4., there were 87 cases in the original series featuring no change whatsoever. However, they were translated in Serbian utilizing two or more alterations, as following examples show (the alterations are featured in brackets):

a) / => 2 alterations (59 cases)

- Am I ticking to *Monsieur Alphonse*, the undertooker? => Prućiš s gosa *Alfons*, sa'ranjivač?

(/ => case agreement + word form)

- *The girls* should lick their bedroom door, and your wife should have a good strong belt. => Čurak treba uključaš spuvaća soba, a tvoj žena treba rza.

(/ => addition of phoneme + consonant change)

b) / => 3 alterations (22 cases)

- *If they do*, I will toll them that I am from the left bonk. => *Ako neko žiliš*, kažeš da si s leva obula.

(/ => vowel change + person agreement + ungrammatical word form)

- The Germans *have put up* these pisters. => Švapci *mu izvisiš* ovi plikati.

(/ => pronoun addition + person agreement + wrong word)

c) / => 4 alterations (5 cases)

- *They have taken spades*, they have crapped along the tunnel, and are dogging. => *Uzmeš aševi*, guziš kroz tunel ... i kupaš.

(/ => person agreement + ungrammatical verb form + case agreement + vowel change)

- *You are to tell London* that the earmen are being kipt in the costle. => *Trba rekneš London* da mu pilotci dražiš u dverac.

(/ => loss of phoneme + particle omission + irregular suppletion + case agreement)

d) / => 5 alterations (1 case)

- Oh well, *all the more* for moo. => *Onda mu bodeš višlje* za mene.

(/ => pronoun addition + ungrammatical verb form + vowel change + person agreement + addition of phoneme)

### 3.3.8. Miscellaneous Alterations

This small but highly mixed group features 14 different types of alteration not found in the previous seven units, including the change from active to passive voice and vice versa, the switch from questions to statements, incorrect pronouns and addition of phonemes not transferred into Serbian, incorrect auxiliaries, prepositions and verb forms found in the original English lines, etc. The example below includes two such cases: the wrong auxiliary in English translated by eliminating the reflexive pronoun, and the incorrect preposition in English being rendered in Serbian with an incorrect preposition as well.

- *Are the droover of armoured curr 4219 on the cafe?* => *Ima li šufer od oklopan kola 4219 na kafeu?*

(wrong auxiliary => missing reflexive pronoun; wrong preposition => wrong preposition)

### 3.3.9. Zero Alteration => Zero Alteration

Finally, there are eight instances of zero alteration found in the original English lines and zero alteration used in the corresponding Serbian translations, as seen in the following examples:

- Setting fire to places. => *Paljenje*.

- I have seen one of these before. => *Ovo sam već video*.

## 4. Discussion & Conclusion

**Table 1.** Summary of the Results in the English Part of the Corpus

Part of Speech → Type of Change ↓	N	V	Adj	Adv	Num	Pre	Pro	Det	Aux	Interj	Total
Ablaut	54.84%	24.87%	11.52%	4.79%	0.71%	0.2%	0.41%	0.2%	0.31%	0.41%	98.3%
Ablaut + Consonant Change	0.92%	0.2%	0.1%	/	/	/	/	/	/	/	1.22%
Miscellaneous Changes	0.31%	/	/	/	/	/	0.1%	/	0.1%	/	0.51%

