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Linguistic Humor Strategies in Greek and American Observational Stand-up Comedy: A Contrastive Analysis

Koulopoulos, Nikolaos

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Linguistic Humor strategies in Greek and American Observational Stand-up Comedy: A Contrastive Analysis

Student: Nikos Koulopoulos (s3424499)

Supervisor: Prof. Dr. Marina Terkourafi

Second Reader: Dr. Elizabeth Smith Rosser

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Abstract

This thesis presents a contrastive analysis between the observational stand-up comedies of the Greek Lambros Fisfis and the American Jim Gaffigan. The analysis criterion was the different linguistic devices used on the grounds of the first Knowledge Resource, the Language, offered by the General Theory of Verbal Humor (Attardo & Raskin 1991), the four Humor Identification Forms (Shade 1996), and the five levels of linguistic analysis (morphology, syntax, phonetics-phonology, semantics, and pragmatics). To what extent does each comedian rely on the different linguistic devices corresponding to the five levels of linguistic analysis to elicit laughter from the audience? Subsequently, how different or similar is each comedian's approach regarding the different levels of analysis from which they draw their devices and the different types of the devices themselves? To answer these questions, I present a comparative analysis of the linguistic devices used in 15 clips from Fisfis' playlist on YouTube, "Να ένας Σοφός" (Here is a Wise Man) and Gaffigan's playlist on YouTube, "Laugh Society" respectively. The results suggest that both comedians relied mainly on the Verbal Humor Identification Form, and Fisfis used more devices than Gaffigan on the morphological, phonetic-phonological, and pragmatic levels. Gaffigan, on the other hand, used more devices than Fisfis on the syntactic and semantic levels.

Keywords: Observational Stand-up Comedy, General Theory of Verbal Humor, Contrastive analysis, Humor identification forms, Five Levels of Linguistic Analysis

Contents

List of Figures	7
List of Tables.....	8
1. Introduction	9
2. Humor in stand-up comedy	12
2.1. Humor in observational stand-up comedy: The comedian’s work and the audience’s response	12
2.2 Some helpful terminology- “Play frame”, “Local Logic”, and the “Willing suspension of disbelief.”.....	13
2.3. The Semantic Script Theory of Humor and The General Theory of Verbal Humor.....	15
2.3.1 <i>The Semantic Script Theory of Humor</i>	15
2.3.2 <i>The General Theory of Verbal Humor</i>	15
2.4. Verbal humor: The essence of the observational stand-up comedian’s humorous wordplay	17
3. The Stand-up comedy genre	18
3.1 Stand-up comedy: Definition and characteristics	18
3.2 Observational stand-up comedy.....	20
3.2.1 <i>The Greek stand-up comedian: Lambros Fisfis</i>	20
3.2.2 <i>The American stand-up comedian: Jim Gaffigan</i>	21
3.3 History of stand-up comedy.....	21
3.3.1 <i>American Stand-up Comedy</i>	21
3.3.2 <i>Greek Stand-up Comedy</i>	25
3.3.2.1 Precursors to Greek stand-up comedy	25
3.3.2.2 Comedy Nights 100%.....	28
4. Methodology	30
4.1. Data Collection Procedure	30
4.2 Data analysis procedure	31
4.2.1 <i>Data coding-Qualitative Analysis</i>	31
4.2.2 <i>Data Analysis-Quantitative Analysis</i>	32
4.2.3 <i>Contrastive analysis</i>	33
5. Results	34
5.1 Lambros Fisfis- “Να ένας Σοφός”, (Here is a Wise Man)- Humor Identification Forms	34
5.1.1 <i>Visual Humor Identification Form</i>	34



5.2 Lambros Fisfis- “Να ένας Σοφός”, (Here is a wise man)- Five Levels of Linguistic Analysis.....	35
5.2.1 <i>Verbal and Auditory Humor Identification Forms</i>	37
5.2.1.1 Morphology.....	37
5.2.1.1.1 Suffixation: Augmentative (-άρα) and Diminutive (-άκι) suffixes	37
5.2.1.1.2 Syllabification	37
5.2.1.2 Phonetics-Phonology	38
5.2.1.2.1 Alliteration and Instance of Auditory Humor Identification Form	38
5.2.1.2.2 Syllable Stressing.....	38
5.2.1.3 Syntax	38
5.2.1.3.1 Syntactic Form-Argument Structure.....	38
5.2.1.3.2 Parallel structures	39
5.2.1.4 Semantics	40
5.2.1.4.1 Semantic Ambiguity.....	40
5.2.1.4.2 Contradiction.....	41
5.2.1.5 Pragmatics.....	41
5.2.1.5.1 Irony.....	41
5.2.1.5.2 Background information-Underinformative statement.....	42
5.3 Jim Gaffigan- “Laugh Society: Jim Gaffigan”- Humor Identification Forms	42
5.3.1. <i>Visual Humor Identification Form</i>	43
5.4. Jim Gaffigan- “Laugh Society: Jim Gaffigan”- Five Levels of Linguistic Analysis	44
5.4.1 <i>Verbal and Auditory Humor Identification Forms</i>	46
5.4.1.2. Morphology.....	46
5.4.1.2.1 Syllabification	46
5.4.1.2.2 Word formation-Wordplay	46
5.4.1.3. Phonetics-Phonology	47
5.4.1.3.1 Accent Mimicking.....	47
5.4.1.3.2 Alliteration	47
5.4.1.4. Syntax	48
5.4.1.4.1 Paradigmatic Relation.....	48
5.4.1.4.2 Negation.....	48
5.4.1.5 Semantics	48
5.4.1.5.1 Oxymoron	48
5.4.1.5.2 Lexical Ambiguity	49
5.4.1.6. Pragmatics.....	49



5.4.1.6.1 Truism	49
5.4.1.6.2 Overstatement	50
6. Contrastive Analysis	51
6.1 Humor identification forms.....	51
6.2 Five Levels of Linguistic Analysis	52
6.2.1 Morphology.....	53
6.2.2 Syntax.....	53
6.2.3 Phonetics-Phonology	54
6.2.4 Semantics	55
6.2.5 Pragmatics	55
6.3 Implications.....	56
7. Conclusions, Limitations, and Future Directions	58
References	61
Appendix A	67
Appendix B	85

List of Figures

Figure 5.1 “Να ένας Σοφός”, (Here is a wise man), Episode 5: Γυαλιά, (Glasses), (Screenshot by Lightshot) YouTube, 2017. https://youtu.be/n1M1TCw2rHU (accessed 05.06.2023)	35
Figure 5.2 Laugh Society-Jim Gaffigan - GETTING INVITED TO A DOG'S SURPRISE BDAY PARTY, (Screenshot by Lightshot) YouTube, 2021. https://youtu.be/xIDkjTOMAXI (accessed 05.06.2023)	44
Figure 6.1 Appearance Rate of the Three Humor Identification Forms	51
Figure 6.2 Appearance Rate of the Five Levels of Linguistic Analysis.....	52

List of Tables

Table 5.1 Appearance Number And Percentage Rate of the Humor Identification Forms.....	34
Table 5.2 Appearance Number and Percentage Rate of the Linguistic Devices According to the Five Levels of Linguistic Analysis.....	35
Table 5.3 Categorization of the Linguistic Devices According to the Five Levels of Linguistic Analysis.....	36
Table 5.4 Appearance Number and Percentage Rate of the Humor Identification Forms.....	43
Table 5.5 Appearance Number and Percentage Rate of the Linguistic Devices According to the Five Levels of Linguistic Analysis.....	45
Table 5.6 Categorization of Linguistic Devices According to the Five Levels of Linguistic Analysis.....	45
Table 6.1 Overview of the Linguistic Devices used by both comedians	57

1. Introduction

The language of stand-up comedy consists of the linguistic and paralinguistic devices the stand-up comedian uses to elicit laughter from the audience (Attardo 2014). The paralinguistic devices (for example, body movement, hand movement, facial gestures, gaze) reinforce the linguistic ones during the comedian's performance, further contributing to the humorous result (Schwarz 2009).

This linguistic aspect of stand-up comedy consists of numerous linguistic devices the comedian uses when performing, intending to elicit laughter from the audience. Examples include Syllabification, Alliteration, Hyponyms-Superordinates, Negation, and Implicatures. The sources of these devices can be the five levels of linguistic analysis, morphology and syntax, phonetics-phonology, semantics, and pragmatics. The comedian can take advantage of the structure, the sound, and the meaning of the language in their monologue to cause a humorous result. These devices, part of the comedian's strategies to elicit humor, can be analyzed under the scope of the Verbal Humor Identification Form (Shade 1996; section 2 below).

An example of research on the language of stand-up comedy, focusing on the linguistic devices and rhetorical structures the comedian uses to elicit laughter, comes from the extensive analysis of Schwarz (2009), who focused on Jerry Seinfeld's and Steven Wright's work. Researchers such as Putri, Oktoma, and Nursyamsu (2016) analyzed Russel Peter's comedy on that topic. These comedians' monologues were written in English, and, as a result, a significant amount of scientific study of stand-up comedy has focused on the English language of the genre.

While this seems logical given the long history of English stand-up comedy with its roots in both the US (Nesteroff 2015) and England (Double 1997), other countries, like Greece, where the genre appeared during the 1990s (Δήμου 2021) have not been examined extensively regarding the linguistic devices the stand-up comedian uses to elicit laughter. Examples of research so far include Hliades (2016), Demou (2021), and Rizos (2022), who focus on the history and evolution of the genre in Greece and Greek comedians' careers on stage. However, the linguistic devices Greek comedians use on stage to elicit laughter from the audience due to their mirth (see section 2 below) have not been investigated yet. A contrastive analysis of the linguistic devices used by English-speaking comedians and comedians from other countries

could help uncover differences and similarities regarding these numerous devices used by English-speaking comedians and comedians from other countries.

This thesis focuses on the Greek observational stand-up comedy material as a first inroad into studying humorous Greek data. At the same time, I chose to perform a contrastive analysis with the American observational stand-up comedy material because the stand-up comedy genre has its roots in the USA (Δήμου 2021) and has influenced, to a certain degree, the rest of the stand-up comedies developed throughout the world (Δήμου 2021). Amongst the different types of stand-up comedy—the observational (Zoglin 2008), the political (Δήμου 2021), the improv (Ηλιάδης 2016), the oneliners, the raw, the roast, and the musical comedy (Δήμου 2021)—I focused on the observational¹ type of stand-up comedy. I compared the Greek stand-up comedian Lambros Fisfis with his American counterpart, Jim Gaffigan, two comedians who have been active for over twenty years. A further reason for choosing these two comedians, besides their long experience in the observational stand-up comedy field, was the online accessibility of their material via YouTube. This public domain makes this material available for analysis in an ethical manner.

Based on the above observations, I formulate the following research questions.

i) to what extent does each comedian rely on the different linguistic devices corresponding to the five levels of linguistic analysis to elicit laughter from the audience?

ii) how different is each comedian's approach regarding the different levels of analysis from which they draw their devices and the different types of the devices themselves?

In the current study, I will analyze the linguistic devices based on Verbal Humor in the two comedians' performances, drawing on Shade's taxonomy of Humor Identification Forms (1996) and Attardo and Raskin's General Theory of Verbal Humor (1991) (henceforth, GTVH). Shade's (1996) taxonomy is useful when accounting for stand-up comedy because it provides the categories upon which I will analyze not only the text² of the comedian but also the paralinguistic aspects of their performance, such as sounds and movements situated at the Auditory and Visual Humor Identification Form respectively. In that sense, I can examine the

¹ Observational stand-up comedy takes place most often at a theater or at a theatrical scene in the broader sense, with the comedian performing around the audience, similar to actors performing in theaters.

² Following Attardo (2020: 3), who uses "text" as "an umbrella term", I use this term to refer to comedian's speech.

linguistic devices used by the comedians each time in the broader sense of performance, which is the essence of stand-up comedy. Additionally, I will use the sixth Knowledge Resource included in the GTVH, the Language, to pinpoint the linguistic devices used each time under the scope of the five levels of linguistic analysis in either the set-up line or the punchline (section 5 below).

In section 2, I analyze the notion of humor, focusing on the General Theory of Verbal Humor and Shade's categorization of Humor Identification Forms. In section 3, I provide a brief analysis of the stand-up comedy genre and a brief history of the genre in the USA and Greece. Section 4 outlines my methodology for analyzing the comedians' texts, including the transcription, categorization, and coding processes. In section 5, I present the results separately for each comedian, categorized by the levels of linguistic analysis, followed by specific examples. In section 6, I analyze the devices contrastively to highlight similarities and differences in how each comedian elicits laughter from the audience. The study concludes with section 7, addressing the limitations and implications of the study and summarizing how both comedians use linguistic devices during their performance and their differences and similarities.

2. Humor in stand-up comedy

2.1. Humor in observational stand-up comedy: The comedian's work and the audience's response

The comedian employs various strategies to trigger mirth in the audience, leading to laughter. The audience consists of the people being present during the comedian's show (live audience) and the people watching the recorded show online, on television, or on streaming platforms (for example, Netflix) (Brock 2015; Attardo 2020). According to Martin (2007), mirth is the emotional response triggered by the cognitive stimulus of humor. Its manifestation can be measured into five Likert Scales developed by Zigler, Levine, and Gould (1966), from (0) negative response-grimace, to (1) no response, to (2) half-smile to (3) full smile, to (4) laughter.³ Since observational stand-up comedy handles daily-life topics, the comedian employs humor to direct social criticism toward them (De Ridder, Vandebosch & Dhoest 2022), to communicate important messages at the end of their show (Δήμου 2021) or to entertain the audience without communicating any additional message.

It is essential to understand how the cognitive stimulus of humor triggers the emotional response of mirth, which results in the physical manifestation of laughter. This chain reaction manifests itself due to the incongruity triggered in the audience's minds. Forabosco (1992: 54) defines incongruity as something that "if it differs, it is perceived as incongruous". On the illogical in the mind of the hearer, Freud's "sense in nonsense" (1905), Aubouin's "justification" (1948), Ziv's "local logic" (1984: 77; subsection 2.2 below), and Oring's description of relationships between incongruous categories (2003: 1-2) have been proposed.

In observational stand-up comedy, the linguistic devices the comedian employs, in the overall context of their Verbal humor, cause a violation of expectations (Attardo 1997) in the audience's minds. As a result, the audience finds themselves in a situation where whatever they considered up until that point to be true changes completely. They become surprised⁴, their

³Mirth is not the only cause of these behavioral reactions. Laughter in particular could also emerge out of embarrassment (Attardo, 2020), especially in the observational kind of stand-up comedy studied in this thesis, because of taboo topics. Topics that can cause embarrassment in stand-up comedy (or even negative reactions, such as heckling) are further examined in Double (1997).

⁴ It is important to consider that there can be incongruity without surprise. What contributes, in observational stand-up comedy and other humorous situations, to the surprising and subsequent mirth and laughter is, among others, the play frame, the local logic and the willing suspension of disbelief, which I describe in latter parts of the current section.

mirth is triggered, and they laugh or clap accordingly. Eysenck (1942: 306) examined the element of surprise in incongruity. As I will discuss later in the current section, incongruity is the basis of a semantic theory of humor (Attardo 1997), and it is essentially connected to the Semantic Script Theory of Humor and its expansion, the General Theory of Verbal Humor (see subsection 2.3).

2.2 Some helpful terminology- “Play frame”, “Local Logic”, and the “Willing suspension of disbelief.”

Since surprise, the most frequent reaction, does not always result in mirth and laughter but may have negative consequences, in observational stand-up comedy (and any other humorous elements), the terms “play frame” (Fry 1963) (or humorous key according to Hymes (1972: 62), “local logic” (Ziv, 1984, p.77) and the “willing suspension of disbelief” (Attardo, 2020; Perlmutter, 2002) are necessary for the successful elicitation of laughter on behalf of the audience. This section briefly introduces these notions to comprehend better the chain reaction caused by the incongruity introduced by the linguistic devices in observational stand-up comedy.

According to Fry (1963: 138-139), the term “play frame” consists of “things people do to indicate fantasy” and includes, amongst others, non-Verbal communication devices (for example, voice quality, body movements, posture, and lifting of the eyebrows). This fits within the genre of observational stand-up comedy because it serves as the framework for comedians to incorporate their linguistic devices in the broader sense of performance. The audience understands the play frame and, thus, does not react negatively when listening to the comedian but instead adopts the incongruities the comedian expresses in their text. To better understand the incongruity and surprise elements in terms of frame and reliably connect them to the linguistic elements and strategies the comedian uses, the term “Humorous Keying” has been proposed, inspired by Hymes's (1972: 62) notion of keying. Based on specific parameters, such as lack of threat and being neither too complex nor too simple in content (Berlyne 1960; Attardo 2020), a text can be keyed for humor, and the audience can interpret the incongruity it introduces humorously.

I suggest that observational stand-up comedy has the play frame or humorous key associated with it by default. This has also to do with the overall knowledge of the audience about the stand-up comedy genre way before they enter the theater or other locations (see

section 1 above) where the comedian performs. When buying tickets to watch the comedian live on stage, the audience is driven by the conviction that the person in front of them will entertain them and make them laugh. Thus, they are predisposed to resolve⁵ the incongruities in their minds so that they feel mirth and subsequently laugh.

In proposing the term “local logic”, Ziv (1984) draws an analogy with local patriotism. The latter calls up the physical location where the observational stand-up comedy takes place, be that a theater or another place such as a bar or pub. The local logic describes the logic that is valid only in a very small domain for a concise amount of time. By interpreting this under the scope of observational stand-up comedy, the “very small domain” refers to the incongruous elements presented by the linguistic devices expressed by the observational stand-up comedian, i.e., the incongruity in the audience's minds. Additionally, the “very short amount of time” can be interpreted on two levels: The first would be the narrow one, the duration of the comedian’s joke, before passing to the next one. The second would be the duration of the whole show, as incongruity dominates all the time there.

The “local logic” involves one more action by the audience, the so-called “willing suspension of disbelief”. In observational stand-up comedy, the hearers engage with the situation in order “not to lock themselves out of the fun” (Attardo 2020: 63). It is imperative to consider this action from the part of the audience as it will serve as a tool to interpret the linguistic devices correctly under the pragmatic level of linguistic analysis, especially the implicatures derived from the violation of the maxims of conversation (Grice 1975/1989).

Having introduced the most important terms needed to theoretically account for the humorous results brought about by the comedian’s linguistic devices, I come to a more specific theoretical framework needed to narrow the scope of humor to its Verbal aspect, namely the Semantic Script Theory of Humor and its expansion, the General Theory of Verbal Humor. These two theories constitute the basis upon which incongruity is better explained and will assist in successfully interpreting the linguistic aspect of humor centered around the term “Verbal Humor”.

⁵ Resolving the incongruity does not mean its complete disappearance from the minds of the audience (Attardo 2020: 82).

2.3. The Semantic Script Theory of Humor and The General Theory of Verbal Humor

2.3.1 The Semantic Script Theory of Humor

One of the most successful and influential theories of humor, proposed by Raskin (1985), is the Semantic Script Theory of Humor (henceforth, SSTH). I briefly analyze the term “script” used in that theory to comprehend better the incongruity caused by humor in the audience’s minds and then discuss its extension, the General Theory of Verbal Humor.

The SSTH is, by definition, a semantic theory (with pragmatic components, especially the non-bona fide-communication, as Raskin (1985: 100) suggested), just like the notion of incongruity itself (Attardo 2020). It relies on the notion of the script, thoroughly analyzed by Raskin (1985: 81-84). Following Attardo’s (2020: 116) definition: “a script is defined as a related, organized cluster of nodes and their connections in the semantic network that represents the global web of knowledge of the speakers of a language”. Scripts are the structured representation of the knowledge of the word to the speakers’ minds. Crucially, scripts are explicitly dynamic, that is, they unfold in time.

By connecting the notion of the script with the humor genre, the comedian’s text is compatible—entirely or partially—with two different scripts that oppose each other. Script opposition occurs when two scripts are in a relationship of negation. They are opposite if they are incompatible in a given context. This opposition causes incongruity in the minds of the audience. This incongruity is resolved in the jokes’ punchline, which causes the emotional response of mirth and its physical manifestation, laughter. In the literature, Fillmore (1985) has proposed the term “frame⁶,” and Attardo (2020) underlines the notions of “schema” and “memory organization packer” (MOP). The terminology is extensively discussed in Andor (1985: 212-213) and Fillmore (1985: 223n).

