

## **The Simpsons predictions**

17 years ago, in episode 10 of season 17 of The Simpsons, Homer climbs aboard a submarine to visit the wreck of the Titanic, just as it has happened with the Titan. An episode premiered in January 2006 and tells the story of an eccentric millionaire who wants to find a treasure that supposedly lies under the sea, in a sunken ship Homer could be precisely the son of that millionaire by a letter he receives. We remember that on the Titan was a multimillionaire and his 18 year old son. Bart, Maggie and Lisa's father then initiates the challenge of looking for him to find out the truth and finds him. The guy tells him details of a supposed treasure of emeralds lost at the bottom of the sea. The idea of getting hold of it seduces Homer and both drive submarines to descend into the ocean until they find the remains of a ship that sank and sank. Fate befalls Homer and the oxygen in his submarine runs out. A very similar story to what happened with the Titan, except that the tragedy was not caused by the lack of oxygen but by an implosion as a result of a failure in the ship's pressurization. Other Simpsons predictions that have caught our attention have been:

**Donald Trump's inauguration as President of the USA.**

**Lady Gaga's performance at the Super Bowl**

**the coronavirus pandemic**

**The end of the Game of Thrones storyline two years before the series ended**

**The attacks on the Twin Towers**

**The invention of video calls**

**The Divorce of Melanie Griffith and Don Johnson**

**The Ebola pandemic**

**The Smartwatch**

**The Ipod**

More predictions: [Lo predijeron Los Simpson: todas las predicciones de la serie \(atresmedia.com\)](https://www.atresmedia.com/los-simpsons/predicciones-de-la-serie)

[Predicciones de Los Simpson | Todo lo que vaticinaron en la serie de televisión \(levante-emv.com\)](https://www.levante-emv.com/los-simpsons/predicciones-de-la-serie)

## **History**

April 19, 2023 was World 'Simpsons' Day, and if you're wondering why, the answer is simple: although what is already more than a series (a philosophical manifesto, a reflection on the human condition) premiered in 1989, the first television appearance of the characters was broadcast on this day in 1987, in 'The Tracey Ullman Show'. In other words, the yellow family is 36 years old. And precisely because of that great trajectory, it is difficult to tell about this eminence of animation something that (almost) everyone doesn't know. Because 'The Simpsons', as we said, is more than a series: it is a kind of mirror in which we see our world portrayed. One of the great phenomena surrounding Fox's fiction, which is

currently airing its 34th season at the end of this year, is its predictions. Or better said, its accuracy in anticipating events that we have lived through since then, from Donald Trump's presidential candidacy to the discovery of the Higgs boson, including a disturbing reference to 9/11.

### **Satire as a mirror that deforms reality.**

**"My theory would be that it is precisely because it is a social satire that it is so accurate. That is to say: their predictions are not really predictions, but commentaries on the present and the recent past," explains Eudald Espluga, philosopher and cultural critic.** "It is true that they have had spectacular successes, but prediction has become a 'meme' and in most cases, when we say 'The Simpsons' already predicted it', we mean 'The Simpsons' already critically, ironically and empathetically portrayed this social reality'. And even the inverse effect is produced: something happens and we try to look for parallels in 'The Simpsons' to elaborate our own critical, ironic and empathetic commentary on something that has just happened". Helena Galán Fajardo, PhD in Audiovisual Communication and professor at Universidad Carlos III de Madrid, agrees. **"It is true that 'The Simpsons' has been said to be a kind of time machine that anticipates what is to come. But I find it difficult to talk about predictions, because that would imply trying to guess the intentions and conjectures of the creators through their creations. In this case, two aspects are combined: on the one hand, a sharp and very informed look at current, social and political issues, and on the other, the decoding process from the present time that makes sense of the above and connects ends, creating more or less logical deductions. But this is something that the spectator contributes"**.