**Table 2a.** Summary of the Results in the Serbian Part of the Corpus - Morphological Changes

Part of Speech → Type of Change ↓	N	V	Adj	Adv	Num	Pre	Pro	Conj	Part	Interj	Total
Vowel Change	14.86%	8.29%	3.01%	1.54%	0.41%	/	0.41%	0.08%	0.16%	0.16%	28.92%
Consonant Change	12.43%	5.28%	1.95%	0.89%	0.24%	0.08%	0.16%	/	/	0.24%	21.28%
Addition of Phonemes	4.87%	1.3%	0.97%	0.65%	0.08%	/	/	/	/	0.08%	7.96%
Loss of Phonemes	2.52%	2.03%	0.32%	0.57%	0.32%	/	0.08%	/	0.08%	0.24%	6.17%
Substituted Prefixes	0.08%	1.46%	0.16%	/	/	/	/	/	/	/	1.7%
Irregular Suppletion & Dialect Usage	0.32%	1.05%	0.08%	/	/	/	/	/	/	/	1.46%
Vowels Replaced by Consonants	0.57%	0.49%	0.08%	/	/	/	/	/	/	/	1.14%
Altered Word Class	0.16%	0.16%	0.65%	/	/	/	/	/	/	/	0.97%
Phrases Replaced by Single Words	/	0.24%	0.08%	0.16%	/	/	/	/	/	/	0.49%
Consonants Replaced by Vowels	0.08%	0.16%	/	/	/	/	/	/	/	/	0.24%
Preposition Change	/	/	/	/	/	0.16%	/	/	/	/	0.16%
Ungrammatical Comparison	/	/	0.08%	0.08%	/	/	/	/	/	/	0.16%
Miscellaneous Changes	15.84%	8.77%	3.33%	0.24%	0.49%	/	0.32%	/	/	0.32%	29.32%

**Table 2b.** *Summary of the Results in the Serbian Part of the Corpus - Morphosyntactic Changes*

Type of Change ↓	Total
Person	20.54%
Case	17.96%
Gender	3.87%
	42.37%

**Table 3.** *English => Serbian (Translation Mechanisms) - Summary*

Units	Subunits	Percentage
Ablaut =>	One Alteration	42.02%
	Ablaut => Vowel Change	11.73%
	Ablaut => Consonant Change	8.77%
	Ablaut => Vowel/Consonant Change	5.13%
	Ablaut => Word Form	4.54%
	Ablaut => Addition of Phoneme(s)	3.06%
	Ablaut => Loss of Phoneme(s)	2.43%
	Ablaut => Case Agreement	1.06%
	Ablaut => Person Agreement	0.85%
	Ablaut => A Vowel Replaced with a Consonant	0.58%
	Ablaut => Wrong Word	0.53%
	Miscellaneous Changes	3.33%
Ablaut =>	Two Alterations	18.66%

	Ablaut => Vowel Change + Case Agreement	2.01%
	Ablaut => Vowel Change + Addition of Phoneme(s)	1.9%
	Ablaut => Vowel Change + Loss of Phoneme(s)	1.27%
	Ablaut => Consonant Change + Loss of Phoneme(s)	0.85%
	Ablaut => Consonant Change + Addition of Phoneme(s)	0.74%
	Ablaut => Consonant Change + Case Agreement	0.63%
	Ablaut => Verb Form + Person Agreement	0.63%
	Miscellaneous Changes	10.62%
Ablaut => Zero Alteration		11.15%
Zero Alteration => One Alteration		8.72%
	/ => Vowel Change	1.9%
	/ => Consonant Change	1.48%
	/ => Vowel/Consonant Change	1.16%
	/ => Person Agreement	1%
	/ => Addition of Phoneme(s)	0.63%
	Miscellaneous Changes	2.54%
Ablaut => X Alterations		7.08%
	Ablaut => 3 Alterations	5.28%
	Ablaut => 4 Alterations	1.27%
	Ablaut => 5 Alterations	0.42%
	Ablaut => 6 Alterations	0.11%
X Alterations => X Alterations		6.61%
	Ablaut x2 => X Alterations	5.76%
	Ablaut x3 => X Alterations	0.47%
	Ablaut + Consonant Change => X Alterations	0.37%
Zero Alteration => X Alterations		4.6%
	/ => 2 Alterations	3.12%
	/ => 3 Alterations	1.16%
	/ => 4 Alterations	0.26%
	/ => 5 Alterations	0.05%
Miscellaneous Alterations		0.74%
Zero Alteration => Zero Alteration		0.42%