2.3.2 The General Theory of Verbal Humor

The General Theory of Verbal Humor (henceforth GTVH) was introduced as SSTH’s expansion to differentiate between Verbal and Referential Humor. Verbal humor focuses on the form of the joke, while referential humor focuses on its content (see also section 3). The focus of the current thesis is on the analysis of the linguistic elements and strategies, mainly in Verbal

⁶ We must not confuse the term “frame” for “play frame”. The former applies to Fillmore’s frame semantics and the study of the context, processes and products of textual interpretations.

Humor at the level of the semiotic term “signifier” or the Saussurean (1916) “form”. Thus, it is on par with the GTVH in analyzing that matter.

The GTVH treats all types of jokes expressed as more or less similar to each other (Attardo 2020). To account for this similarity, the GTVH refers to six Knowledge Resources, namely: “Language”, “Narrative strategy”, “Target”, “Situation”, “Logical Mechanism”, and “Script Opposition”. In this thesis, I analyze the linguistic devices as part of Verbal Humor, using the first Knowledge Resource, the Language. The Knowledge Resource “Language” “deals with the Verbalization of the text” (Attardo & Raskin 1991). The analysis of the Verbalization of the text (how the joke is delivered through words) includes the five levels of linguistic analysis (morphological, phonological, syntactic, semantic, and pragmatic; see also section 4). Additionally, the Language covers stylistic issues captured under “register humor” (Attardo 1994; Simpson and Bousfield 2017). Furthermore, it includes the Verbal Humor categories, which I will analyze in the next section, and finally, the most crucial part that defines the comedian’s work and is incorporated in the stand-up comedy genre, the set-up line and the punchline (see section 3).⁷

The set-up line and the punchline are the utterances that generate the incongruity resulting from the script opposition manifested at the textual level. In the set-up line, the observational comedian provides the joke-text, creating certain expectations in the audience while preparing the grounds for the punchline. As a result, it is considered to be essential for the punchline to exist. On the other hand, the punchline is “the technical term used to refer to the final utterance of the joke which is responsible for the surprise created in it” (Tsakona 2003: 317). It serves as the essential element in the structure of the joke. By providing new information, the punchline is responsible for making the script opposition evident since the new information provided contradicts the preceding information provided by the set-up line. By mentioning “preceding,” I imply that the punchline is at the end of the joke in most cases. The knowledge resource “Language” comes to back up this assumption, as it is responsible for the position of the punchline at the end of the joke-text.

⁷ The term punchline is a reference to the stand-up comedian “punching” the audience with their jokes. It is explained in the next section.

2.4. Verbal Humor: The essence of the observational stand-up comedian's humorous wordplay

The Verbal and Referential types of Humor are the same concerning the semantic representation, the script opposition, the incongruity, and the resolution. What distinguishes verbal from referential humor, since both types are semantic, is that Verbal Humor focuses mainly on the form of the joke-text, while conversely, Referential Humor focuses mainly on content. Attardo (2020: 176) defines Verbal Humor as “[h]umor crucially focused on the signifier, the phonemic support of language”. It should be clarified that Attardo’s (2020) definition mainly covers prosody and pronunciation, i.e., certain aspects of the sound of the language. In the current thesis, I expanded the notion of Verbal Humor to include the language's structure and meaning (see section 4).

According to Shade (1996), Verbal humor is part of four Humor Identification Forms. The other three are Auditory (Sounds, Impressions, Impersonations, and Noises), Visual (Impressions, Impersonations, Mime, Pantomime, Practical Jokes, Pratfalls, Slapsticks, and Sight Gags), and Figural (Comic Books, Comic Strips, Cartoons, Political Cartoons, Caricatures). Verbal humor consists of twelve categories: Puns, Jokes, Satire, Riddles, Parody, Limericks, Farce, Anecdote, Irony, Wit, Sarcasm, and Tall Tales. In this thesis, I focused on the Verbal Humor Identification Form. I referred to the other categories (Auditory and Visual whenever necessary to understand the linguistic elements and strategies associated with the jokes expressed, mainly when the comedians used linguistic devices (Verbal Humor) when mimicking the voice of other people (Auditory humor—see section 4 below). Additionally, it must be clarified that I did not analyze the jokes based on the twelve Verbal humor identification forms but on the five levels of linguistic analysis (morphology, syntax, phonetics-phonology, semantics, and pragmatics, see section 4 below).

In observational stand-up comedy, the comedian regularly uses non-Verbal Humor techniques (gestures, whole body movement, voice change, and facial movements with eyes, ears, lips, or nose) to strengthen the humor expressed Verbally. All these techniques, except for the voice change, belong to the Visual Humor Identification Form. The voice change belongs to the Auditory Humor Identification Form. As mentioned above, the non-Verbal Humor techniques contribute to the play frame in observational stand-up comedy and jointly constitute the performance element in observational stand-up comedy.

3. The Stand-up comedy genre

3.1 Stand-up comedy: Definition and characteristics

Stand-up comedy, a type of comedy that relies mainly on speech since, most of the time, there is no special scenery or costumes involved, can be defined in several ways by people specializing in theater studies, linguistics, or even comedians. One of the most famous British stand-up comedians, Oliver Double, suggests in his book “Stand Up! on being a comedian” the definition that stand-up comedy consists of “A single performer standing in front of an audience, talking to them with the specific intention of making them laugh.” (1997: 4). Similarly, in her book “Η σκηνή του Stand up Comedy στην Ελλάδα”, (The Stand-up Comedy Scene in Greece) Sophia Demou defines stand-up comedy as “a comic monologue written, directed and performed by one person” (Δήμου 2021: 19). According to Broodie, stand-up comedy is “a conversational form of professional humorous talk that occurs on a stage in front of and directed towards a responsive audience. The two are in dialogue. The audience collectively contributes to the performance through their reactions.” (2014: 733). At the end of his entry on stand-up comedy in the “Encyclopedia of Humor Studies”, Broodie defines it more holistically as “a professional humorous Verbal art performance directed toward a responsive audience with whom the performer attempts to establish a form of intimacy and solidarity that is ultimately validated through laughter” (2014: 736).

Based on these definitions, to be considered a stand-up comedy show, a performance must: 1) be given by a single person, the stand-up comedian, who 2), in the majority of cases, is on stage standing up (Πίζος 2022). Comedians on stage have a microphone on a stand, a stool, and a bottle of water at their disposal (Πίζος 2022). According to Broodie, using the microphone makes the voice of the comedian “equal to that of the crowd.” (2014: 735). Considering the ample space the comedian has to cover with their voice and the goal of their performance to communicate jokes and cause laughter in every audience member, the microphone is the most valuable tool for a stand-up comedian in the genre’s history. Sometimes a table is on stage as well (Broodie 2014). The stage can be part of a club or an enormous hall (Brock 2015). Other stages include comedy clubs, cafés, pubs, bars, and even birthday parties (Πίζος 2022). Simultaneously, the use of the radio, television, and, nowadays, the internet has expanded the audience beyond those sitting facing the comedian. The fact that a single comedian is present on stage is also not absolute. In many cases, more than one person is on

stage. For example, the compere (Double 1997) presents the comedian on stage and serves as a backup plan to help the comedian from hecklers if an act does not go down well.

Comedians are constantly interacting with the audience as they perform their acts in front of a live audience in most cases (Brock 2015). The reason for the interaction with the audience is that stand-up comedy operates without the so-called fourth wall (Δήμου 2021; Πίζος 2022), which is the imaginary wall that usually exists between the audience and the performer on stage during theatrical performances. By interacting directly with the audience, the comedian can pose direct questions to them (Brock 2015), invite them on stage, or get attacked by the so-called hecklers, the “members of the audience who deliberately try to disturb the show by shouting comments or to abuse the comedian” (Brock 2015: 44) in the audience.

Hecklers can be prompted by the joke’s quality, that is, its potential to make the audience laugh or not, or the transition between jokes, where the comedian directly addresses the audience. In cases like this, misunderstandings can lead the latter to reach wrong conclusions about the former and attack them (Δήμου 2021). Heckling is amid the audience’s reactions, including applause, booing, answers to questions, pregnant pauses, and laughter, the most critical indicator of the comedian’s success. Audience reactions are crucial because they provide instant feedback to the comedian, affecting the quality and the quantity of their monologue.

Other characteristics of stand-up comedy include spontaneity (Broodie 2014; Δήμου 2021), the informal style of the show (Broodie 2014), the lack of costumes and props (Broodie 2014), and the absence of musical accompaniment. The comedian can also include mimicry, gestures, and facial expressions in their act to reinforce their jokes, make them funnier, and ensure that the audience laughs (see section 5—Visual Humor Identification Form).

Although spontaneity is a characteristic of the stand-up comedian’s performance, there is a specific structure to follow during the comedian’s joke-telling process. At first, the introduction is where the comedian introduces themselves or has a compere taking up that role. They also proceed with the crowd work, that is, the adjustment of the comedian to the scene and the introductory comments posed to the audience (Δήμου 2021). After that, the central part of the performance follows: serving the jokes to the audience. The jokes are part of the comedian’s monologue. In most cases, the comedians themselves write their monologues, or, in the early days, they hired people for that process (Brock 2015; Δήμου 2021). The comedian’s monologue consists of “bits” (Zoglin 2008). Bits are small parts of the monologue, each dedicated to a specific topic. Each bit consists of the minimum entity for stand-up comedy, a

joke. Jokes consist of the set-up line, which is the introduction and logical placement to the topic, and the punch line, which is the ending of the joke, something that disturbs the logical placement, just like punching, and, as a result, causes laughter to the audience (Carter 1989). The stand-up comedy show ends with the comedian's best jokes and the main message transmitted to the audience.

3.2 Observational stand-up comedy

The observational stand-up comedy type is the most popular among the different types of stand-up comedy (see section 1). It is based on observations of daily life. The comedians refer to daily life, especially their own life, as a source of material and write comic monologues based on that. Any aspect of daily life can turn into a joke, such as people's daily routine, behavior, and thinking. The jokes are created by observing daily life reflect people's worries, fears, social norms, and psychological situations. Every member of the audience can recognize themselves in these situations, making the jokes successful and helping the comedian create intimacy with the audience in front of them (Δήμου, 2021).

3.2.1 The Greek stand-up comedian: Lambros Fisfis

Lambros Fisfis is one of the most successful Greek comedians of the present day. His career as a stand-up comedian started in The Netherlands, where he traveled after finishing his military service in Greece (Δήμου, 2021). He started participating in open mic shows,⁸ performing his act for five minutes each time. His professional career started with him taking first place in the "Sonnema Comedy Night" competition in Amsterdam. After that, he got a contract to work at the comedy club "Comedy -Café."

In 2011, he returned to Greece and started his career as a screenwriter, writing scripts for Greek television shows. At the same time, he made appearances in the first comedy club in Greece "Comedy Nights" where he met new and older comedians and started building his reputation (Δήμου 2021). So far, Fisfis has built his reputation by collaborating with more than

⁸ Open mic shows (Carter 1989) are 5-minute performances where every comedian, regardless of experience, can present their comic monologues and the audience judge them based on how much they make them laugh. It is one of the first steps one has to take to become a stand-up comedian. These performances help them start introducing themselves as stand-up comedians and offer them feedback to improve their monologues and jokes.

60 companies, participating in 25 conferences, and creating more than 20 comic workshops (Fisfis 2023)

3.2.2 The American stand-up comedian: Jim Gaffigan

Jim Gaffigan has been an active stand-up comedian for over 30 years. So far in his career, he has performed in 10 specials, written three books, and participated in two TV shows. He is considered an international stand-up comedian as he performs worldwide every year, giving most of his shows all over the United States of America, his birthplace, and in Canada (Gaffigan 2023).

Gaffigan's performances have gained wide recognition. The National Academy of Recording Arts and Sciences, which annually awards the Grammy Awards, has nominated him seven times. The first nomination occurred in 2013 with his work “Jim Gaffigan: Mr. Universe” in the category “Best Comedy Album.” The two comedies, from which the current MA thesis has extracted data to perform the contrastive analysis on humor markers, *Noble Ape* and *Quality Time*, were nominated for a Grammy Award in 2019 and 2020 in the same category (Grammy Awards 2023).

3.3 History of stand-up comedy

3.3.1 American Stand-up Comedy

The stand-up comedy genre has its roots in the United States of America. Subsequently, it began to spread outside the continent by influencing many European countries, including Greece.

American stand-up comedy has roots in Vaudeville theaters from the beginning of the twentieth century until approximately 1930 (DesRochers 2014; Nesteroff 2015). During the 20th century, up to 5000 theaters were operating simultaneously. The spaces hosting the theaters varied from smaller ones, with less than 500 seats, to middle ones, with approximately 1000 seats, to the largest ones, with almost 5000 seats (Nesteroff 2015). Comedians, singers, dancers, musicians, jugglers, and animal tamers worked there. The comedians were not alone on stage, but they were performing sketches along with others, making dialogues. There were also burlesque shows where the comedians took part but could not compete against the naked dancers, the main attraction of these plays.

Some of the characteristics of stand-up comedy started to emerge from 1920 onwards. The comedian Frank Fay started taking up the role of the compere, being alone on stage,

introducing the performing comedians, and interacting with the audience in the time between the acts. Thus, he could be considered the first stand-up comedian who inspired the future generation of people aspiring to take the mantle of the stand-up comedian (Nesteroff 2015).

The era of the Vaudeville theaters started coming to an end with the enforcement of the Drinking Ban in 1918 and the emergence of the digital era in the United States, with the radio making people, for the first time in theater history, prefer to stay at home than going out to have fun (Nesteroff 2015). From 1933 onwards, there were also radio transmissions of vaudeville shows.

After the Drinking Ban in the United States ended in 1933, nightclub owners primarily employed comedians. There is a parallelism between the wrestlers and the comedians who were both working for the nightclubs, with the former punching people in nightclubs literally and the latter punching people with their jokes metaphorically on stage (Nesteroff 2015). As a result, the club dictionary got its term for the stand-up comedian: “The comedian who works in the nightclubs for the mafia and punches people with their jokes.” (Δήμου 2021: 50). From this, one can conclude that the second part of the joke structure, the punchline, is derived from the term above.

The Mafia’s operations were not unchecked, and by the end of 1949, the government set up a campaign against organized crime. The comedians working for the nightclubs faced accusations of lewd entertainment because, in their monologues, they handled topics concerning religion, sex, swearing, and other things considered taboo for the puritanical society of the era. The presented texts were censored. The comedians were receiving the censored text in a blue folder. As a result, the so-called blue material was established (Nesteroff 2015), a term used even today by stand-up comedians.

The comedians were not discouraged by the lewd entertainment accusations but sought new places to unravel their talents. The best place for them to do that was in New York. During the 1940s and the 1950s, Broadway theaters, television, and radio gave aspiring stand-up comedians many opportunities to introduce their work to a broad audience and build a reputation. The Broadway theaters were big stages where less-than-hourly shows were taking place. The comedians, along with singers and dancers, were participating there. They were in the spotlight as their monologues raced against Puritanism and censorship. By participating in the Broadway theaters, they established a bridge between themselves and the intellectual coffeehouses that were the birthplaces of the comedians of the 1960s.

The coffeehouses were places where the comedians performed according to their socioeconomic status and success. The comedians could approach any topic without censorship, no matter its sensitivity. One of the most influential comedians of that era was Lenny Bruce. He is considered to be the greatest stand-up comedian of all time. He was pivotal in shaping the genre, made no distinctions when handling sensitive topics in his work, and mimicked many of the ways young people were thinking and speaking at that time (Zoglin 2008). He showed his predecessors that comedy does not need only to cause laughter but also to share thoughts, initiate critical thinking, and change society. This line of work reflects how many contemporary stand-up comedians think, given that many today use stand-up comedy to reflect on their opinions about the situations referred to and transmit important messages to the audience.

At the same time, during the 1950s in Chicago, Chicago's Compass Players (CCP), the improvisation theater revue, appeared (Thomas 2012). It introduced a new way for the audience to interact more with the comedian during the long-duration improv(isation) shows. The audience gives their opinion on the creation of the comic texts. Since improvisation plays the most crucial role, the comedy's flow rests in the audience's hands. After the CCP, the grounds are ready for frequent interaction between the comedian and the audience. The former invited the latter to participate in the show in many ways, even to get on stage. By the end of the 1950s, stand-up comedy shows became the object of comedy workshops where aspiring comedians could study the techniques and improve their style (Nesteroff 2015).

During the 1960s, stand-up comedy became part of the counterculture. Since the comedians of that genre touched on sensitive matters and were against the puritanical society of the era, it was customary for many people to express themselves and state their opinions against the current state of affairs of that era.

One of the most influential comedians of the counterculture was George Carlin. He radically approached many sensitive topics, such as sex, drugs, and even the Vietnam War. From these approaches, one can easily understand that his target was an audience more liberal than the mainstream audiences of the era. George Carlin changed the stand-up comedy standards exponentially. He changed his appearance a lot before his performances to show that he was ready to entertain older people while being by the side of the younger ones. This change was evident in his material and the satirical approach during his shows. He approached everything critically and everyone who was unjust, ridiculous, or insane, according to his way

of thinking. His big reputation, just like Lenny Bruce's, influenced the next generation of comedians.

Another influential comedian worth mentioning is Richard Pryor. As a comedian of color, he is considered a comic genius during the counterculture. He advocated for the rights of people of color and influenced many comedians of color. He took one of the most radical approaches to comedy by using taboo words, attacking everything and everyone, from hecklers to his colleagues, while aggressively presenting his material. Adopting that approach, he established a way of shouting and criticizing society's problems. The circumstances were more than ideal for him, as he was part of the counterculture movement in the United States.

The counterculture era also led to a revolution in stand-up comedy, especially from 1960 to 1975. Stand-up comedy's revolution against Puritanism led to the excessive use of taboo words addressed to a conservative audience. On the other hand, one can see that the audience as well was ready to be shocked by already having their mentality changed and by not being shocked to the degree it did in the past while listening to the comedian's words (Δήμου 2021).

During the 1970s, many changes shaped the contemporary environment of stand-up comedy. In 1972, the first comedy club in Los Angeles opened, called "Comedy Store" (Knoedelseder 2017). In the beginning, there was not a stable lineup of comedians. Anyone could perform with the most famous comedians performing for a longer time and during peak hours. The club changed radically in 1973. Its owner, Mitzi Shore, painted the whole club black, constantly spotlighted the stage to keep the audience's attention on the comedian, changed the bar, and hired waitresses to serve the audience. She also introduced potluck nights on Mondays. Every Monday, anyone could get on stage to perform. The beginners started in the morning until the afternoon, having five minutes at their disposal on stage. More experienced comedians performed later, staying up to 20 minutes on stage, with more material to present. There were two big shows each night, and a headliner was employed to present each.

Although Mitzi's work created many opportunities for stand-up comedians to introduce themselves to the audience as well as to influence the way a show is built, the comedians were not being paid for their work (Δήμου 2021). Mitzi claimed she was training them and waiting for managers to hire them. Nevertheless, the comedians were unsatisfied with the working conditions and went on strike (Knoedelseder 2017), lasting from March 27 to May 21, 1972. It was a crucial time in the history of stand-up comedy because the comedians were openly fighting for their rights. This strike helped the comedians gain much publicity and recognition

for their work, making their way to the comedy boom of the 1980s. The strike and the people's sympathy for the comedians led to more and more stages for stand-up comedy being created (Δήμου 2021). Comedians were getting into the spotlight and were considered equal to rock stars. Everything was ready for the beginning of the comedy industry, with the television, the vinyl recordings, and the preparation of live stages being a part of that.

The comedy boom lasted until 1990, and many new comedians were ready to get into the spotlight. The Afro-American comedians started working in the comedy industry, all while influencing the next generations (Δήμου 2021). Despite the downfalls, the Second City comedy club in Chicago continues training new comedians and making new steps to improvisation comedy (Thomas 2012). New talents are emerging with more satirical content and are ready to boost the audience's mood with humor and laughter. The internet also plays its part by gaining ground and mainly appealing to younger people.

Despite all the obstacles posed by American society, such as censorship, lewd entertainment accusations, and political correctness, stand-up comedy found ways to survive. American comedians have crucially shaped comedians in other parts of the world, including those in Greece.

3.3.2 Greek Stand-up Comedy

To offer a comprehensive overview of how stand-up comedy began in Greece, I will approach its evolution by separating it into two parts. The first part will be about the precursors to Greek stand-up comedy, including the first person who introduced the stand-up comedy genre from America to the Greeks, Harry Klynn, and the second will be about the first comedy club in Greece, "Comedy Nights."