It is the perfect moment to return to a term mentioned by Eudald, that of satire, as a genre that deforms and exaggerates sociopolitical elements and reflections so that we understand them better. Helena contributes the following: "'The Simpsons' denounces, undresses and places in front of a mirror not only the American citizens but also the viewers of the series, and this makes sense in a globalized society. We identify ourselves by comparison, in this case, from a position of superiority with the protagonist, the lout Homer Simpson, who gathers in his person all the defects of the welfare, consumerist, individualistic and neoliberal society". In this sense, it is worth mentioning that, beyond Homer, 'The Simpsons' presents us with a universe based on our own: there are the same politicians, the same music stars... And at the same time there are many universes. How many ways have we been told the same story? "When it comes to making a portrait of the present, he doesn't just use those references as embellishment, he feeds intertextually from other narratives, and he does it explicitly," reflects Eudald. "By not developing the story of the characters diachronically, since there is no plot to advance, they dedicate themselves to reinventing the same everyday life in a circular way from different genres and aesthetics." Think of those homages to movies and series, as popular as his predictions.

### **Conclusion**

In a way, 'The Simpsons' is a machine for creatively shredding literary and cinematic archetypes, so that there is almost no emotion, situation or human experience that has not already been staged and parodied in the series," Espluga notes. "That's why it's so easy to retrospectively read the present in 'The Simpsons.' It's as if Matt Groening and the scriptwriters had understood better than anyone that

'history repeats itself first as tragedy and then as farce' and played with the different variants of that farce that is our history".

### **A political scenario crazier than 'The Simpsons'.**

It makes sense to also raise the fact that in today's radicalized international political situation, which is being portrayed in dystopian and science fiction series and movies, the satire of 'The Simpsons' is so accurate. We talked about this with Ana Manso Acosta, political scientist, and Juan Manuel Vizúete Calafell, political communication consultant, both fans of the series, about this aspect. "History is cyclical and precisely taking it as a starting point is what the screenwriters of the series do. There is no doubt that behind 'The Simpsons' there are brilliant minds. They know the story well and they use that knowledge. With this background, there is a good chance of predicting," Manso Acosta proposes. "If history has taught us anything, it's two things. First, not to invade Russia in winter. Second, history is cyclical and tends to repeat itself," agrees Vizúete Calafell. "The Simpsons' is such a good series precisely because they make fantastic satires of past situations, of historical moments of humanity. As history tends to repeat itself, we see episodes of 'The Simpsons' that were inspired by past events but are very topical right now".

### **Visionaries or just coincidence?**

It's hard to get 'The Simpsons' right, Juan Manuel continues. "What is certain is that its brilliant scriptwriters have been able to understand the current of our society and know where it was heading. In political consulting it is fundamental to do this exercise, to see the wave coming and know when to ride it before it drags you to the bottom. I think the writers of 'The Simpsons' could have been excellent political consultants." "Humor and science fiction allow us to explore certain issues, to anticipate probabilities," Galán Fajardo stresses. "Both are placed in hypothetical scenarios and resolve them from universes that subvert the rules of the referential world, either from the absurd or from scientific hypotheses taken to the limit.

### **What if we are the ones looking for explanations?**

Eudald also says the same thing. "I think the person who best understood the radicalism of 'The Simpsons' was David Foster Wallace, who, in fact, also ended up being portrayed in the series. I think in his essay on television entitled 'E Unibus Pluram' he claimed something like it made no sense to keep talking about postmodern literature as radical and experimental when 'The Simpsons' was on the air every day doubling down on irony, intertextuality and metanarrative jokes.

### **Final Conclusion**

*'The Simpsons' is an artistic product that has been able to interpret and critically question American society with much more intelligence than other supposedly prescient products like, I don't know, Michael Moore's documentaries." "In fiction, we find many answers to our daily conflicts" But what if the most magical and beautiful argument were that it is we, the viewers, who turn to 'The Simpsons' to explain life and the world to us? Let's go back to the initial example: only two series, 'The Simpsons' and 'Friends', have managed that, when something happens to us, we go to them. "We are narrative*

*animals who can only understand and explain ourselves through these stories, and there are some narratives that are stronger than others in shaping our identity. The philosopher Odo Marquard said: 'The more modern the modern world is, the more indispensable narrative becomes. Narrare necesse est'. Because human beings are our stories and stories have to be told," says Eudald Espluga. "In fiction we find many answers to our daily conflicts and it allows us to talk about certain topics," reflects Helena Galán Fajardo. "We tend to look for the reasons for what happens to us and it helps us to understand the world we live in. But there is no text without interpretation. We give it meaning when we see it. That's why it can change according to the times and contexts.*