The four tables presented above summarize the results of the research in terms of percentage. In Table 1, the summary of the English portion of the corpus is shown. As much as 98.3% of the 981 altered English words underwent ablaut, while an additional 1.22% combined ablaut with some type of consonant change. The nouns are the most dominant word class in all three types of change, with 56.07% across the three different types of alterations in the corpus. These are followed by verbs (25.07%) and adjectives (11.62%), both of which exhibited either pure ablaut or ablaut combined with consonant change. Conversely, five word classes exclusively underwent ablaut, namely adverbs, numerals, prepositions, determiners and interjections, all of which, excepting adverbs, take up less than 1% of the corpus.

The dominance of ablaut as a morphological change in the English part of the corpus may point to the screenwriters' goal to retain the proper syntax of Crabtree's lines as well as other morphological characteristics of the words in them, barring the vowel change, in order for the sentences to remain plausible to the viewers of the show yet also be humorous. The syntactic importance of closed set words, such as prepositions and determiners, points to their undergoing less changes and being less present in the corpus, as the writers were seemingly concerned with retaining the status quo of the English sentence. Oppositely, the open set words, such as nouns, verbs and adjectives, dominate the English part of the corpus, as their meaning is much easier to deduce in spite of the change and they have less importance for the syntactic structure in English.

Table 2a showcases the morphological changes discovered in the Serbian part of the corpus and, as previously mentioned, the results are much less uniform. The vowel change, however, is predominant here as well, as its presence in 28.92% of the 1,231 Serbian words can attest. This is followed by consonant change, present in 21.28% of the corpus, and, to a lesser extent, addition (7.96%) and loss of phonemes (6.17%). These four morphological changes jointly occupy nearly 65% of all the altered Serbian words in the corpus. This, in combination with the 29.32% for unsystematic miscellaneous changes, leaves less than 7% combined for the remaining eight changes. Ablaut as the most dominant change is present in all the parts of speech other than pronouns, while preposition change is the least distributed; as it may be inferred from the nature of the alteration itself, it occurs with prepositions only. As in the English portion of the study, the most dominant word class are nouns, with roughly half (50.44%) of all the featured words in the corpus across the different changes. The nouns are followed by verbs (29.23%) and adjectives (10.71%). On the other hand, the word classes exemplified the least in the corpus are conjunctions, with 0.08% undergoing only vowel change, then particles, which sustained either vowel change or loss of phonemes with the combined 0.24%, and prepositions, which undertook a change in a consonant or a full preposition change with the same combined percentage.

Similarly to the original lines in the series, the Serbian translation is dominated by the changes in the open set words such as nouns, verbs and adjectives, as their meaning is easier to deduce in spite of the change in form, while the closed set words such as pronouns and prepositions are less present due to their pertinence in retaining the syntactic structure of the Serbian sentence. However, the types of alterations found in Serbian were much less homogeneous compared to English. This may be due to the fact that Serbian is much more complex in terms of grammar, or more specifically inflectional affixes and verb structure; the translators may have wanted to utilize these traits of standard Serbian, alongside a number of dialecticisms, to create a more expressive translation for the show. Because of this, Serbian viewers would find Crabtree's lines both more understandable and more comical.

The latter assessments also apply for the morphosyntactic shifts in the Serbian corpus as well. As evidenced by Table 2b, out of 852 translated lines, 361, or 42.37%, were discovered with some form of agreement change in terms of person (20.54%), case (17.96%) and gender (3.87%). The dominance of person and case shifts over gender ones may be attributed solely to the translators' choice, as the number of different sub-categories within each of these grammatical categories in Serbian is similar: six for both person and gender, and seven for case.

