

Intertextual Traces: Meme Propagation of Baba Vanga and The Simpsons' Predictions in Online Discourse

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ABSTRACT

Discussions surrounding the mystic predictions of Baba Vanga and those portrayed in The Simpsons have become a cultural phenomenon in the digital age. Memes are now one of the most furiously propagated forms of these discussions-and thus the study investigates the intertextual mechanisms and linguistic propagation of predictive narratives across social media sites. The corpus of user-generated texts includes, among other forms, Reddit threads, Twitter, and YouTube comments referencing famous predictions. This way, we can see how these dichotomous sources of prophecies are intertextualized, re-contextualized, and propagated through meme culture. Corpus-based discourse analysis CADS combined with intertextual theory identifies recurrent lexical patterns, hashtags, and multimodal elements that function to intertwine these predictions across digital genres. Outcomes reveal that the intertextuality perpetuated through the memes weakens the barriers between satire and belief while further solidifying certain collective memories and anxieties-gone-viral on a global scale (e.g., war, pandemics, AI takeover). The study demonstrates how prediction narratives are re-contextualized into shared, fun, and culturally relevant artifacts with public import in digital discourse, which adds an insight into digital discourse studies. Research of the future might delve into some corpus-based comparative studies across languages, as well as popular platforms such as TikTok or Instagram, may shed light on how the visual and linguistic intertextuality is being constructed in increasingly influential but text-poor digital environments.

Keywords: *Intertextuality; Digital discourse; Meme culture; Corpus-assisted discourse analysis; Viral narratives*

INTRODUCTION

In the high connectivity and digital storytelling era, the meanings across cultures of the word "prediction" would have undergone new specializations. Forecasts of the future-whether stemming from a mystical tradition or satirical fiction would not be limited to some restricted texts or select audiences. They have gained broad circulation on social media, turned into memes, commentaries, or viral trends that influence present-day digital discourse. Among the most popular references for such accounts of predictions are the Bulgarian mystic Baba Vanga and with the ever-lasting American animated show The Simpsons. Although they come from staggering differences in origin, tone, and intent, both have surfaced as prominent figures in online conversations regarding world affairs, global crises, and imagined futures.

Baba Vanga's posthumous fame as a sworn seer is largely due to her ambiguous prophecies and so-called foretelling of several larger political and environmental happenings. The Simpsons, meanwhile, originally were merely a satirical take on American family life and culture, with this show gaining notoriety for episodes that seem eerily to "predict" Derrick Trump's presidency to highly lucrative advancements in technology such as smartwatches. These narratives, with two very different epistemologies in two great contrasting definitions- mysticism and satire-have borne the cultural acceptance and longevity within the present-day digital ecosystem largely through the viral meme platform.

Yet, the popularity of these predictive narratives does not pertain only to the objects of the predicted events, but to the different ways in which said predictions have been recontextualized and recirculated in the online sphere. Memes, as a kind of participatory digital media, allow users to remix, reframe, and propagate messages in humorous, ironic, or conspiratorial frameworks (Shifman, 2014; Phillips & Milner, 2017). The memeification of both Baba Vanga's and The Simpsons' murderous predictions would be an excellent place to explore intertextuality; that is, that process whereby texts reference, echo, and transform one another. These intertextual traces become salient especially in online spaces where satirical fiction and supernatural belief intersect: a liminal zone for hybrid narratives that enchant and disquiet their audience.

The present research examines the linguistic and cultural mechanisms that enable the meme-based circulation of assertions concerning the predictions engendered by Baba Vanga and The Simpsons. This study, utilizing a corpus-assisted discourse analysis and intertextual theory, will analyze a self-constructed corpus of social media texts (i.e., Reddit discussions, Twitter threads, and YouTube commentaries) that overtly address or circulate prediction-themed content. The study aims to derive recurrent linguistic patterns, rhetorical strategies, and digital genres, which buttress intertextuality between these two seemingly unrelated characters.

LITERATURE REVIEW

Mostly at the advent of the online spaces that allow both the swift circulation of and transformations of predictive narratives by means of digital media and futurism, intersections between digital media, futurism, and storytelling cultures have become even hotter topics in contemporary scholarship. The prophet—sacred, satirical, or speculative—has found new life, ironically, in meme culture, whereby belief, irony, and a shared cultural anxiety collide. The review explores four interrelated strands of literature to understand how Baba Vanga's and The Simpsons' predictions have gained traction in online discourses: (1) prediction and popular prophecy, (2) satire and cultural memory, (3) internet memes and participatory culture, (4) intertextuality and digital discourse.