3.3.2.1 Precursors to Greek stand-up comedy

The first signs of the genre were in the Variety theaters in Greece (*Θέατρα Ποικιλιών*). The first theaters of the kind opened after the Greek Revolution of 1821, during the Bavarian Era (1832-1862) of Greek history (Δήμου 2021). An example of a variety theater is the Paradise Theater in Athens (*Θέατρο Παράδεισος*, 1873-1896). In the Paradise Theater and many other theaters, from 1871 onwards, variety shows were taking place, including dancers, athletes, and jugglers. Comedians were also part of the show by presenting satirical pitches of the era's moral codes

while addressing the audience directly for the first time in modern Greek theater history (Δήμου 2021).

During the 19th and 20th centuries, the second precursor to Greek stand-up comedy emerged, the social yards (*Μάντρες*). The social yards were enclosed spaces with scenes following the Italian scene type. People could be entertained without paying for a ticket at the entrance. The most well-known social yard is the Attik (*Αττίκ*) yard. Attik's connection with Greek stand-up comedy was his introduction of the French *boîte de nuit* in the Greek nightlife scene and variety shows. Attik's shows were mainly comic with much political satire. His social yard, as well as most of the social yards of the time, lasted only during the decade between 1930-1940 (Δήμου 2021).

One of the comperes of that time in the yards was Giorgos Oikonomidis (Δήμου 2021). He is considered one of Greece's greatest performers of the 20th century. During the 1950s, he opened the first refectory (*Αναψυκτήριο*), which is called "Alsos". Thus, the refectories replaced the social yards, which operated primarily during summer. At the refectories, shows like singing, dancing, theatrical sketches, and talent shows were taking place while the comedians were also invited to demonstrate their work (Δήμου 2021). Among the comedians who got the attention of Oikonomidis was Vasilis Triantafyllidis, or, as most Greeks knew him, Harry Klynn.

Harry Klynn is considered to be the first contemporary Greek stand-up comedian (NewsRoom Enikos, 2018). He introduced the genre in Greece by bringing to the country the theatrical knowledge he obtained during his stay in the United States of America. His first appearance was alongside Oikonomidis at the refectory "Alsos". By 1960, he stopped collaborating with Oikonomidis, as the refectories were losing ground in the audience's interests, and he began working alone, performing on stage in front of an audience while holding a microphone.

Unfortunately, he was not on par with the era's satirical content because he believed that the topics were either insufficient or suppressed in content. Since he wanted to express himself more freely and openly while not liking the ethnographic satire of the time, he decided to leave Greece and move to the American continent. His first stop was in Canada. In order to survive there and ameliorate his performance, he adopted the "Greek Boy" persona. By trying to look cool while not speaking English fluently, the audience realized that this persona reflected Klynn's life as a Greek abroad. He succeeded in making his living situation a comedy, making his way to the observational stand-up comedy type. While in the United States of America,

Klynn met the underground comedians in Chicago and delved into the stand-up comedy genre. Living in the States during the counterculture period allowed him to express himself freely, which became part of his life even after returning to Greece, especially when performing with satirical content. Klynn returned to Greece in 1974. The political situation was harsh since the Greek people lived under the junta regime for seven years before that (1967-1973). As a result, censorship was applied to every Greek text, even literary texts. However, after the end of the regime, during the regime change era, the ground was ready for Klynn to express his opinion about the political situation in Greece in satirical performances.

Klynn's comedy has a lot of stand-up comedy characteristics (performing on stage alone, with a microphone in hand, addressing the audience, and using parts from his daily life to cause laughter). According to the message he wants to transmit to the audience, he adopts a different persona each time, similar to the "Greek Boy" persona he adopted during his stay in the United States. His work cannot be considered purely stand-up comedy since he used costumes during his shows; he employed another person on stage and also performed comic songs and sketches, similar to the Greek skit genre (*Επιθεώρηση*).

At the same time as Harry Klynn came back to Greece and started performing in the *boîte de nuit* in the neighborhood of Plaka, Giorgos Marinos was introducing the one-man show in Greece (Δήμου 2021). Even though his shows were not stand-up comedies, he contributed to making the genre widely recognized by the Greek audience by making the audience more familiar with the theatrical scenes of that type, just like in American nightclubs where people watched shows with only one person on stage.

The final precursor of Greek stand-up comedy is the artistic group "Ah Maria" (*Αχ, Μαρία...*) in Exarcheia, another Athenian neighborhood. The group operated for ten years, from 1980 to 1990. The name "Ah Maria" is the beginning of a humorous slogan that starts with "Ah Maria" and continues with a humorous slogan or a political comment about the political situation in Greece. This collaborative work included music, singing, comic sketches, monologues, and audience addressing. The artists were criticizing the political and social current affairs. The "Ah Maria" group, in the footsteps of the other precursors of Greek stand-up comedy, led to setting up the first comedy club in Greece, where Greek stand-up comedy was entirely shaped, the Comedy Nights 100% (*Νύχτες Κωμωδίας 100%*) (Δήμου 2021).

3.3.2.2 Comedy Nights 100%

The first comedy club in Greece, “Comedy Nights 100%”, was founded by Loukia Rikaki, a film director. Its history can be separated into three phases. The first phase was from the year the club was founded, 1995, until 2003. The second phase was from 2003 to 2008, and the third and final phase was from 2008 to 2011, with the death of Rikaki. In each phase, the comedians pursued a different agenda, with old comedians leaving the club to pursue their careers and new comedians arriving to expand their networks, practice their skills and gain a reputation.

During the first phase (1995-2003), Rikaki made the first arrangements for the comedy club along with its founding (Δήμου 2021). The club was primarily based in British and American comedy clubs since Rikaki had traveled abroad and interacted with the clubs there, especially in England. Many well-known contemporary Greek comedians, such as Christophoros Zaralikos and Silas Serapheim, participated in the club's first shows. Most comedians had done theatrical studies in the past, but that was not mandatory for anyone in the club performing.

The club was relatively small. There was a bar and tables. There was also a small, elevated scene close to the tables and the bar where the audience was sitting, giving the impression that the comedian and the audience were part of the same group of people. Besides the leading comedian, another comedian on stage took the role of the compere, presenting the comedians one after the other. The compere was also an actor, meaning they had undoubtedly done theatrical studies in the past. The content of the jokes varied between the comedians, and there were a lot of audience-comedian interactions, from questions to small sketches with the comedian being the director on stage.

During the second phase (2003-2008), the club's reputation skyrocketed with the help of television. The roster of comedians was constantly changing, with older ones leaving to pursue their careers and new ones gathering to practice their skills. At the same time, the comedians were spending more and more time interacting with the audience. All of them were practicing the observational stand-up comedy style, so interactions with the audience were a lot easier as the audience could recognize themselves in the situations described by the comedians.

As the years passed, the television stopped progressively showing recorded shows; consequently, fewer people attended the club. At the same time, since many comedians were leaving to pursue their agendas, the competition was rising between comedians. This led to the

creation of another club in 2005, “Athens Comedy Club,” which lasted for two years (Δήμου 2021).

During the third and final phase (2008-2011), the comedians who stayed in the comedy club changed their acts and started emphasizing personal events, diminishing the interaction with the audience. The reason for that was the change in dynamics between the audience and the comedian (Δήμου 2021). The newer audiences did not like that much, being a target of the comedian’s jokes for a long time during the performance. Additionally, most people thought every monologue on stage was a product of improvisation by the comedian, and it was not following the observational stand-up comedy genre the older comedians were pursuing. All that change continued until 2011, when the nightclub shut down following founder Rikaki’s death. From the “Comedy Nights 100%” thereon, many stand-up comedians appeared, being inspired by their predecessors. With the help of the Internet, especially YouTube, they record their performances and upload them to make them accessible to audiences everywhere around Greece.

4. Methodology

4.1. Data Collection Procedure

I analyzed 15 clips for each observational stand-up comedian, the Greek Lambros Fisfis and the American Jim Gaffigan. The source for both comedians' videos was YouTube, a public domain. The choice of the clips followed the purposeful sampling procedure—part of the probability sampling procedure (Miyahara 2019)—described by Creswell and Poth as a sample that “can best inform the researcher about the research questions under examination. Thus, the researcher needs to determine which type of purposeful sampling will be the best to use” (2018: 149). Mixing quantitative and qualitative methods (Miyahara 2019), I focused on the qualitative side, especially when contrastively analyzing the two comedians' performances. The main aim was a better understanding of the linguistic devices each comedian used. As a result, the purposeful sample (Miyahara 2019) proved particularly useful for an in-depth understanding of the two specific comedians.

For the Greek comedian Lambros Fisfis, I analyzed the playlist on his YouTube channel, *Να Ένας Σοφός* (Here is a Wise Man), which is a stand-up comedy monologue distributed over 15 clips (Lambros Fisfis 2017). The first ten clips were recorded at the Stavros Niarchos Foundation Cultural Center (SNFCC) as part of the Christmas Festivities on 3 January 2017 (Peiraias.me 2017), while the final five clips were recorded at Acropol Theater. The shortest of the fifteen videos lasted 1 minute and 35 seconds, and the longest lasted 6 minutes and 12 seconds. The total duration of all videos was just under an hour, at 56 minutes and 15 seconds. I manually transcribed each video by separating the recorded monologue into smaller sections in a Word file, timestamping each joke according to the audience's laughter every time. I divided the sections based on the topic discussed every time by the comedian and the audience's laughter on that. I additionally provided English translations and commentaries for the extracts I used as examples in the Results and Contrastive Analysis sections.

For the American comedian Jim Gaffigan,⁹ I analyzed fifteen clips from his playlist on the YouTube channel *Laugh Society* (Laugh Society n.d.). In Laugh Society's channel, the clips I chose were approximately the same in amount and duration and had a title, just as Fisfis'

⁹ Gaffigan also has his own YouTube channel, but the videos there are not set in the same way as in Fisfis' and Laugh Society's channels. Moreover, the videos on his own channel last longer than an hour and contain materials from his travels overall, not just his performances.

videos had. The videos were part of two movies, “Noble Ape” and “Quality Time,” from 2018 and 2019. In terms of content, the material presented was part of Gaffigan’s tours and performances. The shortest video lasted 3 minutes and 2 seconds, while the longest lasted 7 minutes and 39 seconds. The total duration of the 15 clips was 1 hour, 8 minutes, and 51 seconds, 12 minutes, and 36 seconds longer than the Greek counterpart. I followed the same transcription procedure as I did for the Greek comedian, but in this case, using YouTube’s embedded transcription and subtitles included in each clip.

4.2 Data analysis procedure

4.2.1 Data coding-Qualitative Analysis

After transcribing and dividing the videos into smaller sections in a separate Microsoft Word file for each comedian, I analyzed the data based on three coding categories. Chronologically, the first category was the first Knowledge Resource of the General Theory of Verbal Humor, the Language¹⁰ (Attardo 2020). I divided the comedians’ bits into set-up lines and punchlines using this category. Using the second category, the Humor Identification Forms (Shade 1996), I coded the bits as Verbal, Visual, or Auditory Humor Identification Forms. The third and final category was the five levels of linguistic analysis (morphology, syntax, phonetics-phonology, semantics, and pragmatics). After that, I described the linguistic device in question and added comments about the non-Verbal devices accompanying each linguistic device when available.

The analysis was carried out in a separate Microsoft Excel file for each comedian. Firstly, I made a clear distinction between the set-up lines and punchlines into two different columns, according to the GTVH. After that, I coded the data following the Qualitative Content Analysis guidelines (henceforth, QCA) (Selvi 2019). I followed the conventional type of QCA, which posits that the researcher analyzed the “categories for coding which are derived from the text data” (Hsieh & Shannon 2005; Selvi 2019: 443). That coding allowed me to categorize the text under study according to the different Humor Identification Forms—Verbal, Visual, and Auditory (Shade 1996) and subsequently the five levels of linguistic analysis—morphology, syntax, phonetics-phonology, semantics, and pragmatics. Some instances—analyzed under the scope of the different Humor Identification Forms— were part of the Verbal and

¹⁰ It should be noted that the KR “Script Opposition” was used occasionally to explain how the comedian’s jokes. Further emphasis on this KR was not given because it did not fall under the scope of the current thesis.

simultaneously Visual and Auditory Humor Identification Forms. As mentioned earlier, I focused my analysis on the Verbal Humor Identification Form and considered the Auditory to support the Verbal when eliciting laughter from the audience. This case was evident in subsections 5.2.1.2 and 5.4.1.3, in which two devices of the phonetics-phonology level are analyzed from Fisfis' and Gaffigan's material, respectively. The Visual Humor Identification Form was analyzed separately in subsections 5.1.1 and 5.3.1 for Fisfis and Gaffigan, respectively. Subsequently, based on the five levels of linguistic analysis mentioned above, I indicated which linguistic device each comedian used every time. To better organize the devices analyzed, I divided the five levels of linguistic analysis into three more general categories, structure (morphology and syntax), sound (phonetics-phonology), and meaning (semantics and pragmatics). For the semantic and pragmatic cases, I characterized the devices used as semantic or pragmatic by considering whether the comedians relied on the dictionary meaning of the words for their jokes—thus making the devices semantic—or on the amount of inference that the audience had to make to laugh—thus making the devices pragmatic. This distinction is thoroughly analyzed with examples in subsections 5.2.1.4 and 5.2.1.5 for Fisfis and 5.4.1.5 and 5.4.1.6 for Gaffigan. Additionally, I included one more category describing the non-Verbal strategies used to understand, first, the Auditory and Visual Humor Identification Forms, and second, how each linguistic device was reinforced every time by those different Humor Identification Forms, which resulted in reinforcing the humorous situation and in eliciting even more laughter from the audience.

4.2.2 Data Analysis-Quantitative Analysis

After the coding procedure, I quantitatively analyzed the data by measuring the appearance rate of the different Humor Identification Forms—the Verbal, the Visual, and the Auditory. Secondly, I measured the appearance rate of each of the five levels of linguistic analysis based on the linguistic device each comedian used every time. Using Microsoft Excel's embedded formulas Sum and Countif, I calculated the appearance rate of each of the three Humor Identification Forms mentioned above and the five levels of linguistic analysis based on the different linguistic devices used every time. In that way, I reached certain preliminary conclusions about the Humor Identification Forms and the linguistic devices each comedian employs most frequently to elicit laughter from the audience due to their mirth.

Considering the quantitative results combined with insights from Grounded Theory Method (henceforth, GTM) (Hadley 2019), I developed a preliminary analysis for each comedian separately, focusing on the frequency of each comedian's strategies to cause laughter in the audience. The main essence of GTM is to construct a theory by not relying completely on existing literature and by collecting data from interviewing participants. I exploited the GTM partially by analyzing data using existing literature (GTVH, see Attardo 2020) and using mixed methods of research (Quantitative and Qualitative). Combined with the conventional type of the QCA (see subsection 4.2.1), the GTM assisted in the inductive approach of the current thesis because the data extracted from the videos mainly assisted in conducting the contrastive analysis between the two comedians.

4.2.3 Contrastive analysis

The final phase of the analysis was the contrastive analysis between the two comedians. Using line charts (see section 6), I pinpointed differences and similarities in the comedians' use of the different Humor Identification Forms (Shade 1996) and the five levels of linguistic analysis. In this way, I tried to reach a new understanding of the comedians' specific choices according to the devices used every time, either by interpreting these choices based on the observational stand-up comedy genre—and thus their performance or stage—or based on the different typologies of the Greek and the English languages.

5. Results

5.1 Lambros Fisfis- “Να ένας Σοφός”, (Here is a Wise Man)- Humor Identification Forms

Table 5.1 Appearance Number And Percentage Rate of the Humor Identification Forms

Humor Identification Form	Total Number of Appearances	Total Percentage
Visual	57	14%
Auditory	85	20.9%
Verbal	265	65.1%
Total	407	100,0%

The table shows that Fisfis attempted to elicit laughter from the audience by mainly resorting to the Verbal humor identification form (65.1%). Additionally, he relied on the Auditory Humor Identification Form (20.9%) using impressions, impersonations, and sounds. Finally, he resorted to the Visual Humor Identification Form (14%) using body movement (for example, hands and legs movement) and facial gestures (for example, gaze). Most instances of Auditory and Verbal Humor Identification Forms overlapped because there were occasions of Verbal Humor strategies used even during Fisfis’ impersonation of other people or impression of animals and inanimate objects.

In the following subsection, I will analyze the Visualized results starting from the Visual Humor Identification Form. After that, I move to the Verbal Humor Identification Form, presenting two examples of the devices used according to each level of linguistic analysis. The Auditory Humor Identification Form will be analyzed according to the devices belonging to the phonetics-phonology level of linguistic analysis. Appendix A presents the transcriptions of the extracts containing the linguistic devices used as examples in Lambros Fisfis’ case. The same procedure will be followed for Gaffigan in both the current section and Appendix B.

5.1.1 Visual Humor Identification Form

There were only 57 instances of Visual Humor in Fisfis’ performance (14%). These included pantomime using his fingers, hands, body, and face (including smiling, gaze, and an instance of misplacing his glasses on his head—see Figure 5.1), impressions (for example, mimicking the flapping of a pigeon’s wings), and impersonations (for example, mimicking other people while moving around on stage). Fisfis used Visual Humor to reinforce his Verbal and Auditory

Humor, further eliciting laughter from the audience. Other times, Visual Humor replaced Verbal descriptions of situations, as in the following shot in which, instead of describing the situation about misplacing his glasses, Fisfis made a facial movement without talking:



Figure 5.1 “Να ένας Σοφός”, (Here is a wise man), Episode 5: Γυαλιά, (Glasses), (Screenshot by Lightshot) YouTube, 2017. <https://youtu.be/n1M1TCw2rHU> (accessed 05.06.2023)

He achieved eliciting laughter from the audience by introducing the incongruity as a result of the script opposition (Correctly placed-Misplaced glasses) without uttering anything when making that movement. Finally, Fisfis frequently employed discourse markers, such as “έτσι”, (like this) or “κάνει αυτό” (he does this), signaling that an instance of Visual humor would take place.

5.2 Lambros Fisfis- “Να ένας Σοφός”, (Here is a wise man)- Five Levels of Linguistic Analysis

Table 5.2 Appearance Number and Percentage Rate of the Linguistic Devices According to the Five Levels of Linguistic Analysis

Level of Linguistic Analysis	Total Number of Appearances	Total Percentage
Syntax	10	3%
Morphology	20	6%
Phonetics-Phonology	37	11%
Pragmatics	144	42.9%
Semantics	125	37.2%
Total	336	100,0%

Table 5.2 shows that Fisfis resorted mainly to the pragmatic level of linguistic analysis (42.9%). The semantic level was the comedian's second option (37.2%), while fewer instances of the phonetic-phonological level (11%), the morphological level (6%), and the syntactic level (3%) were part of the material presented in the videos analyzed. By combining the semantics and pragmatics levels, the total percentage of 80.1% shows that Fisfis primarily relied on the meaning of the language during his performance. The sound of the language came next, indicated by the 11% use of the phonetics-phonology level, while the structure of the language, represented by the combined use of morphology and syntax (9%), was used the least by the comedian. At this point, it is evident that Fisfis created the humorous result mainly by twisting the meaning of his utterances rather than their sound or structure. Table 5.3 shows the linguistic devices Fisfis uses during his performance to elicit laughter, categorized according to the five levels of linguistic analysis.

Table 5.3 Categorization of the Linguistic Devices According to the Five Levels of Linguistic Analysis

Morphology	Phonetics- Phonology	Syntax	Semantics	Pragmatics
Suffixes (Augmentative- Diminutive)	Syllable Stressing	Changing syntactic form as part of argument structure	Contradictions	Irony
Syllabification	Alliteration	Negation (morphosyntactic operation)	Meaning opposition	Sarcasm
Word Creation	Faster tempo to show distress	Parallel structures	Semantic ambiguity	Implicatures (Conventional- Conversational- Violation of the four maxims- quantity-quality- relation-manner)
			Hyponyms- Hypernyms	Audience's background information-context

			Paradoxes	Metaphors (including personification)
			Contrasts	Similes
				Understatement- Overstatement
				Metonymy

5.2.1 Verbal and Auditory Humor Identification Forms

The following section provides some examples of the linguistic devices used. For convenience, I categorized the examples according to the five levels of linguistic analysis.

5.2.1.1 Morphology

5.2.1.1.1 Suffixation: Augmentative (-άρα) and Diminutive (-άκι) suffixes

(1) «Να ανοίγει το πλάνο, αντί για ένα μαυράκι να έχεις ένα ελληνόπουλο, τον Μητσάρα.»