It should be noted that the English portion of the corpus featured no such changes; in fact, such alterations are next to impossible in English in the first place. While both English and Serbian have three persons, in most cases English verb forms differ only in the third person, as opposed to Serbian verbs, which often have different inflectional suffixes for all three persons in both categories of number. Similarly, Serbian has seven inflectional case forms, most of which are represented by periphrastic forms in English. Finally, the gender differences in terms of inflectional verb suffixes are quite dominant in Serbian, unlike English, where gender is only a semantic feature of lexemes and not an in-

flectional category on its own. Therefore, the Serbian translators had additional language resources at their disposal in order to create a very humorous rendition of Crabtree's lines, without being stifled by the lack of the same grammatical categories in English.

Finally, Table 3 presents the summary of the translation mechanisms featured in the corpus. The most frequent one (42.02%) used single alterations in Serbian to translate ablaut from the original English lines, while a combined 36.89% utilized two, zero, or three or more changes in Serbian for the same purpose. Still, even though far less present in the Serbian translation compared to the original English text, vowel change is the predominant alteration in Serbian as well, with 11.73% of the corpus featuring it as the sole equivalent of the English ablaut, 5.18% combining it with another alteration, and 1.9% being used as the equivalent of zero change in English. Furthermore, zero alteration in English was translated with one or more actual changes in Serbian, which is 13.32% of the corpus combined. Multiple alterations were scarcely found in English (6.61%), present as either doubled or tripled ablaut, or ablaut combined with consonant change, while zero alteration being translated with zero alteration was almost nonexistent in the corpus (0.42%).

The dominance of ablaut in the English part and, to a much lesser extent, in the Serbian part of the translation mechanisms emphasizes the tendency of the translators to use, at least in part, the same type of morphological change found in the original text to convey the humor in Serbian. However, the sheer lack of uniform patterns in the Serbian translation demonstrates the translators' ability to use other types of alteration for humorous purposes, even in cases when the English text featured no change whatsoever. Additionally, the translated lines at times featured more than one alteration, arguably in cases where a simple vowel change, or any other specific change for that matter, would not have sufficed to carry the comical effect. This also indicates the translators' willingness to utilize the variety present in Serbian phonology and syntax to not merely create Serbian forms parallel to the English ones but comprehensively transfer the humor from the original lines in order for the show to be entertaining for the audience.

In summation, the Serbian portion of the corpus showed a much greater variety of lexical and grammatical tools used to create a humorous effect while translating the original lines from English. While the screenwriters of the show used ablaut almost without exception, or at most combined with a consonant change, the translators utilized many different morphological changes, including vowel and consonant change, addition and loss of phonemes, as well as a number of minor lexical deviations to bring Crabtree's comical expressions to life in Serbian. Additionally, they went a step forward by utilizing morphosyntactic changes in terms of altered person, case and gender agreement, thereby expanding the linguistic palette. For the same purpose, the translators at times utilized more than one alteration in Serbian, or added humorous alterations into the translation even without any language deviation present in the original text.

What may be of interest for future research are the supposedly 'German-', 'French-', and 'English-speaking' characters of the show, who do not subject their language to such incongruous changes as Crabtree but nevertheless speak in a manner that often portrays different clichés and stereotypes leveled against the nationalities in question. Expanding the field of research, other shows or movies where speech undergoes some sort



of transformation in terms of pronunciation or grammar should be examined in order to deduce the importance of language change in creating a particular effect. Additionally, the translations of such shows in different languages could broaden the research as they could point to the ways in which the translators matched the original language deviations in their mother tongue. *‘Allo ‘Allo!* is merely one such production showcasing the potency of language and its ability to conjure a particular type of effect to the amusement of its audience.