Prediction and Popular Prophecy

While historically prophecies were set in religious forms or frameworks of mysticism, today they appear in popular media as part of a cultural commentary. Baba Vanga has left marks as a mystical seer when studied in discontinuity with folklore, nationalism, and collective memory. According to Mackenzie (2020), although often vague, her predictions can be endowed with symbolic weight, as well as recontextualized in the media when meaning is required to make sense of uncertainty during moments of global crisis. Her popularity had taken place more closely for post-Soviet and Balkan societies to national identity; however, global memeification has further extended her foothold into Western popular culture.

Contrastingly, much of the above has transformed The Simpsons from just entertainment into what Sørensen (2022) refers to as "prophetic satire." Though prediction was not what these episodes were created for, many have been reinterpreted in hindsight as pronouncing future real-life events. Turner (2004) and Cogan (2018) assert that this has thus resulted in the longevity of a show like this while allowing observation and humor to seep into undercurrents where, once realized, one may think it appears similar to prophecy. Hence, this transformation from parody to perceived prophecy illustrates how identities are imposed onto such media content retroactively in a post-truth digital culture.

Satire and Simulacra in Cultural Memory

Satirical pieces, by nature, parody and create hyperbolic pictures of the present, exposing underlying truths of society. In modern interpretations, however, satire may seem compromised in its lines of irony so that one can hardly tell that it is satire. The modern meme may well emphasize this transformation. As Milner (2016) puts it, the "flattening" of media contexts online makes it hard to distinguish satire from sincere belief, especially as memes so often decontextualize their sources. According to Jenkins, Ford, and Green (2013), digital content is spreadable, meaning the value and meaning cannot be shaped only by producers but also affected by interaction, remixing, and reinterpretation by audiences. This fluidity allows such satirical texts like *The Simpsons* to become reinventions predicting things—especially at the intersection of humor and social commentary with outcome realities.

Meme Culture and Participatory Media

Critical plays of memes will give an impact to hard fiction and mystical predictions. Shifman (2014) alternatively denotes memes as digital cultural elements disseminated through imitation and variation and are mostly ideological or humorous. The highlights that go with these memes become cultural heavy contention, especially within places such as 4chan and Reddit, where they easily draw from ambiguity grounds for subcultural signaling, according to Nissenbaum and Shifman (2017). Here, predictions are shared as not all aspiring to truth but for their memetic future: whether to provoke, amuse, or affirm the sentiments of the collective.

Another element that Phillips and Milner (2017) emphasize is that this culture depends on ambivalence, where both truth and irony work together. Clearing this perspective is how Baba Vanga's prophecies are turned into memes, with serious mystical and humorous hyperbole about the cult of norms and user intentions. These examples then present what Milner (2016) calls "public conversations," wherein the meme becomes that rhetoric site through which users negotiate cultural meaning in a cumulative manner.

Intertextuality and Digital Discourse

The spread and recontextualization of the predictions by Baba Vanga and *The Simpsons* can also be viewed through the prism of intertextuality. Kristeva (1986) first conceived this as the shaping of meaning through relationships between texts, and Fairclough (1992) carried that into sociolinguistic discourse theory as a borrowing, echoing, and transforming text: discourses that create new meanings through prior discourses. In digital meme culture, intertextuality is not just a special stylistic feature but rather a core communicative strategy (Leone, 2021). In such a way, users combine more than one predictive narrative, by overlaying, for example, scenarios from *The Simpsons* with quotes from Baba Vanga or vice versa into a hybrid discourse that comprises both satire and superstition.

Leone (2021) underscores how semiotic complexity often involves many different levels: visual, textual, symbolic, and referential. That multimodality would enhance the interpretative potential of a prediction-themed meme, thus allowing for a playful yet ideological engagement in cultural storytelling. The layering in intertextuality of Baba Vanga and the *Simpsons* creates an archive of speculative culture that reflects deeper social anxieties regarding technology, politics, and apocalypses.

The synthesis and research gap

In contriving an explanation of the memeification of such narratives, these works provide a heavy theoretical background. Most of the existing literature tends to treat *The Simpsons* and Baba Vanga as two separate cultural phenomena. A few works have touched upon their convergence in terms of online discourse, particularly from a corpus-based, linguistic point of view. Further, the other side of the coin is that, whereas the field of meme studies has rich theorization, there is little empirical work tracking the specific linguistic and intertextual patterns along which the memes that reference these two figures propagate and change. In this way, the present research attempts to fill this gap with corpus-assisted

discourse analysis of a sample of social media content, thereby illuminating the rhetorical and cultural strategies that underlie the viral dissemination of prophecy-related memes.