“The shot starts, but instead of having a small-black-child-DIM, it should have a Greek child, Mits-aras(AUG).”

(Episode 1- Κρίση-Νόμοι, (Financial Crisis, Laws), 2017, 1:05-1:07)

The use of augmentative suffix (-άρα) is used contrastively when referring to the Greek child and, at the same time, there is the opposition between the augmentative suffix used for the Greek child with the diminutive (-άκι) used for the black African child. That kind of opposition between the two suffixes caused the audience laughter.

5.2.1.1.2 Syllabification

(2) «...σώστε τα Κρι-Κρι και τα Φισ-Φης.»

“...save Kri-Kri and Fis-Fis.”

(Episode 4- Το όνομά μου, (My name), 2017, 1:30)

The comedian’s surname, Φισφής (Fisfis), consists of the same number and type of letters in the onset and rhyme parts of each syllable. As a result, he divided his surname into two syllables, creating a pun by placing it next to the alternative name of the Cretan goat, Kri-Kri.

5.2.1.2 Phonetics-Phonology

5.2.1.2.1 Alliteration and Instance of Auditory Humor Identification Form

(3) «Πας σε ένα μαγαζί, λες “μπορώ να καπνίσω;” “Βεβαίως” “Πού;” “ΠΑΝΤΟΥ”

“You go to a place (bar, restaurant), and you ask, ‘Can I smoke?’, ‘Yes’,

‘Where?’, ‘EVERYWHERE’

(Episode 1- Κρίση-Νόμοι, (Financial Crisis-Laws), 2017, 1:59-2:01)

Fisfis impersonated the customer and the host of the place simultaneously and constructed a dialogue between them in which the alliteration between “Πού;” (where) and “ΠΑΝΤΟΥ” (EVERYWHERE) occurred. He also stressed the adverb and visually moved his hand around to indicate the place where the customer could smoke, eliciting laughter from the audience at the same time.

5.2.1.2.2 Syllable Stressing

(4) «Έν τω μεταξύ, το κουδούνι είναι εδώ, η πόρτα είναι εκεί, κι είσαι έτοιμος πα-πα- πάτα και τρέχω, πάτα και τρέχω»

“Meanwhile, the bell is here, the door is there, and you are ready like pr-pr-press it (the bell), and I’ll run to (open) the door.”

(Episode 9- Κουδούνι-φως, (Bell-Light Switch), 2017, 0:36-0:40)

In this example, Fisfis repeated the rhyme of the syllable πα- of the verb “πάτα” (= /pata/, to press) and stressed it in an attempt to demonstrate the timing when someone in their apartment presses the switch to open the door in the main entrance of a block of flats. Laughter came up when Fisfis stressed the rhyme of the syllable, which reflected his rush to enter the block of flats.

5.2.1.3 Syntax

5.2.1.3.1 Syntactic Form-Argument Structure

(5) «Γουστάρω πολύ τα αεροδρόμια αλλά τα αεροδρόμια δεν με γουστάρουν καθόλου»

“I like the airports very much, but the airports don’t like me at all.”

(Episode 2- Αεροδρόμια-Αεροπλάνα, (Airports-Airplanes), 2017, 0:14- 0:16)

In the first sentence, the subject is morphosyntactically encoded in the verb “Γουστάρω” (I like, my emphasis—NK). It has been assigned the θ -role of the experiencer (Θεοφανοπούλου-Κοντού 2002: 90). The object of the sentence, “τα αεροδρόμια” (the airports), has been assigned the θ -role of the beneficiary (Θεοφανοπούλου-Κοντού 2002: 90). In the second sentence, after the disjunction introduced by “but”, the θ -roles are reversed. The fact that Greek is a free-word-order language facilitates that reversion (Philipaki-Warburton 1985). The object of the first sentence, “τα αεροδρόμια” (the airports), has become the subject of the second one, and the morphosyntactically encoded first singular, the subject of the first sentence, has become the object encoded in the enclitic form of the personal pronoun “με” (me) in the second sentence. The θ -roles have switched places as well. “Τα αεροδρόμια” (the airports) has been assigned the θ -role of the experiencer, and “με” (me) has been assigned the θ -role of the beneficiary. This change contributes to the incongruity caused in the audience's minds, as the airports are inanimate and cannot get assigned the θ -role of the experiencer. The resolution of the incongruity will cause a humorous result and, subsequently, laughter in the audience.

5.2.1.3.2 Parallel structures

- (6) «Και τους τα δίνεις και τα βάζουν και έχουν αυτή την αντίδραση “ωωωωω, μαλάκα, πώς βλέπεις μ’ αυτά;” “Όχι δεν κατάλαβες, μ’ αυτά βλέπω, χωρίς αυτά δεν βλέπω, έχουμε την ακριβώς αντίθετη πάθηση”

“And you give (the glasses) to them, and they react like this ‘oooooh, you son of a bitch, how can you see with these?’ ‘No, you don’t understand; I can see (wearing) these, I cannot see without (wearing) these, we have the exactly opposite condition’

(Episode 5- Γυαλιά, (Glasses), 2017, 2:52- 3:06)

The parallel structure is part of the joke that started at the beginning of the utterance. When Fisfis used this device, he elicited even more laughter from the audience, which indicated that he built up to the last joke and tried to get the best humorous result out of it. The parallel structure consisted of two prepositional phrases, “με αυτά” (with these) and “χωρίς αυτά” (without these), which are opposite to each other. Thus, it triggered the script opposition in the minds of the audience “με-χωρίς”, (with-without). Humor is elicited based on that opposition because the demonstrative pronoun “αυτά”, (these), governed by each preposition each time, has the same referent-glasses.

5.2.1.4 Semantics

Before analyzing the two examples, I must clarify that most cases treated at the Semantics and Pragmatics level could not be characterized as purely semantic or purely pragmatic. The fluid boundaries in the semantics-pragmatics interface do not permit that because it is difficult to characterize each instance as part of one of the two distinct aspects of meaning. The criterion for evaluating the examples of the current thesis as semantic or pragmatic was the amount of pragmatic inference the audience had to make to understand the incongruity, the resolution of which would lead to the humorous result. The comedian's utterance was pragmatic if the audience had to make even slightly an attempt to infer what is implicitly communicated. The utterance would be semantic if the audience did not have to make any inference, and the humorous result could come from how the comedian treated the words with their dictionary meaning and with the compositional meaning in the sentences. This explanation applied to the analysis of Gaffigan's examples as well. In (7) and (8), Fisfis expressed his jokes by building on the meaning of the words described in the dictionary.

5.2.1.4.1 Semantic Ambiguity

(7) Lexical Ambiguity: (Gym) Machines-home appliances

«Κάποιος άλλος που πηγαίνει στο γυμναστήριο; Εδώ, τι κάνετε; Μηχανήματα, τέλεια. Ξέρω 'γω, εκτυπωτή και τέτοια; Τι μηχανήματα, ηλεκτρική σκούπα, ό,τι βρεις;»

“Is there anyone else who hits the gym? You, sir, what are you doing (at the gym)?

Machines, that's perfect. What (machines), printers and things like that? What machines, (the) vacuum cleaner, whatever you can get hold of?”

(Episode 6- Σώμα-Γυμναστήριο, (Body-Gym), 2017, 0:52- 1:07)

During an interaction with a member of the audience, Fisfis exploited the semantic ambiguity of the audience member's answer to his question to elicit laughter by engaging with the audience member in a series of questions. In these questions, he used the second meaning of the “machines” to refer to a series of electrical appliances, the printer, and the vacuum cleaner, the hyponyms of the hypernym “machine”.

5.2.1.4.2 Contradiction

(8) «Στην Ελλάδα ο νόμος είναι λίγο επιλογής, είναι λίγο αν σου ταιριάζει.»

“In Greece, (abiding by) the law is a bit up optional; it's a bit whether it fits you (or not).”

(Episode 1- Κρίση-Νόμοι, (Financial Crisis-Laws), 2017, 1:35- 1:39)

In (8), the contradiction is between the word “νόμος”, (the law), in the set-up line and the word “επιλογής”, (optional), and the clause “αν σου ταιριάζει”, (whether it fits you [or not]), in the punchline. The contradiction appeared because the law is obligatory to follow, and one cannot abide by it only if one feels like doing it. In this contradiction, Fisfis explicitly criticized the Greek people's lack of respect for the laws. Criticism is a recurring characteristic of observational stand-up comedy; contradiction is the primary linguistic device Fisfis uses to express that.

5.2.1.5 Pragmatics

5.2.1.5.1 Irony

(9) «Εχω μεγάλη δυσκολία με το σώμα μου, όπως βλέπετε με το ζόρι στέκομαι μπροστά σας»

“I am facing problems with my body; as you can see, I can hardly stand in front of you”

(Episode 6- Σώμα-Γυμναστήριο, (Body-Gym), 2017, 0:10-0:13)

In this example, Fisfis violated the maxim of quality by using an ironic statement. According to Grice (1989), the maxim of quality is stated as follows: “Do not say what you believe to be false”, “Do not say that for which you lack adequate evidence”. The submaxim violated here is the first one because his statement was false. Throughout his performance, he had been constantly moving around the circular scene. When he stated that he could hardly stand in front of the audience, he communicated a false proposition, the opposite, in particular, of what was holding at that current time of his performance. The audience understood the incongruous situation from the irony expressed and laughed because of the mirth triggered by the resolution of that incongruity.

5.2.1.5.2 Background information-Underinformative statement

(10) «Ντάξει, άμα πριν βουτήξεις είσαι κάτω απ' την ομπρέλα μ' ένα τάπερ κεφτεδάκια, άσε την αντίσταση, πιάσε τη βαρύτητα καλύτερα»

“If, before diving, you are lying down under the umbrella holding (and eating) a bowl of meatballs, forget about water resistance, and start thinking about gravity.”

(Episode 7- Μάτσο Μαν, (Macho Man), 2017, 4:14- 4:21)

In (10), Fisfis stated two facts for which the audience must determine the intended meaning. The first one was the background information about the stereotypical way a Greek person spends their time on the beach, bringing a lot of food to eat. The use of “meatballs” reflects the most common kind of food Greeks bring on the beach. In the same utterance, there is an underinformative statement about the consequences of someone swimming immediately after having eaten a bowl of meatballs. Here Fisfis violated the maxim of quantity because he did not provide the amount of information needed. According to Grice (1989), the maxim of quantity is stated as follows: “Make your contribution as informative as is required (for the current purposes of the exchange).”, “Do not make your contribution more informative than is required.” The submaxim violated here is the first one because of the underinformative statement provided. As a result, the audience inferred the comedian’s intended meaning and understood the consequences of swimming immediately after eating, combined with the stereotype of how Greeks spend their time at the beach. Consequently, they realized an additional meaning the comedian intended to communicate: his mockery of how macho men act at the beach.

5.3 Jim Gaffigan- “Laugh Society: Jim Gaffigan”- Humor Identification Forms

Moving on to the American comedian Jim Gaffigan, as Table 5.4 shows, in most instances, he mainly relied on Verbal Humor to elicit laughter from the audience due to their mirth (74.6%). Subsequently, he relied on Auditory Humor (23.2%) by making impressions, impersonations, and mimicking sounds. Finally, in the dataset, only nine instances of Visual Humor were observed (2.2%), where the comedian employed different types of gaze toward the audience and a low number of body and hand movements through pantomime. Gaffigan’s tendency to use the Verbal Humor Identification Form as the primary means to elicit laughter is similar to Fisfis’, albeit on a larger scale under the framework of the longer-duration videos analyzed for

his part and because of the the fact that he was not as physical as Fisfis was during his performance.

Table 5.4 Appearance Number and Percentage Rate of the Humor Identification Forms

Humor Identification Form	Total Appearance	Total Percentage
Visual	9	2.2%
Auditory	95	23.2%
Verbal	305	74.6%
Total	409	100,0%

Another interesting observation is that, similar to Fisfis' strategy, the Auditory and the Verbal Humor Identification Forms overlap in the majority of cases because the linguistic devices used were part of the Verbal Humor expressed by the comedian during the impersonation of a person or the impression of an inanimate object.

5.3.1. Visual Humor Identification Form

Gaffigan relied on the Visual humor identification form the least during his performance. Only nine instances (2.2%) of that kind of humor occurred. The Visual Humor Identification Form was manifested through pantomime via hand and body movement and gaze. An example is Figure 5.2, which shows that Gaffigan successfully employed the gazing technique, making the audience laugh.



Figure 5.2 Laugh Society-Jim Gaffigan - GETTING INVITED TO A DOG'S SURPRISE BDAY PARTY, (Screenshot by Lightshot) YouTube, 2021. <https://youtu.be/xIDkjTOMAXI> (accessed 05.06.2023)

Gaffigan did not speak during the gaze mimicking. Similarly to Fisfis, he employed the discourse marker “You’re like” to signal that an instance of mimicking would occur. In the current example, the gaze described how people behaved during a safari. From Gaffigan’s utterances and the discourse marker, the audience could understand that an instance of Visual humor would take place during the performance—in this case, the gaze mimicking.

5.4. Jim Gaffigan- “Laugh Society: Jim Gaffigan”- Five Levels of Linguistic Analysis

Table 5.5 shows that Gaffigan focused on the Semantics level of linguistic analysis to elicit laughter from the audience in most instances (49.9%). Subsequently, he employed linguistic devices by drawing on the Pragmatics and Syntax levels, with the former being used much more frequently (38.5%) than the latter (4.3%). An interesting perception is the difference between the Morphology and Phonetics-Phonology levels. The Phonetics-Phonology level had one more instance (3.8%) than the Morphology level (3.5%). Additionally, almost every linguistic device drawing from the Phonetics-Phonology level occurred when Gaffigan made Impressions or Impersonations, which connects this level of linguistic analysis with the Auditory Humor Identification Form and explains the overlapping described at the beginning of the section. The devices are categorized according to the five levels of linguistic analysis in Table 5.6.

Table 5.5 Appearance Number and Percentage Rate of the Linguistic Devices According to the Five Levels of Linguistic Analysis

Level of Linguistic Analysis	Total Appearance	Total Percentage
Morphology	13	3.5%
Phonetics-Phonology	14	3.8%
Syntax	16	4.3%
Pragmatics	143	38.5%
Semantics	185	49.9%
Total	371	100,0%

Table 5.6 Categorization of Linguistic Devices According to the Five Levels of Linguistic Analysis

Morphology	Phonetics-Phonology	Syntax	Semantics	Pragmatics
Syllabification	Syllable Stressing	Negation (morphosyntactic operation)	Contradictions	Irony
Word Formation- Word Creation	Alliteration	Paradigmatic Relation	Meaning opposition	Sarcasm
	Accent mimicking		Semantic ambiguity	Implicatures (Conventional- Conversational- Maxim violation: quality-quantity- manner-relation)
			Rhetorical Questions	Audience's background information-context
			Oxymoron	Metaphors (including personification)
			False etymology	Similes

			Contrasts	Understatement- Overstatement
				Metonymy

5.4.1 Verbal and Auditory Humor Identification Forms

Similar to the analysis of Fisfis' data, this subsection provides examples of the linguistic devices used. I categorized, for convenience, the examples according to the five levels of linguistic analysis.

5.4.1.2. Morphology

5.4.1.2.1 Syllabification

(11) "It does seem like some last names were chosen to impress, right? You know someone's like, 'You know what? I want the ladies to know I'm successful, so I'm gonna go with the last name, Gold-man'".

(Episode 1- My trip to Sweden, 2021, 4:25- 4:33)

Similarly to Fisfis, Gaffigan used syllabification as one of his strategies to elicit laughter from the audience. Another similarity is that Gaffigan, in the current example, used this strategy in surnames, successfully creating puns. Here, the comedian emphasized the compound word's first part to signify the surname's association with success. This emphasis is adequately described in the set-up line of the joke (see Appendix B).

5.4.1.2.2 Word formation-Wordplay

(12) "Guido Pfister. His name sounds like an ethnic slur. 'Get out of here, you Guido Pfister. Go pfist somewhere else!'

(Episode 1- My trip to Sweden, 2021, 6:06-6:15)

In this example, Gaffigan builds on the word "Pfister" to create a new one, the verb "to pfist". In the current joke, he used the new verb in a demoting way, following the "ethnic slur" characterization in the set-up line. The audience could easily understand the newly formed word because Gaffigan mentioned "Pfister" multiple times before the current joke.

5.4.1.3. Phonetics-Phonology

As mentioned in Fisfis' analysis, both instances of humor based on the Phonetics-Phonology level co-occur with the Auditory Humor Identification Form. Gaffigan employed the linguistic devices of accent mimicking and alliteration when mimicking the voice of others via impersonation.

5.4.1.3.1 Accent Mimicking

(13) “Like, the UK is not that different from the US. You know, if anything, you go over there and it seems like British people are trying to be different from Americans. They're like, ‘Oh you drive on the right side of the road then, then we're going to drive on the left side of the road. Oh you call your mother ‘mom’, then we're gonna call ours... ‘mum’.”

(Episode 10- Why America is better than the UK? 2021, 0:01- 0:18)

The discourse marker “They're like” signaled to the audience that the comedian would start mimicking the British accent, a part of his joke about the differences between the English and the American people. It should be noted that the difference in pronunciation between “mom” and “mum” can constitute a separate instance of humor. I will not consider this as such because I am examining the example of accent mimicking here, not the content of Gaffigan's joke.

5.4.1.3.2 Alliteration

(14) “I have a friend from Vegas. I told him it was 114. He goes, ‘That's nothing.’ I'm like, ‘No, that's something’. That's actually the temperature you boil water at.”

(Episode 7- The Truth About The Heat, 2021, 1:31- 1:40-my underlining—NK)

In this case, the alliteration results from the adverbs “nothing” and “something”. I am not focusing neither on the understatement created by characterizing the 114 F—high temperature (45.5 C) as “something” nor on the meaning opposition between “nothing” and “something”. On top of that, the audience laughed the moment they heard the adverb “something”, further supporting my hypothesis that the alliteration between the two adverbs caused the laughter.

5.4.1.4. Syntax

5.4.14.1 Paradigmatic Relation

(15) “But he was a great brain surgeon. We learned later on that he’s like the best. I don’t know how they determine the best brain surgeon. You know maybe there’s a competition. America’s Got Tumors.

(Episode 2- Are Brain Surgeons any good? 2021, 1:45- 1:56)

Gaffigan has switched the noun “Talent” in the name of the talent show “America’s Got Talent” with the noun “Tumors” to indicate the domain of competition where the brain surgeons participate to become the very best. Interestingly, the two words have the same number of letters—six and the same number of syllables—three, making the pun even more successful in eliciting laughter from the audience.

5.4.1.4.2 Negation

(16) “Because they don’t get to choose what they’re the patron saint of, right? Like, Saint Bonaventure, patron saint of bowel issues, I’m not making that up.”

(Episode 11- What do we even know about Saints? 2021, 2:07- 2:14)

In Gaffigan’s utterance, negation is encoded morphosyntactically in the punchline. It is used to reinforce the credibility of the set-up line and convince the audience about the veracity of what the comedian says to them. As a result, the audience laughs at that point because Gaffigan has convinced them that Saint Bonaventure, the patron saint of bowel issues, existed in history.

5.4.1.5 Semantics

5.4.1.5.1 Oxymoron

(17) “You know British people, they don’t say “the” before “hospital”. You ever notice that? They’re like, ‘Hospital? I was feeling knackered so I went to hospital.’ Whenever they would do that, I’d say, ‘Stop that. That’s wrong and weird. Are you trying to sound like a polite caveman?’

(Episode 10- Why America is better than the UK? 2021, 0:36- 0:50)

In this example, the oxymoron results from the opposite meaning of the adjective “polite” and the noun “caveman” in a single noun phrase. Being “polite” is stereotypically associated with

civilized people. Additionally, an implicature led the audience to infer that polite cavemen do not use the definite article “the” before the noun “hospital”. To reinforce the joke, Gaffigan implemented the definite article dropping in a Britishism located in the use of “feeling knackered”, a slang term meaning “to feel exhausted” (Oxford Learner’s Dictionaries 2023). The comedian expressed the joke by mimicking the British accent and delivered the oxymoron in the punch line while stopping at the same time the accent mimicking. This case justified why there is an oxymoron here instead of a contradiction—a kind of opposition between the American rhetorical device of an oxymoron and the British use of a slang term. The opposition between the literal meanings of the words polite & caveman elicited the audience’s laughter the most, characterizing this example as semantic instead of pragmatic.

5.4.1.5.2 Lexical Ambiguity

(18) “I mean, I wasn’t in Japan just for stand-up, I was also modeling (Audience’s laughter). I wish that wasn’t that funny.”