### References

- AARONS 2017: AARONS, Debra. “Puns and Tacit Linguistic Knowledge”. In *The Routledge Handbook of Language and Humor*, S. Attardo, ed. New York/London: Routledge, 2017.
- ATTARDO 1994: ATTARDO, Salvatore. *Linguistic Theories of Humor*. Berlin/New York: Mouton de Gruyter, 1994.
- BAUER 2003: BAUER, Laurie. *Introducing Linguistic Morphology*. Second Edition. Edinburgh: Edinburgh University Press, 2003
- BOOIJ 2005: BOOIJ, Geert. *The Grammar of Words*. New York: Oxford University Press, 2005.
- GUIDI 2017: GUIDI, Annarita. “Humor Universals.” In *The Routledge Handbook of Language and Humor*, S. Attardo, ed. New York/London: Routledge, 2017.
- HEMPELMANN & MILLER 2017: HEMPELMANN, Christian F., & Tristan MILLER. “Puns: Taxonomy and Phonology.” In *The Routledge Handbook of Language and Humor*, S. Attardo, ed. New York/London: Routledge, 2017.
- JOVANOVIĆ 2014: JOVANOVIĆ, Vladimir Ž.. *English Morphology: A Coursebook*. Niš: Faculty of Philosophy, 2014.
- KATAMBA & STONHAM 2006: KATAMBA, Francis, & John STONHAM. *Morphology*. Hampshire/New York: Palgrave Macmillan, 2006.
- KIDDON & BRUN 2011: KIDDON, Chloe, & Yuriy BRUN. “That’s What She Said: Double Entendre Identification”. In *Proceedings of the 49th Annual Meeting of the Association for Computational Linguistics (ACL)*, D. Lin, Y. Matsumoto, & R. Mihalcea, eds. Portland: Association for Computational Linguistics, 2011.
- KROEGER 2005: KROEGER, Paul R. *Analyzing Grammar: An Introduction*. New York: Cambridge University Press, 2005.
- MORREALL 2009: Morreall, John. *Comic Relief: A Comprehensive Philosophy of Humor*. Chichester: Wiley-Blackwell, 2009.
- STANOJČIĆ & POPOVIĆ 2005: STANOJČIĆ, Živojin, & Ljubomir POPOVIĆ. *Gramatika srpsko-ga jezika*. Beograd: Zavod za udžbenike i nastavna sredstva, 2005. [orig.] СТАНОЈЧИЋ, Живојин, & Љубомир Поповић. *Граматика српскога језика*. Београд: Завод за уџбенике и наставна средства, 2005.

### Sources

- OpenSubtitles*. <https://www.opensubtitles.org/en/ssearch/sublanguageid-all/idmovie-7493>. 08. 03. 2023.
- Titlovi*. <https://rs.titlovi.com/prevodi/-allo--allo--93560/> 08. 03. 2023.

Dejan Pavlović

**DOBAR JUTAR! HUMORISTIČNE PROMENE I MEHANIZMI PREVODA U REPLIKAMA POZORNIKA KREPTRIJA IZ SERIJE ALO ALO!**

*Rezime*

Pozornik Kreptri je nezaboravni lik iz britanskog sitkoma *Alo alo!*, upamćen po svom čudnom izgovoru engleskog jezika. Način na koji njegov govor odstupa od standardnog engleskog izaziva jako komičan efekat. U ovom radu su na početku navedene glavne karakteristike teorije nekongruentnosti i osnovni tipovi igre reči koje Kreptri uključuje u svoje replike; potom su definisane relevantne morfološke i morfosintaksičke promene koje se javljaju u njegovim replikama u seriji. Za potrebe istraživanja su sve njegove replike sakupljene, zatim analizirane u cilju nalaženja različitih morfoloških promena a potom klasifikovane na odgovarajući način. Srpski prevod njegovih replika je takođe uzet u obzir, kako bi se i u prevedenim replikama pronašle sve prisutne morfološke i morfosintaksičke promene; one su potom razvrstane istom metodom. Nakon toga, ispitani su i klasifikovani i direktni mehanizmi prevoda sa engleskog na srpski jezik. Rezultati istraživanja su prvo predstavljani u vidu procenata, a zatim i upoređeni između dva jezika, kako bi se otkrilo koje alternacije najviše izazivaju efekat humora kod gledalaca.

*Ključne reči:* teorija nekongruentnosti, igra reči, morfološke promene, morfosintaksičke promene, engleski, srpski, mehanizmi prevoda