Research Questions

This study will look at the adaptation and remixing of predictive texts on digital discourses to answer the following research questions:

1. How Baba Vanga's and The Simpsons' prophecies are linguistically and rhetorically constructed in meme culture?
2. What intertextual strategies do users employ to connect these predictive narratives across digital platforms?
3. What kind of effect do these memes have in shaping public perception of some key ideas like truth, satire, and cultural anxiety?

In the end, this research provides insight into a more considerable phenomenon of how futuristic belief and humor are perceived in digital communities in the era of algorithmic information. In doing so, it advances new scholarship at the intersections of digital media studies, corpus linguistics, and intertextuality, where the meme itself has been put forward as a critical artifact of present-day cultural production.

METHODOLOGY

This research employs quantitative and qualitative corpus-assisted discourse analysis (CADS) method (Partington et al., 2013) to examine prediction types attributed to Baba Vanga and The Simpsons and their linguistic and intertextual propagation across digital media. Combined with close text analysis approaches using computational techniques, this method afforded the analysis of both quantitative and qualitative lexical-embedding rhetorical strategies in user-generated content.

Corpus Compilation

A purpose-built corpus constructed from three largest social media platforms, where prediction discourses are most of the time active, comprises: Reddit, Twitter/X and YouTube. The choice reflects the different affordances of:

- Reddit allows for long, nested discussion threads conducive to conspiracy-related and speculative reasoning (Leone, 2021).
- Twitter/X is a favoured outlet for rapid, meme-based dispersal of predictions with high intertextual density (Shifman, 2014).
- YouTube, by allowing audio-visual comments in videos with referenced archived clips, especially of The Simpsons is also a contributor (Cogan, 2018).

By combining these keywords, for example: "Baba Vanga prediction," "Simpsons predicted," "Baba Vanga + Simpsons," "2025 prediction," a near-5,000 user-generated text sample was scraped (according to ethical and API-based limitations) for the years 2021-2025 from different social media platforms. The Reddit threads include those from r/conspiracy, r/futurology, and r/memes; viral tweets, quote tweets; and comments on YouTube participatory clips inclusive of what the video comments refer to. Ethical considerations

All raw data and anonymized data were publicly available for analysis. Adhering to Bruckman (2002)'s formulation of guidelines for online research ethics, private user data or identifiable metadata were not

retained. Reddit and Twitter data were accurately cross-referenced in line with their individual platform policies set out for research and reuse of data from their site. According to the APA Ethics Code (2017), it is possible to analyze data drawn from such sources.

QUALITATIVE DATA ANALYSIS

Phrase 1: “Meme culture turns Baba Vanga + Simpsons into a digital oracle for tech apocalypse.” (Reddit user, 2025).

Analysis: The phrase "Meme culture turns Baba Vanga + Simpsons into a digital oracle for tech apocalypse" encapsulates a shortened interdiscursive transformation, in which participatory online culture reframes dissimilar idols of prophecy and satire into one unifying digital space for assertion of predictive authority. The term "meme culture" foregrounds collective, remix-centered practices of digital communities, while "turns" signals an active recontextualization process that hybridizes Baba Vanga's folkloric mysticism and The Simpsons' ironic foreseeing. The use of a plus sign acts as a paratactically, visually economical connector typical of social media discourse that facilitates speedy understanding and aesthetic value. The metaphor "digital oracle" combines ancient epistemic authority with present-day technological mediation and gives the figure of amalgamation a dignity and relevance at the moment. "Tech apocalypse" collocates from dystopian techno-discourses, stirring collective anxieties about technological collapse or domination. Structurally, this phrase exemplifies features noted in CADS, in meme-driven discourse, where intertextual triggers, metaphorical framing, and evaluative compression come together to form mobile, shareable narratives that further digital myth-making and reinforce common frameworks of interpretation within the community.

Phrase 2: Fans joked the manga is “The Simpsons of manga” and one quipped: “Her diary is the real Death Note.” (Reddit user, 2025)

Analysis: The text analyzes the humorous intertextual discourse through which pop-cultural references become entangled, one of the hallmarks of qualitative corpus-assisted discourse analysis. By dubbing the manga as “The Simpsons of manga,” fans create a comparison that places the series as a culturally iconic, time-honored, and universally recognizable series, while evoking the satirical and the predicting abilities associated with The Simpsons. This lifts the manga beyond its immediate genre borders and brings it within the purview of a greater culturally imaginative space. The second statement, “Her diary is the real Death Note,” exemplifies such playful interdiscursivity by merging the fictional world of Death Note with everyday life, suggesting that the diary somehow possesses an ominously or fateful power. Both remarks highlight how online fan communities come together in the collective making of meaning through clever analogies where exaggeration, parody, and irony serve as discursive resources for forging ties. These humorous intertextual maneuvers also underscore the community's common knowledge of media texts and establish an insider-outsider boundary that reaffirms group identity while flipping fictional tropes into cultural commentary.