(Episode 08- My trip to Japan, 2021, 0:48- 0:55)

This example is also halfway between the semantic and pragmatic levels of linguistic analysis. The lexical ambiguity is in the verb “modeling”. Gaffigan was referring to the meaning of modeling as a stand-up comedian in Japan while the audience was laughing because of the second meaning of the verb, which contradicts the fact that he is fat, thus unsuitable for modeling in the way the audience thought about it. The audience’s reaction like that comes from the fact that at the start of the video, Gaffigan was referring to working out and personal trainers (see Appendix B). Additionally, the utterance “I wish that wasn’t that funny” referred to the first meaning of the verb “modeling,” which is his career as a comedian, thus interpreting the audience’s laughter as finding his career as a stand-up comedian to be funny. Because of the different meanings of the lexicon here about the verb “modeling,” I treated the example as a semantic one.

5.4.1.6. Pragmatics

5.4.1.6.1 Truism

(19) “But what do we expect to learn from these genetic tests? Like, “Oh my gosh! I’m related to my ancestors!”

(Episode 1- My trip to Sweden, 2021, 1:58- 2:04)

The truism is in the punchline of the joke. It violates the maxim of quality by stating an obvious truth. With this implicature, Gaffigan implicitly criticized the genetic tests, stating how unnecessary they are. I repeat for convenience that implicit social criticism is essential in observational stand-up comedy (Δήμου 2021).

5.4.1.6.2 Overstatement

(20) “It was 114 degrees, which was shocking. But not as shocking as how casually Las Vegas residents just went about their day in that heat... ‘Let's play frisbee’. ‘Time to walk the dog’. I was like, ‘GET INSIDE! The Earth is on fire!’ ‘Get inside and beg for God's forgiveness. You’ve obviously angered him!’
(Episode 7- The Truth About The Heat, 2021, 1:01- 1:23) (capitals-NK)

As the capitalized imperative sentence shows, the overstatement started when Gaffigan raised his voice. The overstatement here is pragmatic because the audience has to infer that the high temperature in Las Vegas has spread throughout the Earth due to God’s anger. I chose to focus on the overstatement expressed by Gaffigan and not on the implicature following it for two reasons. Firstly, the audience’s laughter is elicited when Gaffigan raises his voice and makes the overstatement. Secondly, the implicature reinforces the overstatement expressed, further contributing to the humorous result. Nevertheless, this is connected to the notion of Las Vegas being a Sin City which Gaffigan describes during his performance in the current video (see Appendix B).

6. Contrastive Analysis

6.1 Humor identification forms

Both Fisfis and Gaffigan rely on three out of four Humor Identification Forms according to Shade's (1996) categorization. Figure 6.1 compares the percentage of each humor identification form in the two comedians' performances.

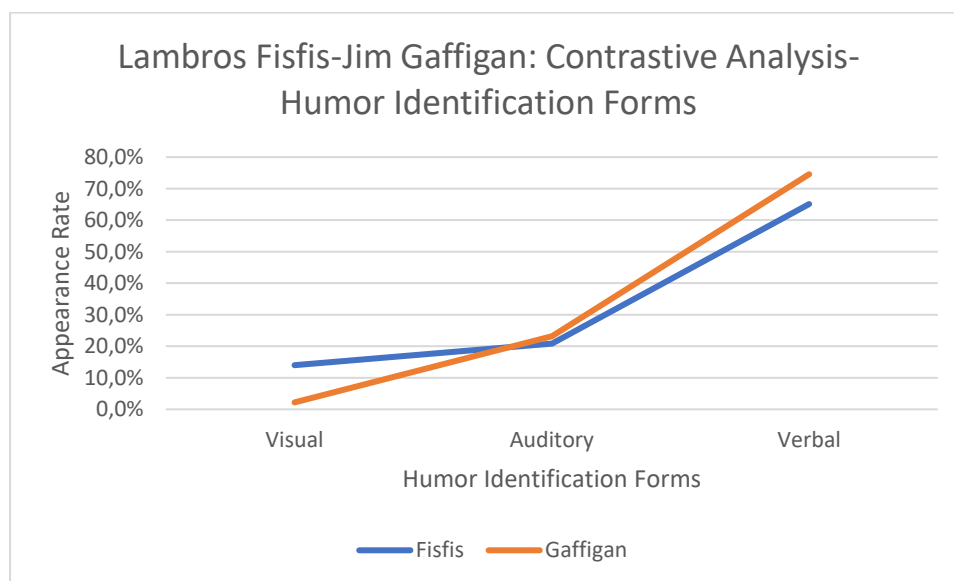


Figure 6.1 Appearance Rate of the Three Humor Identification Forms

A similarity between the two comedians is that they rely the least on the Visual Humor Identification Form. Fisfis relies slightly more on that form (14%) than Gaffigan (2.2%). Both comedians used discourse markers to prepare the audience for the appearance of a Visual Humor Identification Form the majority of times, be it a pantomime, an impression, or an impersonation.¹¹ Fisfis used the discourse markers “μου κόνει”, [(s)he's like]. Gaffigan used the discourse marker “(s)he's like,” followed by one of the Visual Humor Identification Forms discussed above. Other instances included the Visual Humor Identification Form to naturally follow the comedians' discourse without needing a discourse marker as an introduction. In this case, both comedians stopped talking and focused on their performance. They attempted to reinforce what they say to elicit as much laughter as possible from the audience.

Proceeding to the Auditory Humor Identification Form, the two comedians relied more on it than the Visual one but less on it than the Verbal one. This time, Fisfis relied on that form

¹¹ The last two were found only in Fisfis' performance.

slightly less (20.9%) than Gaffigan (23.2%). It should be stated again that the Auditory Humor Identification Form overlapped with the Verbal one, especially when analyzing the latter under the scope of the phonetic-phonological level of linguistic analysis. All the linguistic devices employed by both comedians on that level were used during an instance of the Auditory Humor Identification Form, be it a sound mimicking, an impression, or an impersonation. I will further analyze the Auditory Humor Identification Form in the current subsection contrasting the two comedians' use of Language according to the phonetics-phonology level of linguistic analysis.

Finally, both comedians relied on the Verbal Humor Identification Form the most during their performances. Fisfis' instances of Verbal humor identification form were fewer (65.1%) than Gaffigan's (74.6%). The reason is that in Gaffigan's videos the comedian performed more verbally than physically. The low percentage of the Visual Humor Identification Form (2.2%) in Gaffigan's overall performance confirms this assumption. The differences and similarities between the two comedians in the Verbal Humor Identification form will be further analyzed in the following subsection, under the scope of each one of the five levels of linguistic analysis every time.

6.2 Five Levels of Linguistic Analysis

Figure 6.2 compares the appearance rate of the five levels of linguistic analysis according to the linguistic devices used by the two comedians.

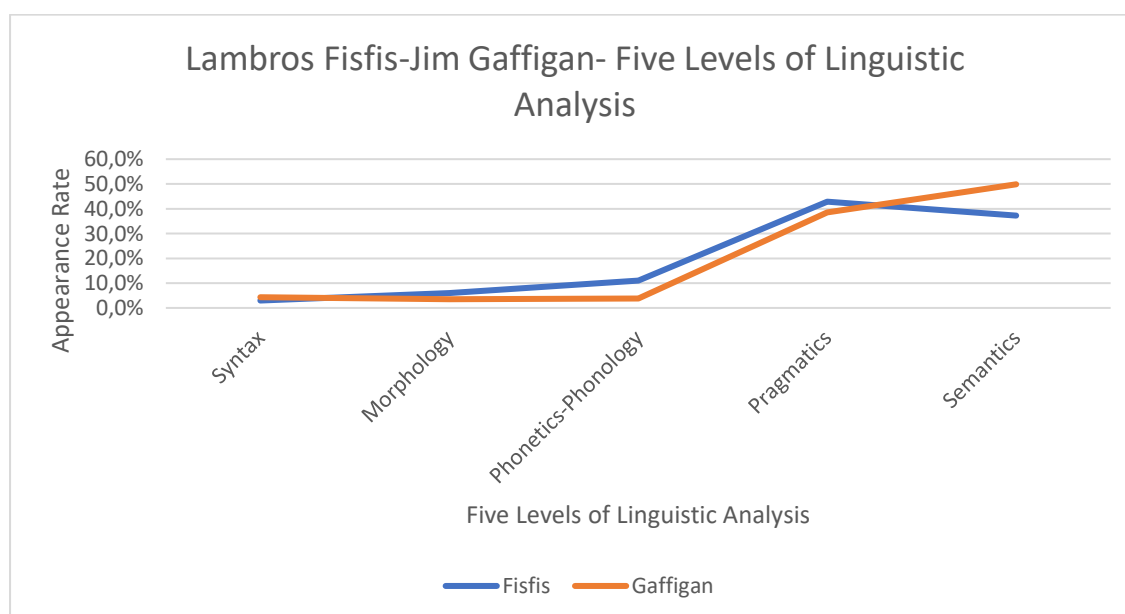


Figure 6.2 Appearance Rate of the Five Levels of Linguistic Analysis

Overall, it is evident that both comedians mostly relied on the Pragmatics and Semantics levels, which means that their focus was to elicit humor from the audience by resorting mainly to the meaning of the language rather than its sound (Phonetics-Phonology, and by extension, the Auditory Humor Identification Form) or its structure (Morphology and Syntax). In the following subsections, the two comedians' texts will be analyzed contrastively based on each of the five levels of linguistic analysis—associated with the linguistic devices used every time.

6.2.1 Morphology

Fisfis relied more (6%) than Gaffigan (3.5%) on the morphological level of the language to elicit laughter from the audience. The devices common to both comedians were syllabification and word formation. Fisfis used one more device to elicit laughter, suffixation. This difference in devices used can be attributed to formal differences between the two languages. Since Greek is a highly inflected language (Holton, Mackridge, Philipaki-Warburton & Spyropoulos 2012), it was easier for Fisfis to employ more morphological devices than Gaffigan. On the other hand, Gaffigan could not rely significantly on the limited English morphology, given that it is not as highly inflected as Greek (Matthews 1991).

6.2.2 Syntax

The syntactic level shows the opposite results from the morphological one. Gaffigan relied more on it (4.3%) than Fisfis (3%). A shared linguistic device between the two comedians was negation, encoded morphosyntactically in the sentence. A device that Gaffigan exclusively used was the creation of a pun based on the paradigmatic placement of words [see example (15)]. On the other hand, Fisfis employed more devices than Gaffigan, based on the syntactic level of linguistic analysis, albeit, quantitatively, he used these devices less during his performance than Gaffigan did. He used parallel structures and changed the syntactic form of the sentences when changing their argument structure. Considering that Greek is one of the extreme cases of free word order languages (Dover 1960), it comes to no surprise that Fisfis was more flexible than Gaffigan, albeit using the devices less of the time during his performance.

The total sum of the devices used by both comedians, under the scope of the morphological and the syntactical levels (8.3%), shows that both Fisfis and Gaffigan relied the least on twisting the structure of the language during their performance in order to make the

audience laugh. Instead, they resorted more to the other two language domains, the sound and the meaning.

6.2.3 Phonetics-Phonology

At the Phonetics-Phonology level, the two comedians differ significantly. Gaffigan relied less on this level (3.8%) than Fisfis (11%). Their primary commonality is that they both used linguistic devices based on the sound of the language during instances of the Auditory Humor Identification Form. That means they were making an impression of a thing or an animal, an impersonation of another person, or a particular sound that set the framework for using one of the phonetic-phonological devices. The devices common to both comedians were alliteration and syllable stressing. Additionally, during Fisfis' performance, his utterances made the audience laugh due to their fast tempo. On the other hand, Gaffigan achieved eliciting laughter from the audience when he successfully mimicked the British English accent.

The differences and similarities perceived in the current case between the two comedians can be interpreted under whether each comedian decided to include different Humor Identification Forms in their performance and not under the different phonological systems between the Greek and the English languages. After all, some of the devices Gaffigan used, like accent mimicking, are exclusive to English, such as the distinction between Received Pronunciation and General American English (Carr 2013: 18-19). This is also the main reason why, in the current thesis, phonetics and phonology are studied together in the sense of performance. It also explains why both comedians occasionally used the same linguistic devices when they present an instance of the Auditory Humor Identification Form.

The total sum of the devices used by both comedians, under the scope of phonetics and phonology (7.2%), shows that both comedians relied on the sound of the language even less than its structure when trying to elicit laughter from the audience. Thus, the initial hypothesis in section 6.2.2 is dropped, and a new understanding is reached, which puts forward that the comedians rely the least on the sound of the language with the structure and the meaning following, respectively, in their attempt to elicit laughter from the audience.

6.2.4 *Semantics*

As already mentioned, the different devices used by each comedian to elicit humor from the audience, which are part of the semantic-pragmatic interface (and consequently the meaning of language), were categorized as either semantic or pragmatic based on the amount of inference the audience had to make in order for the humorous result to be produced. To better understand that, the examples were treated according to whether they were presented with their dictionary and compositional meaning, making them semantic, or whether the audience had to infer the meaning the comedian was not communicating explicitly, making them pragmatic.

At the semantic level, almost half of Gaffigan's devices were semantic (49.9%), while just above one-third of Fisfis's were (37.2%). Common devices used by both comedians were contradictions, opposite meanings of words, semantic ambiguity, and contrasts. Devices exclusive only to Gaffigan were the false etymology of words, rhetorical questions, and one case of an oxymoron. Devices exclusive only to Fisfis were hyponyms-hypernyms and paradoxes.

6.2.5 *Pragmatics*

In the final level of linguistic analysis, pragmatics, the way the two comedians differ is the exact opposite of what it was at the semantics level. Fisfis used more devices (42.9%) than Gaffigan (38.5%), albeit the difference between the two is more diminutive. The linguistic devices used by both comedians were irony, sarcasm, (conversational) implicatures, metaphors, metonymies, understatements-overstatements, and similes. Both comedians relied on the context of their utterances during their performances. That means the audience had to infer an additional meaning and not rely on what the comedians were saying explicitly (this would have been a case of semantics; see subsection 6.2.4).

The most striking finding is that both comedians use the same devices throughout their performances regarding the Pragmatics level of linguistic analysis. Given that both comedians were performing under the scope of observational stand-up comedy, in both the American and the Greek observational stand-up comedy, the comedians used shared devices to make the audience recognize themselves in the situations described (Δήμου 2021) by introducing additional propositions to what was explicitly communicated during the performances.

The total sum of the devices the comedians used under the scope of Semantics and Pragmatics (84.4%) shows that, in most cases, Fisfis and Gaffigan elicited laughter from the audience by handling the meaning of the language either in explicit ways (capitalizing on the dictionary meaning of the words), or in implicit ways (communicating additional propositions and compelling the audience to infer additional meaning from their utterances). Given that the nature of observational stand-up comedy (Δήμου 2021) is to make the audience recognize themselves in the situations the comedians describe during their performances, it comes as no surprise that devices exploiting the meaning of the language come first in both of the comedians' preferences, followed by the ones taking advantage of the structure and the ones taking advantage of the sound of the language.

6.3 Implications

The contrastive analysis provided interesting results about the two comedians' performances. In the first level, the Humor Identification Forms, Fisfis (14%), overcame Gaffigan (2.2%) in the Visual Humor Identification Form. In the Auditory Humor Identification Form, Gaffigan (23.2%) surpassed Fisfis (20.9%). The same happened in the Verbal Humor Identification Form, where Gaffigan (74.6%) was ahead of Fisfis (65.1%), albeit by a margin of less than 10%. Based on these results, it is evident that both comedians preferred the Verbal Humor Identification Form, followed by the Auditory and the Visual, respectively. Their performance was based mainly on what they communicated to their audience Verbally and less on how they changed their voice or moved around the stage.

In the five levels of linguistic analysis, Fisfis surpassed Gaffigan concerning the number of devices he uses in the morphological (6% over 3.5%), the phonetic-phonological (11% over 3.8%), and pragmatic levels (42.9% over 38.5%). Gaffigan surpassed Fisfis in the syntactic (4.3% over 3%) and semantic levels (49.9% over 37.2%). Both comedians relied mainly on the meaning of what they communicated to the audience to elicit laughter, which correlated with the nature of observational stand-up comedy, especially in the way the life of each audience member is reflected in the situation the comedian describes over time. Table 5.7 presents an overview of the linguistic devices the two comedians used. The blue color highlights the devices used exclusively by Fisfis. The red color highlights the devices used exclusively by Gaffigan. The purple color highlights the devices used by both comedians.

Table 6.1 Overview of the Linguistic Devices used by both comedians

Morphology	Phonetics- Phonology	Syntax	Semantics	Pragmatics
Syllabification	Syllable Stressing	Negation (morphosyntactic operation)	Contradictions	Irony
Word Formation- Word Creation	Alliteration	Paradigmatic Relation	Meaning opposition	Sarcasm
Suffixes (Augmentative- Diminutive)	Accent mimicking	Changing syntactic form as part of argument structure	Semantic ambiguity	Implicatures (Conventional- Conversational- Maxim violation: quality-quantity- manner-relation)
	Faster tempo to show distress	Parallel structures	Contrasts	Audience's background information- context
			Rhetorical Questions	Metaphors (including personification)
			Oxymoron	Similes
			False etymology	Understatement- Overstatement
			Hyponyms- Hypernyms	Metonymy
			Paradoxes	

7. Conclusions, Limitations, and Future Directions

The current MA thesis studied the performance of two observational stand-up comedians, the Greek Lambros Fisfis and the American Jim Gaffigan, by analyzing 15 YouTube clips for each of them. It attempted to answer the following research questions: To what extent does each comedian rely on the different linguistic devices corresponding to the five levels of linguistic analysis to elicit laughter from the audience? Subsequently, how different is each comedian's approach regarding the different levels of analysis from which they draw their devices and the different types of the devices themselves?

To answer the research questions, the current study analyzed the clips by coding the linguistic devices used based on the five levels of linguistic analysis—morphology, syntax, phonetics-phonology, semantics, and pragmatics. Additionally, the comedians' performances were analyzed according to the different Humor Identification Forms that Shade (1996) suggested. To pinpoint the linguistic devices used every time, the comedians' utterances were divided into set-up lines and punchlines according to the first Knowledge Resource, the Language, proposed by the General Theory of Verbal Humor (Attardo 2020). After the codification, a contrastive analysis between the two comedians took place to pinpoint their differences and similarities based on the different linguistic devices used.

The findings showed that both comedians mainly resorted to the Verbal Humor Identification Form and, to a less extent, the Auditory and Visual channels. No instances of Figural Humor were found in the clips analyzed. Additionally, Fisfis surpassed Gaffigan when using linguistic devices based on language's morphological, phonetic-phonological, and pragmatic levels. Conversely, Gaffigan surpassed Fisfis at the syntactical and semantic levels. The study showed that the two comedians had, in most cases, the same repertoire of linguistic devices at their disposal when attempting to elicit laughter from the audience. A striking finding was that the two comedians used the same linguistic devices on the pragmatic level of linguistic analysis, which is essentially connected to the observational stand-up comedy genre—the two comedians' primary genre. The audience understood what the comedians were communicating on stage during their performances and recognized themselves in the situations described (Δήμιου 2021) by using a certain level of inference each time.

Although this study attempted to study the observational stand-up comedy genre, no generalizations can be made based on studying only two comedians. Further studies on that

topic should include different comedians' works of the same genre. Additionally, studying more works from the same comedians can shed light on how the specific comedians' strategies to elicit humor have diachronically evolved. To connect that evolution with the system of the language, it would be interesting to see how the comedians have adapted to language change and consequently changed the linguistic devices to cause the humorous result. Both Fisfis' and Gaffigan's years-long careers permit that.

Additional limitations include the way the comedians' utterances were analyzed. The approach was one-sided and did not include the comedians' perspectives. Future researchers may consider interviewing the comedians to understand better how they designed their material, what they wanted to include, and what to omit in their texts. Furthermore, the same amount of data from each comedian should be analyzed. The current thesis did not achieve that to a certain point because Gaffigan's clips were longer in duration than Fisfis' by 12 minutes and 36 seconds.

It is essential to be careful when analyzing the comedians' texts based on the semantic and pragmatic levels of linguistic analysis—the meaning of language because the boundaries between semantics and pragmatics are not clearly defined. As a result, additional parameters had to be established to characterize the devices as purely semantic or purely pragmatic. Other than the method of approaching based on the literal meaning of the words in the dictionaries, future studies should consider the audience's reactions to the comedians' jokes. Sessions with a certain number of individuals watching the clips and answering questions in follow-up interviews could help the researchers understand the amount of inference the audience made to understand the incongruity in the comedians' jokes and subsequently laugh. As a result, the researchers will comprehend better whether a specific linguistic device is semantic or pragmatic.

