This paper focuses on the translation of audiovisual humour. I have analysed Petr Palouš's translation of *Monty Python's Flying Circus*. The translator of audiovisual humour has to deal with the same issues and problems as the translator of literature, that is he has to find equivalents to word plays, idioms, register and so on, but at the same time he also has to comply with the restrictions of audiovisual medium. I have identified the most common translation problems when translating humour and audiovisual texts and possible strategies of their translation into the target language, and then analysed how Palouš dealt with these cruces translatorum when translating the *Flying Circus.*