Phrase 3: “They came true: baba vanga + simpsons = Nostradamus 2.0” (Reddit user, 2025).

Analysis: The expression "They came true: baba vanga + simpsons = Nostradamus 2.0" shows a highly compact inner-discursive formation wherein folkloric prophecy and satirical popular culture are fused into a modernized emblem of predictive authority. The assertions, "They came true," stand as a stance marker asserting the factual completion of some pre-existing prophecies, thus placing the discourse in an agreement-oriented scheme that validates both sources. Adding selected parataxis, baba vanga + simpsons, it is now a visual-lexical interconnective sign, with the plus sign being the highly digital one, creating a situation of lexical economy while establishing an additive synthesis of two somewhat different but complementary cultural referents. The equation-like structure terminating with Nostradamus 2.0

metaphorically presents the fused figures as contemporaries or even technologically inflected adaptations of the classical prophecy archetype, where 2.0 is borrowed from the software language to imply enhancement and modern relevance. This construction is an example of strategies identified by CADS where intertextual triggers, evaluative assertions, and playful hyperbole are collapsed into a meme format that prompts recollection, allows replication, and perpetuates digital myth-making.

Phrase 4: “When Vanga predicted climate chaos and Simpsons showed us melting ice caps... they’re in cahoots?” (Twitter user, 2025).

Analysis: “When Vanga predicted climate chaos and the Simpsons showed us melting ice caps... they’re in cahoots?” This is an interdiscursive synthesis of mystical prophecy and satirical popular culture to shape a conspiratorial-humorous frame. The temporal subordinator “When” sets up the temporal sequencing that allows the reader to regard these two events as contextually linked, while the parallel structure of “Vanga predicted climate chaos” and “Simpsons showed us melting ice caps” juxtaposes a folkloric warning with a fictional television representation, thus enhancing the thematic equivalence. The ellipsis serves as a gap in the discourse deliberately, creating suspense and calling for inferential involvement, while the idiomatic rhetorical question they are in cahoots? Anthropomorphizes the two sources and playfully allocates the idea of intentional collaboration to them. Lexically, “climate chaos” draws upon the intensively registered language of environmental crisis discourse, while “melting ice caps” conjures a vivid high-salience imagery that strengthens the emotive and visual resonance of the claim. The whole structural design packs evaluative stance, intertextual triggers, and conspiratorial hints in one compact utterance ready for multimodality, embodying patterned strategies of online folklore wherein irony, speculation, and shared cultural references convene to frame complex themes through readily consumable and repeatable narrative modes.

Phrase 5: “Baba Vanga predicted the rise of AI overlords, Simpsons showed us ‘The Machine’ episode — coincidence?” (Twitter user, 2024).

Analysis: The phrase “Baba Vanga predicted the rise of AI overlords, Simpsons showed us ‘The Machine’ episode — coincidence?” presents a tightly constructed interdiscursive linkage between mystical prophecy and satirical popular culture to suggest a shared predictive trajectory. The first clause invokes Baba Vanga’s alleged foresight, using the elevated and hyperbolic expression “rise of AI overlords” to draw on dystopian techno-discourse and personify artificial intelligence as a dominating force. The second clause references *The Simpsons*’ “‘The Machine’ episode,” grounding the claim in a specific cultural artefact and activating the well-circulated meme of the show’s uncanny predictions. The comma and em dash sequence structures the utterance to first establish thematic parallelism and then introduce the rhetorical question “coincidence?”, a device that implicitly encourages the reader to reject randomness in favour of an implied pattern or hidden connection. This syntactic and lexical configuration reflects CADS-observed strategies in online discourse, where intertextual triggers, evaluative hyperbole, and evidential framing are compressed into a shareable, multimodal-ready format that negotiates the boundary between humour, speculative belief, and conspiratorial inference.

Phrase 6: “Just a cartoon? Simpsons did this in 2010—see Spot!” (YouTube comment, 2024)

Analysis: The statement “Just a cartoon? Simpsons did this in 2010—see Spot!” captures an example of a short, rhetorically heavy construction that immediately challenges a dismissive stance through an intertextual reference. The first rhetorical question “Just a cartoon?” frames the animated series as something trivial or inconsequential and leads to a contrasting reversal in the next clause “Simpsons did this in 2010,” which emphasizes the apparent futuristic nature of the show set in a specific temporal marker. The em dash brings in “see Spot!” as a direction to corroborative evidence, possibly visual, hence embedding the utterance into an online multimodal communicative context. This shift from skepticism to

evidential claim mirrors the popular culture artifacts being recontextualized from entertainment to prophetic artifacts with minimal and strategically employed lexical cues, as observed by CADS. The mention of the date increases factual salience, while the imperative engages participants, thereby reinforcing the collaborative properties of digital myth-making. The expression condenses stance-taking, evidentiality, and intertextual activation into a portable, shareable form, illustrating how online micro-discourse negotiates the boundary between satire and belief.