The final limitation concerns the scope of this study, which did not permit an in-depth analysis of every linguistic device the two comedians used to elicit laughter from the audience. Future studies should consider that based on the typology of the language studied. In that way, new understandings could be reached regarding how the comedians handle the language in their performance.

In conclusion, the current thesis demonstrated that the field of stand-up comedy could provide interesting insights into linguistics besides theatrical studies. By focusing on the

comedians' texts, new realizations about how the language contributes to the humorous result can be reached. This study opens the way for further studying Greek stand-up comedy from a linguistic perspective. It also involves practical applications in education, especially when studying the topic of humor-laughter in Greek high schools.

Finally, by contrastively analyzing other stand-up comedies worldwide, there could be interesting insights to understand how language and humor are connected universally. Specifically, Greek stand-up comedy could benefit from new ways of studying stand-up comedy from a linguistic perspective. A new field of research could combine linguistics, humor studies, and theatrical studies to study Greek data. This combination will also assist in understanding the mechanisms behind the Greek stand-up comedians' decisions to handle the language in specific ways when eliciting laughter from the audience. American stand-up comedy could also benefit, especially when contrastively analyzing it with stand-up comedies from other countries. In that way, the influence of American stand-up comedy in other countries could be measured, especially considering the roots of stand-up comedy in the United States of America.

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Appendix A Transcript: Lambros Fisfis

Episode 1—Κρίση-Νόμοι, (Financial Crisis, Laws)

- 1 Λοιπόν, θα ξεκινήσω να σας πω λίγα πράγματα για τη ζωή μου.
Πρόσφατα είχα βγει στο εξωτερικό.
Μια μαγική εμπειρία,
γιατί όταν βγαίνεις στο εξωτερικό είναι εκεί που συνειδητοποιείς
πόσο κρίση έχει η Ελλάδα.
- 2 Υπάρχει κανείς που να έχει πάει πρόσφατα στο εξωτερικό
(some people raise their hands),
Τέλεια, Μιλάνο, κάποιος από εκεί, Μιλάνο, τέλεια.
- 3 Να μην πάτε. Κλέβουν στο Μιλάνο
- 4 Ντάξει, βγήκα στο εξωτερικό και γνώρισα έναν άνθρωπο από την Αιθιοπία, πρώτη
φορά γνωρίζω άνθρωπο από την Αιθιοπία.
Του λέω, «Από πού είσαι;»
Μου λέει «Από την Αιθιοπία»
- 5 Μου λέει εσύ από πού είσαι, του λέω από την Ελλάδα,
μου κάνει,
- 6 «ααα, εκεί είναι δύσκολα τα πράγματα»
- 7 Το οποίο είναι συγκλονιστικό γιατί αυτή τη στιγμή έχουμε φτάσει στο επίπεδο να μας
λυπούνται οι Αιθίοπες.
Έτσι, υπάρχουν άτομα στην Αφρική που λένε «Πώ έχω να φάω 40 μέρες,
αλλά ευτυχώς δεν είμαι Έλληνας»
- 8 Κι είναι καταπληκτικό γιατί άμα το θυμάστε παλιά, ειδικά τα Χριστούγεννα
όταν είμασταν παιδιά κάναμε εράνους για τα παιδιά στην Αφρική.
Άνοιγες την τηλεόραση, έβλεπες παιδιά της Αφρικής,
έβγαινε ένας τύπος απ' το πλάνο που ήταν το παιδάκι στην Αφρική,
με τις μύγες γύρω γύρω και σου έλεγε
«Δώσε λεφτά, να σώσεις το παιδάκι στην Αφρική».
Γιατί δεν κάνουμε το ίδιο για τα ελληνόπουλα;
- 9 Να ανοίγει το πλάνο, αντί για ένα μαυράκι να έχεις ένα ελληνόπουλο,
- 10 τον Μητσάρα



- 11 αντί για μύγες της Αφρικής,
12 να έχει Αυγουστιάτικα Τζιτζίκια γύρω από τη μούρη του
13 Να βγαίνει ο τύπος απ' την άκρη του πλάνου και να λέει
«Αυτός είναι ο Μήτσος, είναι παιδί της κρίσης,
με μόνο ένα ευρώ τη μέρα, μπορείς κι εσύ να βοηθήσεις τον Μήτσο
14 να αγοράσει το καινούργιο iphone»
15 Όταν βγαίνεις στο εξωτερικό καταλαβαίνεις και τις διαφορές
που έχουμε με το εξωτερικό.
Μία μεγάλη διαφορά είναι ότι
στο εξωτερικό όταν βγάζουν έναν νόμο, όλοι τον σέβονται.
Λένε νόμος-παπ τον υπακούνε.
16 Στην Ελλάδα ο νόμος,
17 είναι λίγο επιλογής, είναι λίγο αν σου ταιριάζει
18 Σήμερα μ'αρέσει, αύριο δεν μ'αρέσει, δεν τον υπακούω.
19 Κλασσικό παράδειγμα γι' αυτό είναι ο νόμος για το αντικαπνιστικό, έτσι;
σ' όλο τον πλανήτη απαγορεύσαν το κάπνισμα,
20 στην Ελλάδα απαγορεύσαμε τα τασάκια
21 Βρήκαμε παραθυράκι οι Έλληνες,
22 γιατί τα τασάκια είναι που σκοτώνουν,
κανείς δεν έχει πεθάνει από τσιγάρο,
όλοι από τασάκια πεθαίνουνε
23 Πας σε ένα μαγαζί, λες «μπορώ να καπνίσω;» «Βεβαίως», «Πού;»
24 «ΠΑΝΤΟΥ»
25 «Παντού παντού;»
26 «ΠΑΝΤΟΥ»
27 «Ωραία, μπορώ να έχω ένα τασάκι;»
28 «Μα τι λέτε κύριε; Είστε παράνομος;»
29 Πάρτε ένα γλαστράκι, πάρτε ένα ποτήρι με νερό,
ρίξτε το στο πάτωμα
30 Λες και θα μπει ο άλλος για έλεγχο και θα πει:
«Τι γίνεται, καπνίζουμε όλοι; ΠΡΟΣΤΙΜΑ».
«Δεν έχουμε τασάκια».
31 «Α, οκ τα λέμε, ντάξει!»



- 32 Είναι καταπληκτικό, έχω δει πινακίδα σε μπαρ το οποίο έλεγε
«απαγορεύεται το κάπνισμα από πρώτη Ιουλίου»
- 33 χωρίς χρονολογία. Αυτή η πινακίδα έχει ισχύ μόνο την πρώτη Ιουλίου
- 34 30 Ιουνίου θα λες «από αύριο είναι, κάπνισε, αγόρι μου»,
2 Ιουλίου θα λες «από του χρόνου, μην σε αγχώνει».
- 35 Υπάρχει ένας νόμος στο εξωτερικό, η διάβαση πεζών,
τον ξέρετε,
που σταματάνε τα αυτοκίνητα για να περάσουν οι πεζοί.
- 36 Στην Ελλάδα περπατάμε και λέμε,
αα ποιος ζωγράφισε ζέβρες στο πάτωμα;
- 37 Υπάρχει μόνο μία διάβαση πεζών που σεβόμαστε στην Ελλάδα και αυτή είναι στο
Ελευθέριος Βενιζέλος στο αεροδρόμιο.
Εκεί σταματάνε όλοι για να περάσουν οι τουρίστες,
ακόμα και ταρίφας θα σταματήσει για να περάσει ο τουρίστας,
το οποίο είναι μεγάλο λάθος,
γιατί ο τουρίστας που έρχεται στην Ελλάδα,
η πρώτη επαφή με την Ελλάδα, τι είναι;
- 38 Ότι στην Ελλάδα σταματάμε στη διάβαση πεζών,
αυτό καταχωρεί εκείνη την ώρα, κατεβαίνει, λέει
«Ω, πολιτισμός, σταματάνε».
Την επόμενη μέρα που θα είναι στο Σύνταγμα,
θα πάει να διασχίσει τη Βασιλίσσης Σοφίας
- 39 πφφφ. Πάει ο τουρίστας.
- 40 Έχουμε καταργήσει μέχρι και το φλας, είναι συγκλονιστικό, το φλας.
Παλιά, για να αλλάξεις λωρίδα, έβγαζες φλας,
σε έβλεπε ο άλλος οδηγός και σε άφηνε και έμπαινες μπροστά του.
- 41 Τώρα κανείς δεν βγάζει φλας
γιατί κανένας άλλος οδηγός δεν αφήνει κανέναν
να μπει μπροστά του.
- 42 Γιατί είμαστε όλοι μες τα νεύρα, κανείς δεν θέλει κανέναν μπροστά του,
θες να αλλάξεις λωρίδα, όπως είσαι έτσι, κάνεις ένα παπ
- 43 ΜΠΗΚΑ.
- 44 Σου κορνάρει ο άλλος,



45 «Άντε ρε βλάκα θα σου βγάλω και φλας!»

Episode 2—Αεροδρόμια-Αεροπλάνα, (Airports-Airplanes)

- 1 Μ' αρέσει πάρα πολύ να πηγαίνω στο εξωτερικό,
μ' αρέσει πάρα πολύ να πηγαίνω σε αεροδρόμια,
είναι απ' τα αγαπημένα μου πράγματα και
- 2 Γουστάρω πάρα πολύ τα αεροδρόμια,
3 αλλά τα αεροδρόμια δεν με γουστάρουν καθόλου
4 ντάξει,
5 γιατί έχω αυτή τη φάτσα.
Αυτή η φάτσα δεν είναι καλή φάτσα για αεροδρόμιο.
- 6 δηλαδή εσάς σας βλέπουν και λένε «περάστε, περάστε»
7 εμένα με βλέπουν και λένε ΜΠΙΝ ΛΑΝΤΕΝ
8 συλλάβετέ τον τώρα
9 δεν έχει πεθάνει, αυτός είναι ο Μπιν Λάντεν
10 τώρα εδώ, φερτον, είναι ο “τυχαίος” έλεγχος,
φέρτον εδώ πέρα.
- 11 Αρχίζουν όλες αυτές τις ερωτήσεις που ‘χουν σαν στόχο να μάθουν αν είμαι
τρομοκράτης, ερωτήσεις όπως
12 «Κύριε, φτιάξατε τη βαλίτσα μόνος σας;»
13 εεε, ναι,
14 με βοήθησε η Μαμά μου, Έλληνας είμαι.
15 Κύριε, αυτό δεν είναι αστείο
16 Ε ντάξει με βοήθησε η δική σου μαμά, ξέρω γω...
17 Με σταμάτησε, σας το ορκίζομαι, με σταμάτησε Έλληνας αστυνομικός στο
Ελευθέριος Βενιζέλος,
είχε βαρεθεί τη ζωή του, δημόσιος υπάλληλος,
κοιτάει τη βαλίτσα μου,
κοιτάει εμένα, μου κάνει
- 18 «Κύριε, έχετε όπλα στη βαλίτσα;»
19 Τύπου
20 φίλοι είμαστε, τώρα μεταξύ μας, λέγε



- 21 Έτσι, ε, η αστυνομία νομίζει ότι οι τρομοκράτες είναι δολοφόνοι
22 αλλά είναι και ειλικρινείς
23 ή ότι δεν έχουν προετοιμαστεί για μια τέτοιου τύπου ερώτηση,
θα τους ξαφνιάσουνε,
24 “έχετε όπλα στη βαλίτσα;”
25 “ναι ένα μπαζούκα”
26 “όχι ρε γαμώτο, έπεσα στην παγίδα του!”
27 Και τι θα γίνει, θα περάσει τον έλεγχο κάποιος τρομοκράτης με όπλο,
θα πει «δεν έχω», θα βγει στο αεροπλάνο,
θα βγάλει το όπλο
28 και θα είμαστε όλοι «Ψεύτης, τον ρωτήσαν και είπε ψέματα»
29 Θα καεί στην κόλαση μαζί μας τώρα, αλλά είναι ψεύτης.
30 Μ’ αρέσει, μπαίνω στα αεροπλάνα, με συγκλονίζουν τα αεροπλάνα,
έχουν όλες τις οδηγίες ασφαλείας για τη ζώνη,
για το σωσίβιο, για τη μάσκα οξυγόνου
κι έχουν και μια καινούργια οδηγία τώρα,
που λέει κατά τη διάρκεια της προσγείωσης και της απογείωσης,
η καρέκλα σας πρέπει να είναι σε όρθια θέση.
31 Τη θυμάστε την καρέκλα στο αεροπλάνο;
Θυμάστε την κίνηση που κάνει η καρέκλα στο αεροπλάνο;
32 Αυτή είναι η όρθια θέση, και αυτή είναι η άλλη θέση.
33 Τόσο κουνιέται, πατάς απεγνωσμένα το κουμπί εδώ πέρα και κάνεις έτσι,
πάει εδώ, εδώ,
34 εδώ είσαι «πωωω, έχω πιαστεί»
35 εδώ,
36 «πωωω, άπλα»
37 εδώ κλωτσάει ο από πίσω
38 «δεν χωράμε κύριε, μαζευτείτε»
39 και αυτό είναι για λόγους ασφαλείας, έτσι;
Έχει στουκάρει το αεροπλάνο πάνω σε βουνό,
όσοι ήταν εδώ, σωθήκανε,
εδώ,
40 πεθάνανε.



- 41 Έχει και κάτι άλλο μέσα στο, έχει μια τηλεόραση η οποία παλιά έδειχνε ταινίες και
πορωνόμουν,
έβλεπα τις ταινίες, τώρα δείχνει πληροφορίες για την πτήση σου.
Πληροφορίες που μεταξύ μας δεν χρειάζεται να ξέρεις κιόλας
- 42 λέει εκεί πέρα, πετάτε στα 20000 πόδια
43 και τι να κάνω εγώ με αυτό;
44 θα με πάρει κάποιος τηλέφωνο, θα πει «Πού είσαι;»
«Εδώ, 20000 πόδια είμαι»,
45 τι θα έχω αντίρρηση ας πούμε, πονάνε τα αυτιά μου
46 κατέβασέ το 19.
47 Λέει εξωτερική θερμοκρασία μείον 69 βαθμοί κελσίου.
48 Αυτό είναι μάλλον για τον τύπου
που στη μέση της πτήσης θα αποφασίσει να πάει στο φτερό για τσιγάρο
- 49 Μάκη, έχει μείον 69,
50 να πάρουμε μπουφάν.
51 Ναι να πάρουμε και τασάκι
52 μα τι λέτε κύριε;
53 Σας παρακαλώ, στο πάτωμα.
54 Πετάτε με 600 χιλιόμετρα την ώρα.
Δεν ήξερα τι πρέπει να κάνω με αυτό.
Πήγα στο πιλοτήριο, ήμουν έτσι
55 «τρέχεις». Να ελαττώσεις, σε παρακαλώ.
56 Είναι και κάποιοι που έχουν βάλει την καρέκλα εδώ, θα πεθάνουν,
κάτσε να έρθουν εδώ τουλάχιστον,
δεν παίζουμε με αυτά...
- 57 Και ευτυχώς σου γράφουν τις οδηγίες εκεί,
γιατί υπάρχει και άλλη επιλογή,
η άλλη επιλογή είναι να στις ανακοινώσει τις πληροφορίες ο κυβερνήτης.
58 Ο κυβερνήτης τώρα να δείτε τι γίνεται,
πετάει ένα από τα τελειότερα πράγματα που έχουμε εφεύρει, το αεροπλάνο.
Καταπληκτικό τεχνολογικό όλο,
αλλά το μικρόφωνο του κυβερνήτη το έχουν πάρει
59 από αγροτικό γύφτου, ντάξει;



- 60 Ο ίδιος τύπος που περνάει στη γειτονιά σας και κάνει αυτό
61 «καρέκλες τραπέζια, καρέκλες, τραπέζια, χώμα καφέ, χώμα γκρί»
62 Όποτε σας έχουν πει καθυστερεί η πτήση για τεχνικούς λόγους
63 είναι γιατί ο γύφτος δεν έχει παραδώσει το μικρόφωνο.
64 Είναι δύο πιλότοι εκεί,
«Πού είναι ο Μητσάρας;»,
«Κάτι καρπούζια δίνει κι έρχεται, περίμενε λίγο ακόμα».
- 65 Δεν υπάρχει άνθρωπος που να έχει καταλάβει ποτέ τι έχει πει κυβερνήτης,
είναι πάντα το ίδιο πράγμα,
βγαίνει και κάνει αυτό
- 66 «Κυρίες και κύριοι ομιλείτε με τον κυβερνήτη Κώστα Γεωργίου,
67 (inaudible) να σας πω ότι (inaudible)
68 μετά απελπίζεται, κάνει
69 (mimics blowing on the microphone)
70 12 ώρες βάρδια
71 (mimics blowing on the microphone)
72 Ευχαριστώ
- 73 Και είναι ένα ολόκληρο αεροπλάνο χαμένο,
74 «εε να σου πω είπε Ελλάδα;»
- 75 Έχω πετάξει πάρα πολλές φορές με αεροπλάνο και νομίζω έχω πετύχει
τους δύο καλύτερους πιλότους που μπορεί να πετύχει άνθρωπος.
Σίγουρα κάποιοι από εσάς τους έχετε πετύχει,
οπότε άμα τους έχετε πετύχει πείτε το
να μην νομίζει το υπόλοιπο κοινό ότι λέω ψέματα.
- 76 Υπήρχε κυβερνήτης στην Ολυμπιακή
77 που τον λέγανε Χάρο
78 Πόσοι έχετε πετύχει Χάρο (some people raise their hands) τέλεια,
άρα ξέρετε ότι δεν λέω ψέματα.
- 79 Λίγοι ξέρουν το όνομα του συγκυβερνήτη του
80 που τον λέγαν Μακαρίτη
81 Σας τ' ορκίζομαι, Χάρος-Μακαρίτης, ποιοι έχουν πετύχει το αχτύπητο δίδυμο της
Ολυμπιακής,



να' το την έχει πετύχει (points with his finger to the audience).

Στα flyers της Ολυμπιακής, έτσι 1990s να τους δείτε να σκίζουν τους αιθέρες.

- 82 Καταπληκτικό, το φαντάζεστε; Να φοβάσαι τα αεροπλάνα,
να μπεις μέσα στο αεροπλάνο και να ακούς
«Κυρίες και κύριοι, ομιλείτε με τον κυβερνήτη Χάρο, χαχαχα,
δίπλα μου είναι ο συγκυβερνήτης Μακαρίτης.
- 83 Να σας γνωρίσω τους αεροσυνοδούς μας, είναι ο θάνατος, ο ψόφος και
- 84 ο Μητσοτάκης, ένα καλό ταξίδι να έχουμε!»