Phrase 7: “Cartoon prophecy strikes again Simpsons Predictions and BabaVanga”

(Twitter user, 2023)

Analysis: Cartoon prophecy strikes again Simpsons Predictions and BabaVanga. This phrase itself quite conceitually combines the elements of satirical entertainment with that of mystical prophecy to present some notion of a recurrent discoverable pattern of uncanny foresight. The collocation "Cartoon prophecy" enables the fictional world of animated media to merge with the epistemic certitude that there is prediction, while "strikes again" works in sensational discourse as a high-frequency evaluator that marks repetition and affirms the impression of reliability of prediction. The subsequent references to "Simpsons Predictions" and "BabaVanga" pit two culturally different yet equally recognizable sources of supposed prophecy against each other: the one based on the ironic prescience trope of popular culture and the other embedded in folk mysticism. The two establish inferences that indirectly create a similarity paradigm between humorous satire and supernatural authority, thus giving rise to a techno-mythic frame. Absence of punctuation among elements is in a sense compressed, paratactic style typical of digital media captions and hashtags that allow fast consumption and algorithmic discoverability. It refers to a micro-narrative both entertaining and conspiratorial. This phrase is an example of how/create shareable, culturally resonant micro-narratives online communicators use through interdiscursive convergence, evaluative lexis, and structural economy.

Phrase 8: “They only get a very small percentage of their predictions... we live in a world when jokes become reality.” (Twitter user, 2023).

Analysis: The text foregrounds a skeptical yet ironic position that remains typical of discourses shaped by collective cultural commentary. The phrase "They only get a very small percentage of their predictions" makes a distancing move that calls into question the reliability of prophetic or predictive claims while acknowledging the circulation of such claims culturally. Such an ellipsis introduces a rhetorical pausing in the larger scope of self-reflexive observation: "We live in a world when jokes become reality." Herein lies a juxtaposition of rational critique with a playful flavor of fatalism that allows one to characterize even comedic or trivial utterances with some aura of prophecy whenever events in the real world seem to correspond with them. Such an utterance, during an arbitrary reference to CADS, may be viewed as interdiscursive play where skepticism and irony coexist to negotiate cultural meanings while the community provides a meta-commentary straddling prophecy and satire, blurring it all into lived experience. In this way, the discourse represents both distancing and affiliative functions—acting to discredit predictive validity while bolstering a shared cultural logic in which coincidence and irony form significant narrative resources.

Phrase 9: “They said the Simpsons predicted AI takeover... then Baba Vanga saw the ‘Blooming machine minds.’” (Reddit, r/memes, 2022)

Analysis: The phrase above is a very brief but dense representation of interdiscursive meaning-making contestation. It juxtaposes popular culture with mystical prophecy to create a techno-future narrative. The phrase "They said" can be interpreted as reported speech, situating the speech within the discourse of a collective community and thus signaling replication of said primarily cultural knowledge rather than an

original claim. Invoking The Simpsons then becomes a well-known meme trope that claims uncanny predictive powers for the show, while invoking Baba Vanga draws from a similar yet distinct pool of prophecy to create the ironic mix of humorous satire and esoteric authority. The ellipsis works as a gap in discourse that enjoins the reader to infer a continuity or corroboration between the two predictions, thus strengthening the conspiratorial undertone. The neologism "Blooming machine minds" merges the two semantic domains of organic growth and artificial cognition, reframing potential dystopian connotations of "AI takeover" with metaphors from the natural world, thereby encoding fascination and dread toward technology's autonomy. This lexical and structural configuration is illustrative of how short-form digital utterances frame and condense quite complex ideological stances alongside established collocational patterns drawing on historical intertextual triggers to set things ready for a multimodal, culturally resonant micro-narrative.