Episode 4—Το όνομά μου, (My name)

- 1 Έχω πολλά προβλήματα στη ζωή μου.
Ένα βασικό πρόβλημα που είχα πάντα ήταν το όνομά μου.
Με λένε Λάμπρο, το επίθετό μου είναι Φισφής (someone in the audience is laughing)
- 2 ναι ευχαριστώ φίλε μου, να 'σαι καλά!
- 3 Ο πρωτότυπος, “δεν το έχω ξανακούσει ποτέ στη ζωή μου”, ρε ψάρι, ψάρι ρε...
- 4 Να ξεκαθαρίσω ότι το επίθετο Φισφής είναι το κανονικό μου επίθετο,
γιατί πολλοί με ρωτάνε αν είναι παρατσούκλι, και
- 5 ντάξει είπαμε είμαι ηλίθιος αλλά όχι κι έτσι
- 6 Και το επίθετο Φισφής δεν σου αφήνει επιλογές στη ζωή σου,
δεν μπορείς να κάνεις πολλά πράγματα επαγγελματικά.
Κανείς από εσάς δεν θα εμπιστευότανε έναν γιατρό Φισφή.
Θα πας στο νοσοκομείο με κομμένο πόδι
- 7 “θα σας δεχθεί ο γιατρός Φισφής”, “μπα καλά είμαι άστο δεν πειράζει,
θα πάρω ένα παναντόλ θα μου περάσει”
- 8 Μπορεί να ήμουν στο δικαστήριο να σας εκπροσωπώ:
-Να 'με κύριε Πρόεδρε, ένσταση,
-Κύριε Φισφή, καθίστε κάτω
- 9 Δεν μπορώ καν να κάνω κράτηση με το επίθετο Φισφής,
παίρνω σε μια ταβέρνα μου λένε
-πείτε μας το όνομά σας,
-ναι είναι Λάμπρος Φισφής -ναι μάλιστα είπατε Λάμπρος
- 10 αλλά μετά έκανε παράσιτα η γραμμή



- 11 – όχι δεν είναι παράσιτα, είναι το επίθετό μου
-ωραία μπορείτε να το συλλαβίσετε,
- βεβαίως είναι Φ-Ι-Σ-Φ-Η-Σ,
Φ-Ι ή Φ-Η δεν ξέρετε πώς γράφεται το επίθετό σας;
- 12 -όχι είναι πρώτα Ι και μετά Η
-σας λένε Φιής;
- 13 όχι έχει δύο μέρη, και πάω εκεί και σας το ορκίζομαι,
το έχουν γράψει ΦΙΣ-ΦΗΣ,
τύπου Καρέτα Καρέτα, έτσι από το πουθενά,
να βγεί η Greenpeace το καλοκαίρι,
σώστε τα Κρι κρι και τα Φις Φίς

Episode 5—Γυαλιά, (Glasses)

- 1 Έχω, έχω πολλά προβλήματα στη ζωή μου.
Ένα βασικό πρόβλημα που είχα πάντα είναι ότι φοράω γυαλιά,
εδώ κάποιιοι βλέπω φοράτε γυαλιά, ποιος φοράει γυαλιά από εδώ,
κάποιος εκεί
- 2 -Γεια σας, κύριε, τι έχετε μυωπία, πρεσβυωπία;
(Inaudible answer)
-Απ' όλα; μια απ' όλα, αστιγματισμό;
- 3 -Ναι
- 4 -Τέλεια, σκυλί έχετε;
- 5 (Inaudible answer)
- 6 Τέλεια πηγαίνει πάρα πολύ καλά αυτό
- 7 Να σας ρωτήσω, πώς σας λένε;
Συγγνώμη;
Γεια σας κύριε Κώστα.
Λοιπόν, να δούμε αν έχουμε τα ίδια προβλήματα,
δεν είναι πολύ δύσκολο να φοράς γυαλιά
- 8 και να έχεις καλή σεξουαλική ζωή;
- 9 Άμα μου πεις όχι,
- 10 θα κάτσεις μετά την παράσταση να μου εξηγήσεις.
- 11 Άμα μου πεις ναι, προχωράμε.



- 12 Γιατί για μένα είναι δύσκολο, αλήθεια σας λέω,
είναι αυτό ρε παιδί μου που πιάνεις την κοπέλα
και της δίνεις αυτό το παθιασμένο φιλί,
ξέρεις που τα δύο σώματα ενώνονται και γίνονται ένα.
Και θες μετά και εσύ να πεις κάτι κούλ, κάτι σέξυ,
να φανείς σωστός εραστής,
- 13 αλλά δεν μπορείς, γιατί τα γυαλιά
14 έχουν καταλήξει εδώ (misplaces the glasses in his face)
15 Μα πας στην κοπέλα,
16 Σ' άρεσε, θες κι άλλο; ε;
17 είναι ό,τι πιο ντεκαυλέ υπάρχει αυτό το πράγμα.
Δηλαδή ό,τι και να γίνει, εκείνη την ώρα φεύγει η κοπέλα.
- 18 Επίσης να ξέρετε, τα γυαλιά καθυστερούνε τη σεξουαλική ζωή.
Την καθυστερούν αρκετά γιατί είναι αυτό που μπαίνεις μέσα στο σπίτι,
πάνω στο τρελό το πάθος, ξέρεις αυτό που πετάς τα έπιπλα κάτω,
σκίζεις τα ρούχα σου, τα πετάς,
μετά σκίζεις τα δικά της ρούχα, τα πετάς
και μετά έρχεται η ώρα για τα γυαλιά.
- 19 Δεν μπορείς να τα πετάξεις,
τα 'χεις πληρώσει,
είναι ακριβό πράγμα τα γυαλιά.
- 20 Πρέπει να κάνεις ολόκληρη ιστορία, τα βγάζεις,
τα κλείνεις προσεκτικά, τα βάζεις στο κουτί,
παίρνεις το κουτί, προχωράς,
ανοίγεις το συρτάρι, το βάζεις στο συρτάρι,
κλείνεις το συρτάρι και μετά λες
- 21 χαααα, είμαι έτοιμος!
22 Αυτή τώρα είναι στο δωμάτιο
23 εσύ είσαι στο σαλόνι για κάποιον λόγο
24 Οπότε πρέπει να κάνεις αυτό το περπάτημα του ζόμπι
που δεν βλέπεις κιόλας
25 αυτό το "που είσαι;, μη φεύγεις σ' αγαπάω."



- 26 Και πρέπει, με τα γυαλιά το άλλο πρόβλημα,
πηγαίνουμε κάθε χρόνο να μετράμε και τη μυωπία μας,
είναι αυτό που πηγαίνεις στον γιατρό,
κάποιοι έχετε πάει, ξέρετε, για τη μυωπία.
Κάποια στιγμή μπορεί να πάτε, σε βάζουν να διαβάσεις έναν πίνακα με νούμερα και
γράμματα.
Και πάνω πάνω αυτά τα νούμερα και τα γράμματα είναι μεγάλα
και τα βλέπεις,
αλλά όπως πηγαίνεις προς τα κάτω μικραίνουν
και δεν τα βλέπεις
και παρ' όλο που δεν τα βλέπεις,
27 μαντεύεις τι γράφουνε.
28 Για γυαλιά πήγες,
29 όχι επειδή είσαι χαζός, εντάξει;
30 Είναι λες και είναι τηλεπαιχνίδι
31 και θα τα κερδίσεις τα γυαλιά,
αυτό νιώθεις εκείνη την ώρα.
32 Σου λέει «τι γράφει εκεί;»
33 3 E, 7 τι; Τι κέρδισα;
34 Μυωπία, αυτό κέρδισες, τι να κέρδισες.
35 Το χειρότερο απ' όλα πάντως, θα σας το ομολογήσω,
γιατί βλέπω αρκετούς ανθρώπους χωρίς γυαλιά, είναι όλοι εσείς που δεν φοράτε
γυαλιά.
Για μας είναι το χειρότερο,
γιατί πάτε σε μας που φοράμε γυαλιά
και κάνετε πάντα το ίδιο πράγμα:
36 «Να σου πω, να σου πω,
να τα δοκιμάσω λίγο;»
37 Να τα δοκιμάσω να δω αν μου πάνε να τα δοκιμάσω;
38 -Έχεις μυωπία;
-όχι να δω αν μου πάνε θέλω, να δω αν μου πάνε.
39 Και τους τα δίνεις και τα βάζουν και έχουν αυτή την αντίδραση «ωωωωω»
40 Μαλάκα, πώς βλέπεις μ' αυτά;



- 41 Όχι δεν κατάλαβες, μ' αυτά βλέπω,
42 χωρίς αυτά δεν βλέπω, έχουμε την ακριβώς αντίθετη πάθηση...
43 Α, μου πάνε;
44 Όχι δεν κατάλαβες, μου 'χεις πάρει τα γυαλιά,
45 δεν βλέπω.

Episode 6—Σώμα, Γυμναστήριο (Body, Gym)

- 1 Έχω μεγάλη δυσκολία με το σώμα μου,
2 όπως βλέπετε με το ζόρι στέκομαι μπροστά σας
3 Είμαι τελείως αγύμναστος
και η ζωή μου δίνει σημάδια κάθε μέρα να μου θυμίζει
πόσο αγύμναστος είμαι.
4 Ένα από αυτά είναι όταν τρίβω τυρί στον τρίφτη,
5 και λαχανιάζω
6 Που είσαι πάνω από τα μακαρόνια και λες ένα, δύο
7 θα τα φάω χωρίς τυρί τα μακαρόνια,
8 Τις προάλλες φτερνίστηκα
9 και έπαθα τράβηγμα,
στη γλώσσα.
10 Και το παλεύω, πάω στο γυμναστήριο,
υπάρχει κανείς που να πηγαίνει γυμναστήριο εδώ;
11 Εκεί, τέλεια, με μεγάλη χαρά όμως πηγαίνετε,
τι κάνετε στο γυμναστήριο;
12 Fight aerobic
13 να δύο λέξεις που σε φοβίζουν που τις ακούς
14 Δηλαδή πάτε κάνετε αεροβική γυμναστική
15 και ξύλο
16 Κάποιος άλλος που πηγαίνει στο γυμναστήριο; Εδώ, τι κάνετε;
17 Μηχανήματα,
18 τέλεια
19 ξέρω γω,
20 εκτυπωτή και τέτοια;



- 21 Τι μηχανήματα,
22 ηλεκτρική σκούπα, ό,τι βρεις;
23 Ε να ξέρετε όσοι πηγαίνετε στο γυμναστήριο,
μία συμβουλή θα σας δώσω εγώ ότι,
όταν πηγαίνετε στο γυμναστήριο να αποφεύγετε
την οπτική επαφή με τα άλλα άτομα που γυμνάζονται.
Είναι πάρα πολύ άβολο να κοιτάς κάποιον στα μάτια
την ώρα που είσαστε και οι δύο σε μηχανήματα.
Απλά το πρόβλημα είναι ότι
κάποιες φορές έχουν βάλει έτσι τα όργανα γυμναστικής
που δεν μπορείς να μην κοιτάς κάποιον στα μάτια.
- 24 Τις προάλλες με έχουνε βάλει σε αυτό το όργανο που κάνεις αυτό εδώ
25 (mimics donkey kick)
26 Δεν έχω ιδέα τι γυμνάζει αυτό εδώ πέρα.
Πραγματικά είναι σε περίπτωση
που θέλω να κλοτηήσω κάποιον, σαν να είμαι γάιδαρος, δεν ξέρω
27 Θα παίξει τσαμπουκά στον δρόμο και ο άλλος θα είναι πάμε
28 και εγώ θα είμαι «έλα πάμε πάμε»
29 Είμαι σίγουρος ότι όπως είμαι εγώ και κάνω αυτό (mimics donkey kick)
είναι η γυμνάστρια σε μία γωνία και λέει
30 «Μαλάκα το κάνει»
31 Αλλά δε... κοιτάξτε, όπως είμαι και κάνω αυτό (mimics donkey kick)
ακριβώς στην ευθεία των ματιών μου έχει κάτσει ένας τύπος
σε αυτό εδώ το μηχανήμα (mimics hip abductor)
32 και κάνει αυτό (mimics hip abductor exercise)
33 και τον βλέπω 20 λεπτά και κάθε τόσο
34 μου χαμογελάει
35 Και εγώ φοράω παντελόνι και αυτός φορούσε σορτσάκι και
36 παπ ένα αρχίδι, παπ ένα αρχίδι, παπ ένα αρχίδι
37 Αυτό το μηχανήμα δεν θα έπρεπε να υπάρχει σε γυμναστήριο,
θα 'πρεπε να έχει δικό του δωμάτιο
38 και απ' έξω να λέει «Γυναικολόγος»



Episode 7—Μάτσο Μαν, (Macho Man)

- 1 Αλλά, η αλήθεια είναι ότι αφού δεν γυμνάζομαι,
αυτό είναι το σώμα που έχω
και αυτό το σώμα δεν το λες ακριβώς το σώμα
- 2 ενός βαρβάτου άντρα,
- 3 δεν είμαι εγώ ο μάτσο άντρας, βλέπουμε άλλους εδώ,
εδώ ας πούμε
- 4 προχωράω μέχρι να βρω έναν
γιατί είσαστε δικοί μου από ‘δω πέρα
απ’ ό,τι βλέπω
- 5 Να τος τον βρήκα, πώς σε λένε φίλε μου,
- 6 Κώστα, τι δουλειά κάνεις
- 7 ιχθυολόγος, πάει καλά έτσι;
- 8 Με τι κόσμο θα γεμίσουμε την παράσταση του Φισφή;
- 9 Βρες ό,τι πιο περίεργο επάγγελμα υπάρχει,
- 10 Εσύ;
- 11 Αστροναύτης
- 12 Αλλά, ορίστε, ο Κώστας είναι πολύ πιο μάτσο από εμένα, εντάξει;
- 13 Τον Κώστα, που είναι άντρας-άντρας,
θα πας και θα του πεις,
Ψιτ, φίλε, τι ομάδα είσαι;
- 14 Σε εμένα θα έρθεις και θα πεις, Ψιτ, φίλε,
- 15 εσύ είσαι κάποια ομάδα;
- 16 Ο Κώστας θα πάει σε ένα μπαρ, θα είναι (mimics hitting the bar) Ούισκι
- 17 Εγώ θα πάω στο μπαρ, θα είμαι:
- 18 εδώ, εδώ, εδώ (jumping, soft voice), ε, μια ώρα, ε, ένα κοσμοπόλιταν.
- 19 Ο Κώστας σίγουρα στο κρεβάτι έχει αυτοπεποίθηση, είναι κάπως «τι σου κάνω μάνα μου;»
- 20 Εγώ είμαι κάπως, τι σου ‘κανα μάνα μου
- 21 πάλι λάθος;
- 22 Ο Κώστας, αν παίζει τσαμπουκάς, θα παίζει ξύλο,
εγώ δεν παίζω ξύλο, γιατί όταν παίζω ξύλο,
έχω μόνο μία κίνηση,



- 23 να βγάλω τα γυαλιά μου
- 24 Αλλά δεν έχω τρέξει ποτέ για να αποφύγω καυγά,
να το ξέρετε, γιατί έχω περηφάνια
και η περηφάνια μου μου λέει
- 25 «μην τρέξεις, θα πέσεις θα σκοντάψεις, όλοι θα σε κοροϊδεύουνε»
- 26 Και υπάρχουν και πράγματα που όλοι οι άντρες έχουμε κοινά, εντάξει, υπάρχουν
κάποια πράγματα που έχουμε κοινά,
ας πούμε όλοι οι άντρες ξέρουμε μόνο τα βασικά χρώματα,
Κόστα, πόσα χρώματα ξέρεις (...)
- 27 δεν ξέρει καν, το βλέπετε έτσι;
- 28 Το παλεύει, αυτή τη στιγμή φοράει μαύρο, καφέ και πράσινο,
- 29 αλλά δεν του 'ρχεται κάποιο χρώμα
- 30 Πόσα, πόσα περίπου, 5; 20...
- 31 ε τώρα με, με προκαλείς Με προκαλείς να στα ζητήσω να μου τα πεις τα χρώματα
- 32 Οι άντρες ξέρουμε μόνο τα βασικά χρώματα εντάξει,
γι' αυτό και έχουμε κάνει τη ζωή μας εύκολη,
στις εμφανίσεις των ομάδων ποδοσφαίρου
έχουμε βάλει τα βασικά χρώματα
- 33 Έχεις δει ποτέ σχολιαστή να λέει,
- 34 ω, στον αγωνιστικό χώρο τώρα βγαίνει η ομάδα με την εμφάνιση Λιλιά,
ενώ οι αντίπαλοί τους σήμερα φοράνε το χρώμα άσπρο του πάγου.
Και βγαίνει η πρώτη κάρτα, είναι κόκκινη, είναι κίτρινη, όχι είναι σάπιο μήλο
- 35 Οι άντρες έχουμε άλλα πράγματα που κάνουμε όλοι,
ας πούμε, ένα βασικό χαρακτηριστικό των αντρών είναι ότι
- 36 ποτέ δεν πετάμε τα εσώρουχά μας
- 37 Οι γυναίκες τα πετάτε, είστε άκαρδες, εντάξει, βλέπεις το εσώρουχο, λέει,
ξέβαψε, παπ το πετάει, ο άντρας το βλέπει και λέει ι,
ήτανε μαύρο και τώρα είναι γκρι,
- 38 ωω, ποτέ δεν είχα γκρι εσώρουχο,
- 39 χαλάει το λάστιχο,
- 40 παχαίνεις για να 'ρθει στα ίσια.
- 41 Εγώ έχω εσώρουχα τα οποία έχουν τόσο μεγάλες τρύπες
που δεν ξέρω ποιες είναι από φθορά
- 42 και ποιες ήταν εξαρχής για να βάλω τα πόδια μου



- 43 Έχω εσώρουχο
44 που όλες οι μικρές τρύπες έχουν ενωθεί και έχουν σχηματίσει μια μεγάλη τρύπα
45 Δεν είναι εσώρουχο,
46 είναι μίνι φούστα, δεν το πετάω
47 Κι όχι απλά δεν τα πετάω, εντάξει,
ελέγχω και τα σκουπίδια για να βεβαιωθώ
48 ότι δεν τα πέταξε η γυναίκα μου ή η μάνα μου
49 Ποτέ δεν θα ξεχάσω τον πόνο που ένιωσα εκείνη τη στιγμή,
ήταν σαν να αποκεφαλίζει ένα εσώρουχό μου,
έχουνε περάσει 10 χρόνια, σας το ορκίζομαι
50 και το θυμάμαι κάθε φορά που το φοράω
51 Τι, νομίζετε ότι το πέταξα;
52 Είστε τρελοί;
53 Να σας πω τώρα κάποια πράγματα που κάνουν οι μάτσο οι άντρες
και εμένα δεν μου αρέσουνε.
Υπάρχει ένα πράγμα που πιστεύω ότι πρέπει να απαγορευτεί με νόμο, ντάξει
54 και αυτό είναι το μαγιό, το speedo, το σλιπάκι
55 Τώρα ελληνάρας, με τη φουλ τρίχα (passes his hand through his core to show he has
body hair), τη μπάκα που φεύγει έτσι (makes the movement of curving to show the
big belly),
56 διπλώνει πάνω από το speedo και αφήνει μόνο δύο αρχίδια να φαίνονται Δεν
θα έπρεπε να τον απασχολεί η αντίσταση στο νερό
57 Ντάξει, άμα πριν βουτήξεις είσαι κάτω απ' την ομπρέλα μ' ένα τάπερ κεφτεδάκια,
58 άσε την αντίσταση, πιάσε τη βαρύτητα καλύτερα
59 Και να σας πω τώρα το χειρότερο που μπορεί να κάνει ένας μάτσο άντρας και
πραγματικά δεν αντέχω,
60 αυτό είναι να φανεί η αντρική κωλοχαράδρα
61 Η αντρική κωλοχαράδρα και μιλάω γι' αυτή τη μεγάλη κωλοχαράδρα ρε παιδί μου,
δεν μιλάω γι' αυτό που 'χουνε συμπιεστεί τα κωλομέρια
και έχουν αφήσει μια γραμμή, θες να περάσεις πιστωτική να δεις αν δουλεύει
62 Μιλάω γι' αυτό που είναι φαράγγι που μπορεί να μπει μέσα
και να χαθείς για πέντε μέρες.
Να μην ξέρεις που είσαι, να βρεις άλλους ανθρώπους
που μπήκαν εκεί μέσα και έχουν χαθεί επίσης.



- 63 Υπάρχει μόνο μία περίπτωση που δέχομαι την αντρική κωλοχαράδρα,
για την ακρίβεια δεν τη δέχομαι, την απαιτώ.
Και αυτή η περίπτωση είναι αν αυτός ο άντρας που έχει την κωλοχαράδρα
- 64 είναι υδραυλικός.
- 65 γιατί στον υδραυλικό, αν δεν δεις κωλοχαράδρα,
- 66 δεν ξέρεις πόσο καλός υδραυλικός είναι.
- 67 Η κωλοχαράδρα στον υδραυλικό
- 68 είναι το πτυχίο του,
- 69 Οι γιατροί το βάζουν στον τοίχο,
- 70 ο υδραυλικός το βάζει στον κόλο του, έτσι δουλεύει.
- 71 Άμα μπει υδραυλικός στο σπίτι σας με την φόρμα μέχρι εδώ,
μην τον αφήσετε να ακουμπήσει σωλήνα, ο υδραυλικός που θα σας φτιάξει τα
υδραυλικά
- 72 θες να είναι ξέκωλο τελείως.