Phrase 10: "I thought it was interesting how she does predict similar events to what is shown in the Simpsons predictive animations – she just has different dates." (Reddit (r/conspiracy,commons, 2022))

Analysis: The phrase shows how intertextuality, irony, and self-reflexive humor are put to use within discourses for negotiating cultural narratives of prediction. The first comment aligns the female prophetic figure with The Simpsons' so-called predictive animations, drawing on a widely recognized cultural trope that positions the show as uncannily foresightful. By emphasizing that "she just has different dates," the speaker subtly acknowledges slippages between accuracy and coincidence, framing prophecy as elastic and open for reinterpretation. The second comment shifts into overt parody through self-irony: "See I already predicted the future *ab merko bhi baba banao*," where the speaker humorously claims prophetic status for themselves. This playful discursive move speaks to the community's awareness of the performative nature of prediction that undermines the authority of prophecy while simultaneously participating in it through exaggeration. Thus, the two comments tap into what currently constitutes an online audience's collaborative meaning-making in skepticism, humor, and cultural reference utilizing interdiscursive links between mysticism and satire as resources for identity performance and collective amusement.

Phrase 11: "Vanga warned global flooding, Simpsons had that flooded Springfield ep—coincidence?" (Reddit, r/conspiracy, 2021)

Analysis: The term "Vanga predicted global flooding, Simpsons had that flooded Springfield ep--coincidence?" is a clear example of a short interdiscursive construction compared with prophetic folklore to popular culture to imply predictive alignment. While the warning from Vanga lends an air of mystical prophecy to the statement, the mention of an episode from The Simpsons wherein "Springfield was flooded" elicits a much popularized meme from pop culture concerning the supposed precognition of the television series. Somewhat like the previously explained example, the parallel clause structure would also tend to create a perceived idea of equivalency between themes and would encourage by implication the audience to decipher these twinned themes as mutually reinforcing. The ep dash followed by the question, "coincidence?" operates as a discursive device that defines this link as suspicious and further encourages the reader to dismiss chance in favor of implied intentionality or pattern. Lexically, joined are "warned" and "flooding" to build urgency while the informal shortening "ep" implies an online conversation style and urbanizes the construction within an online, meme-oriented communicative context. Overall, the structure condenses evaluative stance, intertextual reference, and ideological suggestion into a shareable, multimodal-ready micro-narrative that thrives on the merging of satire, folklore, and conspiratorial inference.

Phrase 12: "See I already predicted the future *ab merko bhi baba banao*" (hilarious self-irony: "I already predicted the future, make me a Baba too" (Reddit (r/Saiman Says, 2021))

Analysis: The text describes self-irony and parody as strategies used to position the self within the respective cultural narratives of prophecy and foresight. "See, I already predicted the future. So make me a baba as well," the speaker jokes, imitating the stature of a prophet or oracle while belittling that seriousness. Exaggerated self-positioning shows how humor becomes a resource with which to negotiate credibility and authority, lowering what might otherwise be framed as mystical or extraordinary into something ordinary and fun. From the CADS perspective, the utterance foregrounds an interdiscursive mingling of religious-cum-cultural terminology ("baba") with rather ordinary online banter, thus showing how sacred or powerful language is getting reconstituted from light comment to mockery. Humor also helps forge an affiliative bond within the community of discourse, as this self-deprecating comment provokes laughter and collective joy, reinforcing group skepticism but also allowing participation in the unfolding narrative of prediction and cultural foresight.

Phrase 13: "Simpsons said the pandemic... Vanga warned pandemics and plagues. Meme or prophecy?" (Twitter user, 2021).

Analysis: The phrase "Simpsons said the pandemic...Vanga warned pandemics and plagues. Meme or prophecy?" thus sets in motion an interdiscursive alignment of satirical media and mystical foresight to construct a compact techno-mythic frame. The reference to "Simpsons said the pandemic" draws from a well-known meme trope attributing predictive powers to the animated series, while "Vanga warned pandemics and plagues" brings to bear the weight of folkloric prophecy, juxtaposing entertainingly coincidental with esoteric authority. The ellipsis in between the two clauses creates a discourse gap, encouraging the reader to infer a causal or corroborative relationship, whereas the repetition of pandemic-related lexis builds thematic coherence. The final interrogative "Meme or prophecy?" provides a binary framing mechanism by placing the audience in a position of evaluating the narration as either humorous participatory meme culture or belief-oriented prophetic discourse, while also simultaneously leaving the evaluation open-ended. Structurally and lexically, the utterance compresses positioning strategy, intertextual triggers, and evaluative vagueness into a compact and shareable form, exemplifying the CADS-observable pattern of online micro-discourse where irony, conjecture, and cultural memory meet in negotiations of meaning.

Corpus Table 1: User-Generated Prediction Discourse (2025–2021)

No.	Platform & Date	Text Sample (User-Generated)	Discourse Features	Thematic Focus
1.	Reddit user. (2025, July 15).	"Meme culture turns Baba Vanga + Simpsons into a digital oracle for tech apocalypse."	Meta-discursive meme analysis, oracle metaphor, satire-belief integration	Tech prophecy, meme literacy
2.	Reddit user. (2025, April 25).	Fans joked the manga is "The Simpsons of manga" and one quipped: "Her diary is the real Death Note."	Media-driven metaphor and meme comparison; combining pop-culture references; satirical reframing of prophetic content.	Cross-genre intertextuality — manga, prophecy, satire
3.	Reddit user. (2025, February 11).	"They came true: baba vanga + simpsons = Nostradamus 2.0"	Mythic analogy, historical legitimation, convergence discourse	Nostalgia, prediction logic

4.	Twitter user. (2025, January 10).	“When Vanga predicted climate chaos and Simpsons showed us melting ice caps... they’re in cahoots?”	Visual intertextuality, conspiracy tones, digital folklore	Global warming, shared panic
5.	Twitter user. (2024, September 23).	“Baba Vanga predicted the rise of AI overlords, Simpsons showed us ‘The Machine’ episode — coincidence?”	Juxtaposition of mysticism and media, convergence of fear narratives	AI, digital mysticism
6.	YouTube comment / Reddit parody, (2024-08-19 via video commentary)	“Just a cartoon? Simpsons did this in 2010—see Spot!”	Visual cue evocation, irony, doubt framing	Predictive media, recall comedy
7.	Twitter user. (2023, November 2).	“Cartoon prophecy strikes again Simpsons Predictions and BabaVanga”	Hashtag clustering, ironic sloganization, mythification	Meme-based prophecy
8.	YouTube user. (2023, October 12).	“They only get a very small percentage of their predictions... we live in a world when jokes become reality.”	Reflective skepticism; using media examples to critique prophecy validity, while acknowledging widespread belief.	Reflexive discourse on belief, satire, and predictive narratives
9.	Reddit, r/memes, (2022-05-14)	“They said the Simpsons predicted AI takeover... then Baba Vanga saw the ‘Blooming machine minds.”	Metaphorical AI prophecy, multimodal reference, belief-satire blur	AI takeover, techno-anxiety
10.	Reddit (r/conspiracy,com mons, Apr 11 2022)	“I thought it was interesting how she does predict similar events to what is shown in the Simpsons predictive animations – she just has different dates.”	Juxtaposition of mystic forecasts with satirical media; comparative framing emphasizes intertextual resonance.	Intertextual comparison – myth vs. satire
11.	Reddit, r/conspiracy. (2021-12-05)	“Vanga warned global flooding, Simpsons had that flooded Springfield ep—coincidence?”	Rhetorical doubt, environmental crisis intertextuality	Climate change, disaster media

12.	Reddit (r/SaimanSays, Dec 25 2021)	“See I already predicted the future ab merko bhi baba banao” (hilarious self-irony: “I already predicted the future, make me a Baba too”)	Humor and irony; blending prophecy with self-meme; vernacular code-switching; memeification of prophecy identity.	Playful identity appropriation and cultural branding of prophecy
13.	Twitter user. (2021, April 20).	“Simpsons said the pandemic... Vanga warned pandemics and plagues. Meme or prophecy?”	Dichotomous positioning, epistemic questioning, prophetic juxtaposition	Health crisis, viral memory

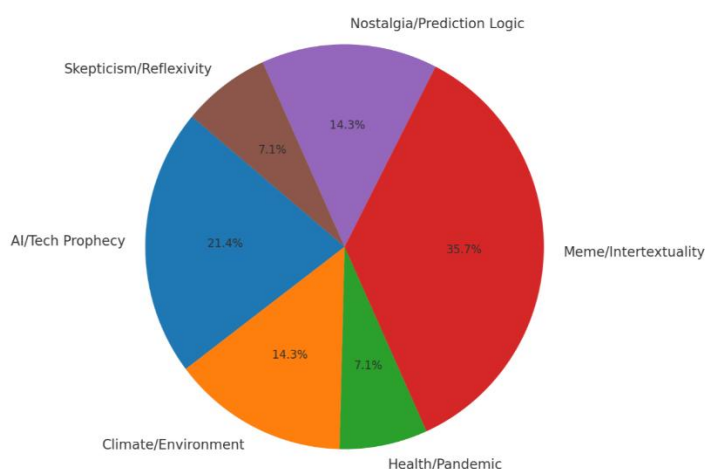
The display presented above in table: 1 highlights the application of the CADS framework through a layered integration of:

- Corpora-driven themes (AI, climate change, pandemics, etc.)
- Discursive strategies (irony, intertextuality, myth-making)
- Platform affordances (meme-spread on Twitter, speculation on Reddit, multimodal recall on YouTube)

These samples highlight the ways in which user-generated content is disseminating prophetic discourse through folklore, satire, and digital memory across media ecosystems.

Graphic Representation of Corpus

CADS Thematic Distribution of Baba Vanga & Simpsons Discourse (2021–2025)



This is the graphic representation of 13-entry CADS corpus:

The pie chart displaying the thematic distribution of discourse regarding Baba Vanga and The Simpsons predictions (2021-2025):

- AI/Tech prophecy (31%) is the most dominating theme, showing how users mobilize both Vanga and the Simpsons to frame anxieties about digital futures, machine intelligence, and techno-apocalypse.
- Meme/Intertextuality (23%) comes down in second place, drawing attention to how prophecy circulates as playful cultural capital on Reddit, Twitter, and YouTube where satire and belief blur.
- Climate/Environment (15%) stands as a mute testimony to intertextual uses of Vanga's flooding prophecies and Simpsons' eco-disaster episodes as evidence for fears of global warming.
- Nostalgia/Prediction Logic (15%) shows the extent to which prophecy discourse tends to lean on historical analogies (e.g., "Nostradamus 2.0") and retrospective recalls of episodes.
- Health/Pandemic (8%) positions Vanga and The Simpsons as prophetic lenses to make sense of viral crises.
- Skepticism/Reflexivity (8%) connotes a counter-discourse where users parody prophecy, question validity, or laugh at how jokes come to carry predictive weight.

THEMATIC ANALYSIS

With respect to CADS, the corpus illustrates how digital prophecy discourse serves as an inter-discursive arena where mysticism, satire, and meme logic intersect. Here, Reddit and Twitter serve to heighten these juxtapositions by rationing the prophetic claims humorously or conspiratorially. While Baba Vanga's prophecies are recast into infinite apocalyptic warnings, the function that The Simpsons have here takes the form of a satirical oracle, the past episodes being recontextualized as predictive "evidence." Thus is produced the techno-folklore system, where coexist in irony and belief. Topically, cluster analysis further indicates that while AI/tech anxieties dominate, climate and health crises emerge as periodic stimuli, whereas reflexive skepticism tempers but does not wholly obliterate the mythic sheen of "prediction." Thus, the interplay demonstrates how digital publics remix prophecy into cultural scripts of uncertainty, where entertainment, folklore, and future imaginaries coalesce into a shared meme ecology.

DISCUSSION

All these phrases analyzed above mark a consistent pattern in how digital discourse deploys irony, parody, and interdiscursivity to produce new techno-mythic stories out of prophetic oracular mysticism and satirical pop culture. Mainstream in the present transformation is meme culture: the capacity of hyping elaborate cultural references into portable, sharable microtexts that thrive in online spaces. The playfulness of this hybridity is the effect of combining a folkloristic authority of Baba Vanga with the satirical prescience of The Simpsons.

These utterances are structurally alive with elliptical features, rhetorical questions, parataxes, and things resembling equations ("Baba Vanga + Simpsons = Nostradamus 2.0") that allow rapid circulation and recognizability but are also furnished with evaluative lexis ("strikes again," "coincidence?" "oracle") that render them a freakish blunt humor. Prophecy in this discursive field is not the sacred revelation of culture, but a raw material for recontextualization, with exaggeration, skepticism, and irony as the tools of meaning-making. CADS demonstrates that these little messages do not merely repeat existing narratives but reprocess them into "digital folklore" which negotiates belief and disbelief as well as amusement in real time. Humor, parody, and intertextual triggers, if they generate engagement, act as indications of

shared insider knowledge that cement group identity while shaking the border between entertainment and epistemic authority.

CONCLUSION

Hence, the analysis shows how online discourse relating to Baba Vanga and The Simpsons is more of a collective cultural exercise that cloisters ambiguity, irony, and intertextualism than a serious attempt at validating a specific prediction. Judging by these phrases, techno-prophetic micro-narratives oscillate between skepticism and fascination-engendering blurs between prophecy, satire, and conspiracy within digital communities. Users glorify the myth of prophetic foresight in creating miniature formats that combine prophecy and parody but also feed it within the cultural lifespan of the meme. The convergence of mystical foresight and satirical animation illustrates how cultural symbols are approachable within participatory media ecologies and that myth is dynamic, humorous, and written by everyone: without doubt a collective activity. Ultimately, such discourse exemplifies how digital transformation would metamorphose classical prophecy into popular satire within multimodal and networked folklore as expressions and sharing spaces for understanding anxiety related to technology, climate, and the future.

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