Episode 9—Κουδούνι-Φως, (Bell, Light switch)

- 1 Εγώ μένω σε μια αθηναϊκή πολυκατοικία και θα σας πω μερικά προβλήματα.
Το ένα πρόβλημα που έχει είναι ότι δεν έχουμε αποφασίσει
- 2 πόσην ώρα θα πατάμε το κουμπί για να ανοίξουμε σε κάποιον που χτυπάει κάτω.
- 3 Γιατί υπάρχουν κατηγορίες ανθρώπων, εντάξει, υπάρχει ο τσιγγούνης, ντάξει, που
κάνεις εσύ από κάτω μπζζ και κάνει ο άλλος από πάνω
- 4 μπζζ, αυτό ήταν, μπήκες δεν μπήκες, στ' αρχίδια μου. Τόσο ρεύμα σου χαλαλίζω. Να
προλάβαινες. Να 'σουνα σε ετοιμότητα.
- 5 Εν τω μεταξύ το κουδούνι είναι εδώ, η πόρτα είναι 'κει
- 6 κι είσαι έτοιμος, πα- πα- πα- πάτα, πάτα και τρέχω, πάτα και τρέχω
- 7 Μετά έχεις τον αντίθετο τύπο που 'ναι ο φουλ γενναιόδωρος, ντάξει,
εσύ κάνεις μπζζ και κάνει ο άλλος από πάνω
- 8 μπζζζ και ανεβαίνεις στον τέταρτο με τα πόδια και ακούς μπζζζ
- 9 πάντα σου ανοίγει την πόρτα
- 10 κι έχει το χέρι του εδώ μπζζζ
- 11 ΜΠΗΚΕΣ;
- 12 Ναι, εγώ και 40 κλέφτες μπήκαμε όλοι



- 13 Τρίτη κατηγορία, το χειρότερο απ' όλους που είναι ο ντράμερ.
Αυτός δεν χτυπάει έτσι
- 14 πιάνει ρυθμό,
- 15 ντάξει, κάνεις εσύ μπζζ και κάνει ο άλλος από πάνω
- 16 μπζζ, μπζζ μπζζ, μπζζμπζζμπζζ, μπζζ κι εσύ πάντα πετυχαίνεις τα (...), τώρα, τώρα
τώρα τώρα, ποτέ
- 17 Κι όταν μπαίνεις μέσα στην πολυκατοικία υπάρχουν προβλήματα,
γιατί οι εργολάβοι είχανε μια δουλειά να κάνουνε, εντάξει;
Να δούνε πού θα μπει το κουμπί για το κοινόχρηστο φως του διαδρόμου, ντάξει,
είδανε τον τοίχο, έτσι, άδειος, όλος, τίποτα δεν είχε,
άδειος, τελείως, πού πήγαν και το βάλανε;
- 18 Δίπλα στο κουδούνι
- 19 Ακριβώς, έτσι για να βγεις δυόμισι η ώρα το βράδυ μεθυσμένος απ' το σπίτι του
φίλου σου, να θες να ανοίξεις το φως του διαδρόμου
- 20 και να πατήσεις το κουδούνι της γιαγιάς που μένει δίπλα
- 21 να της εξηγήσεις για μισή ώρα
- 22 ότι δεν είσαι ο σατανάς
- 23 Είναι λες και το κάνανε επίτηδες, πραγματικά,
λες κι ήτανε εκεί πέρα ο εργολάβος κι ήτανε
Αφεντικό, πού να βάλω το κουμπί για το κοινόχρηστο φως του διαδρόμου;
- 24 Θα σου πω, Μητσάρα, βαλτο κοντά στο κουδούνι
- 25 πιο κοντά ρε, ν' ακουμπάει, ψιτ, και βάλε το κουδούνι να φωσφορίζει όχι το φως.



Appendix B Transcript: Jim Gaffigan

Episode 1—My Trip to Sweden

- 1 In Finland, in Finland, I was invited to take us on, I was also invited to go cross-country skiing and all I could think is
- 2 Is fun illegal here?
- 3 What kind of antidepressant, do you have to be on
- 4 to enjoy cross-country skiing?
- 5 I can't believe cross-country skiing is
- 6 even a sport!
- 7 “Hey you know that awkward part (no laughter yet) in downhill skiing where you're trying to get over to the lift?
- 8 “What if we just did that?”
- 9 Whoo! This is fun! And to turn around? You know what!
- 10 Don't turn around! Let's go across the country!
- 11 People who enjoy winter
- 12 seem mentally unstable. Right?
- 13 Some of those winter activities
- 14 should get you committed.
- 15 It's like, “Look, we love you, we're just worried. I mean, yesterday we caught you walking through the woods
- 16 with tennis rackets tied to your feet
- 17 This morning we saw you
- 18 sweeping the frozen lake.
- 19 What's next? You sitting in a sled
- 20 being pulled by dogs? Get some help.”
- 21 Oh I did one of those genetic tests,
- 22 I was surprised to find out I'm all Asian.
- 23 You do learn things from those genetic tests like I discovered
- 24 I wasted a hundred bucks
- 25 They sent you information. Mine just said,



26 “Dude, you're white. In fact you're very white. I hope you feel guilty.”
27 They didn't even break out my nationality. They just highlighted all the British isles.
28 They're like,
29 “You're trash from here (mimics movement on showing in the map)
Wherever people need sunscreen”.
30 But what do we expect to learn from these genetic tests.
31 Like, “Oh my gosh! I'm related to my ancestors!”
32 We're only gonna find out bad news.
You see it in the commercials.
33 I thought I was Italian
34 but it ends up my great-grandma was a whore.
So I guess I'm Eastern European.
35 Sometimes people think I'm saying eastern Europeans are whores.
36 I am. No
37 My point is only good family news is passed along.
38 Like if your great grandfather was Abraham Lincoln,
39 you'd already know that
40 but if your great-grandfather was the town drunk (small laughter),
your grandpa's likely to go,
41 Uh I don't remember. (voice change) I think he worked in a bar.
42 I do know I have some Irish ancestry,
but apparently the Irish didn't keep great records because
43 well draw your own conclusion
44 Something tells me
45 they weren't busy sunbathing
46 I'm Irish, but I have blonde hair.
47 Supposedly, the only reason the Irish have blonde or red hair is because
the Vikings invaded, pillaged and
48 probably other stuff
49 Those Vikings, the Scandinavians, I don't know if you've been to Sweden,
50 it's like a whole country of Scarlett Johanssons



- 51 If I was in Ireland at that time, I would have been
"Oh no some Viking ladies coming to pillage me.
- 52 I guess I'll hide on this bed covered in rose petals.
Hopefully she can help me put together that table."
- 53 My last name is Gaffigan,
54 which is Gaelic for "highly anxious".
- 55 And, when I learned that, all I could feel was...
56 highly anxious.
- 57 I mean how anxious do you have to be for people to go,
58 "You should go with it as your name."
- 59 "Why's that? (mimics anxious movements).
60 "That's what we call you anyway."
- 61 It does seem like some last names were chosen to impress, right?
You know someone's like, "You know what?
I want the ladies to know I'm successful,
so I'm gonna go with the last name,
- 62 Goldman
63 "Goldman. What are you going with?"
- 64 "Weiner". I want the ladies to know I like hotdogs".
- 65 You know where I'm from in Indiana,
there is a guy who owns an RV dealership and his name is
66 Tom Raper.
- 67 That's his name. And there are billboards.
68 "Come see Tom Raper."
- 69 Now I don't know why we would let someone named Raper sell RVs.
70 They are essentially mobile crime scenes
- 71 If my last name were Raper, I wouldn't leave the house.
How do you even go out to dinner. "Party of two. Raper
72 Is there a Raper here?"
- 73 Are there family reunions?
74 "Are you a Raper? I'm a Raper.
75 Is this your son?"



- 76 He looks just like a Raper.
77 In Milwaukee, I stayed in a hotel named
78 The Fister
79 And obviously they were sensitive to it sounding weird
so they added a P at the front
80 so it was the Pfister.
81 Hey, it worked for Michelle Pfeiffer.
82 And that hotel was started by a man named Guido Pfister
who thought,
83 “My name's Guido Pfister, why don't I go into hospitality?”
84 Guido Pfister. His name sounds like an ethnic slur.
85 “Get out of here you Guido Pfister.
Go pfist somewhere else!”.

Episode 2—Are Brain Surgeons any good?

- 1 It's got to be hard to work in a hospital.
That hospital lighting...
Everyone looks sick in that hospital lighting.
2 I walked in they're like
3 We should get you to the ER.”
4 I'm just here to see my wife.
5 “Well you have jaundice. See, compared to... Oh my gosh! I
have jaundice, too! We all have jaundice!”
6 When my wife would nap, I would go to the cafeteria.
Hospitals have the most cutting-edge medical equipment
7 but they're still serving food like it's Shawshank Redemption.
8 How about selling an MRI machine and getting a pasta station?
“Jim, you're a monster.”
9 There's different sections in hospitals. T
here's the Emergency Room, the Intensive Care Unit.
Which sounds scary,
10 I don't know why anyone would want to stay anywhere
but the Intensive Care Unit.



- 11 It kind of implies the rest of the hospitals like, “Look we care,
12 but we're not gonna be a spaz about it” “I get a phone call, I'm gonna take it, right?
We're like the Mediocre Care Unit.
Which is better than We Couldn't Care Less Unit. Those guys are horrible”.
- 13 It's wild. My wife was in surgery for ten hours and before the surgery, the surgeon
told me, he goes
14 “Half way through I'll probably stop and get lunch.” I don't need to know that.
15 Why even tell me that? (weaker laughter) Was he afraid I was gonna run into him in
the cafeteria?
16 “What are you doing here?!”
17 “I get these cravings. Those Snickers commercials are true.”
18 But he was a great brain surgeon. We learned later on that he's like the best. I don't
know how they determine the best brain surgeon.
19 You know maybe there's a competition. America's Got Tumors.
20 The best brain surgeon.
21 Isn't it enough that someone's a brain surgeon?
None of us could even get in med school.
22 A brain surgeon goes to medical school, afterwards specializes in neurology,
after that specializes in surgery of the brain, and we're like
23 “Yeah but are they any good?”
24 You know what they do with the bad brain surgeons?
25 They don't let them become brain surgeons
26 Can you imagine the pressure on a brain surgeon?
At no point during their work day can they say “
27 Hey it ain't brain surgery” Cause it's always brain surgery!
28 “What'd you do at work honey?”
29 “Brain surgery!”
30 That's fun! You want some fruit?”
31 “Never!”
32 My wife had a... she had an amazing team of doctors.
She had the brain surgeons.
She also had an ear, nose and throat doctor
33 Ear, nose and throat, that kind of sounds like



- 34 they didn't make the cut for brain surgeon.
- 35 “I want to be a brain surgeon.” “You know what?”
- 36 “Let's stick with the ears nose and throat.”
- 37 “You'd be better
- 38 with the things surrounding the brain”
- 39 “Can I have the eyes?” “You know what,
- 40 let's stick with the ears nose and throat.
We promised the eyes to the nerd at LensCrafters.”
- 41 Those ear nose and throat doctors, they must look at dentists and think, “Just teeth?
That's it, what about the tongue?”
- 42 “Not the tongue, just the teeth. I mostly scrape stuff off of teeth...”
- 43 while I listen to ‘80s music. I love Debbie Gibson.”
- 44 “You just work on teeth? Surgery on teeth?”
Oh I don't do the surgery, that's the orthodontist.
- 45 When you think about it, a dentist, they don't do the surgery, they don't even clean the
teeth. They're like, “You guys do everything and then
- 46 I'll come in and jab them with a sharp object... while I listen to Debbie.”

Episode 7—The Truth About The Heat

- 1 Lovely weather out there!
- 2 I prefer the cold to hot. I do. I know that's surprising looking at me
given that I look like a snowman.
- 3 But I prefer the cold you know? Last summer I was in Las Vegas.
It was 114 degrees. 114 degrees.
- 4 You can actually hear the sun at that point.
- 5 It didn't feel safe. I was, like,
- 6 “Are we supposed to be here?”
- 7 114 like you're never at a friend's house and “Warm in here.”
- 8 “Yeah, I set the thermostat to 114. That's how I like it. I'm part lizard.”
- 9 Thermostats don't even go up that high.
- 10 Meat thermometers do.



- 11 I think God is just cooking people in Vegas. (mimicking cooking voice) “Ooh, that one’s smoking. I love smoked meat”.
- 12 It was 114 degrees, which was shocking. But not as shocking as how casually Las Vegas residents just went about their day in that heat. It was like... (mimics sun)
- 13 “Let’s play frisbee”. “Time to walk the dog”
- 14 I was like,
- 15 Get inside!. The Earth is on fire!”
“Get inside and beg for God’s forgiveness.
You’ve obviously angered him!”
- 16 That’s why Vegas is called sin city,
17 it’s the same temperature as hell.
- 18 I have a friend from Vegas. I told him it was 114. He goes, “That’s nothin.”
- 19 I’m like, “No, that’s something”.
That’s actually the temperature you boil water at.
- 20 He’s, like, “Tt’s not that bad.”
- 21 “Not if you’re makin’ Ramen.”
- 22 He’s like, “That’s our summer” That’s not summer. Summer is when you barbecue on a grill,
23 not the sidewalk.
- 24 It’s so weird to be places where summer is the enemy. I was, like, in the southwest, they talk about summer
25 like it’s an ex-lover they never want to see again. (weaker laughter). “We gotta get outta here before summer gets here. Last year I couldn’t leave my house when summer was here.”
- 26 You ever notice the further north you go, the more obsessed people are with summer? Like In February I was in Bangor, Maine, and everyone was talking about summer. Everyone I met, they’re like
27 You gotta come back during summer. You gotta come back.”
- 28 Which is a strange way to greet someone. “Hi how are you?”
- 29 “Come back later.”
- 30 And it was everyone. “You gotta come back during summer you gotta”
- 31 I’m, “Yeah but I’m here now.”
- 32 “Just make sure you come back”



- 33 “I didn't want to come the first time.”
- 34 But I love how northern cities sell summer. Like, “Summer here’s unbelievable.
- 35 It's perfect for one twelfth of the year it's ideal. Otherwise it's a tundra filled with alcoholism and depression. But for those 13 odd days it's worth it.”

Episode 8—My Trip to Japan

- 1 I'm ignored at all health clubs like when I walk into a fitness area even in a hotel, people always look at me like
- 2 “I didn't know they serve food here”.
- 3 The only people that approach me are personal trainers. They’re like, “You looking for a personal trainer?” “Uh, no.”
- 4 “You should be.”
- 5 So I've gotten to the point if I'm approached by a personal trainer, I just act like they're hitting on me. They're like, “Hey, how you doing?”
- 6 “I'm married.”
- 7 “Uh, I don't think you underst...”
- 8 “I understand perfectly! You want to get with me... but I'm taken so you can look but no touchie”.
- 9 I mean, I wasn't in Japan just for stand-up,
- 10 I was also modeling. I wish that wasn't that funny.
- 11 Are you familiar with the Japanese toilet? The Japanese took the most disgusting experience of human existence
- 12 and fixed it.
- 13 You leave a Japanese public restroom
- 14 cleaner than when you walked in.
- 15 You leave an American public restroom
- 16 with PTSD. your only thought is, “How can I forget that experience? Is there alcohol nearby?”
- 17 The entire time I was in Japan I felt overweight.
- 18 Probably ‘cause I am overweight
- 19 but generally the Japanese are thin. I mean there are people that are overweight in Japan.



- 20 But not like in America. We're better at not being thin.
- 21 'cause if you get really fat in Japan,
22 they make you Sumo wrestle. They make their fat people fight each other...
To entertain the thin people!
And the fat people in Japan go along with it!
- 23 "Why am I doing this?" "It's prestigious.
- 24 Now you try and push that other fat ass out of the circle while try not to giggle. But
first throw on this giant diaper and put your hair in a bun. It's very dignified."
- 25 The Japanese are quiet and polite.
- 26 They're like the opposite of my children.
- 27 I had my kids with me and they were always making loud noises. Occasionally I
would catch a Japanese person looking at my poorly behaved kids and then they
would look at me and I'd always say the same thing,
- 28 "We're Canadian".
- 29 Of course we're not Canadian but...that is what some Americans do when they travel
internationally. They tell people they're Canadian which I think is cowardly. That's
why I always tell people I'm North Korean.
- 30 Then I get the respect I deserve!
- 31 How much attention does the country of North Korea need at this point? Every two
days North Korea is like,
- 32 "We're gonna blow up the world!"
- 33 Isn't there a part of you that's like,
- 34 "Then just do it."

Episode 10—Why America is Better than the UK?

- 1 Like, the UK is not that different from the US. You know, if anything, you go over
there and it seems like British people are trying to be different from Americans.
They're like, "Oh you drive on the right side of the road then,
2 then we're going to drive on the left side of the road.
3 Oh you call your mother 'mom',
4 then we're gonna call ours... 'mum'.
5 Oh you call that a cookie.
6 Then we're not going to the dentist."



- 7 You know British people, they don't say “the” before “hospital”. You ever notice that? They're like, “Hospital? I was feeling knackered so I went to hospital.” Whenever they would do that, I'd say,
- 8 “Stop that. That's wrong and weird. Are you trying to sound like a polite caveman?”
- 9 And I had a friend from London. He was like, “What makes you think you're doing it properly?” And I go
- 10 “‘Cause I'm American and we invented the English language”.
- 11 It was a pet peeve of mine. So I did some research. You know why British people don't say “the” before “hospital”?
- 12 ‘Cause they're dicks. “Jim!”
- 13 I know that sounds harsh but admit it! British people always talk to Americans like we just walked into their jewelry store with two full bags of garbage.
- 14 “Ugh, may I help you? Are you lost?” Oh ugh”
- 15 Obviously, I love the brits and I would never do those jokes
- 16 there.
- 17 I have been lucky enough to perform in the U.K. a couple times and one time I was walking through Piccadilly Circus which, for the record,
- 18 is a horrible circus.
- 19 No I was walking through Piccadilly Circus and I saw they had an M&M store and it looked at that M&M store and it just made me think of all the things the British have given the Americans. Like our language, Shakespeare, the Magna Carta, and I looked at the M&M store and I thought,
- 20 “Now we're even.”
- 21 When I looked at the M&M store, I wasn't even embarrassed to be American,
- 22 I was ashamed to be human
- 23 Sure I can buy M&Ms absolutely anywhere, but I like to buy in bulk...
- 24 in a pro M&M environment.”
- 25 Obviously, we don't need an M&M store. We don't even need different colored M&Ms. They all taste the same.
- 26 They're just bits of chocolate shaped like Advil. With an M on it.
- 27 They're not even M&Ms.
- 28 They're Ms.
- 29 We don't do that with anything else. “You want some raisin and raisins?”



30 Go ahead, grab a handful of raisin and raisins!”

Episode 11—What do even know about Saints?

1 Saint Patrick, Patron saint of Ireland. Every March 17th we honor St. Patrick
2 by getting wasted
3 St. Patrick could be up in heaven going,
4 “I don’t even drink, what are these people doing? I like their color blue, I made that
very clear. Can someone remind God I’m from Italy? I don’t want to rock the boat
here but these Irish are degenerates”
5 Because they don’t get to choose what they’re the patron saint of, right? Like, Saint
Bonaventure, patron saying to bowel issues,
6 I’m not making that up.
7 Bowel issues, that... talk about a promotion you don’t want.
8 Bonaventure’s in heaven, Saint Peter comes and goes, “Bonaventure, you’re a saint”
Bonaventure is like, “Yes!, Yes!, am I the patron saint of scholars?”
9 “Not scholars”
10 “What am I the patron saint of?”
11 “Bowel issues”
12 “Bowel issues?” “Yeah, you know,
13 when someone’s getting a colonoscopy or say they’re sitting on the toilet with IBS or
explosive diarrhea and they’re praying to God, well we don’t want them praying
directly to God, so you would be like a conduit. That way God’s not talking to
someone who’s doing number two”
14 I’m not a good catholic, like, if there was a test for Catholics, I would fail.
15 But then again, most Catholics would fail
16 which is probably why there’s not a test.
17 But since I’m catholic and I’m a comedian, I was asked to open for the Pope, when he
visited America and before you’re impressed,
18 it didn’t go well.
19 Like I opened for the pope but the pope wasn’t sitting there like,
20 “ha, ha, ha”
21 I don’t know how the pope laughs,



- 22 hopefully not like Jabba the Hutt.
- 23 But I did 15 minutes of stand up and then the pope mobile drove into this outdoor amphitheater space.
- 24 I opened for an automobile
- 25 I had to cut my honeymoon shorts so that I could perform at the Iowa state fair where I opened for Kyle Busch's NASCAR. Kyle Busch wasn't there,
- 26 just his car.
- 27 I did 15 minutes of stand up and then some stagehands pushed his number 18 on the stage and audience members came up and got pictures with the car.
- 28 The car did better.
- 29 But I did open for the popemobile in Philadelphia. Philadelphia the city of brotherly love and if you've been there,
- 30 you know they mean that sarcastically.
- 31 I love Philly but saying Philadelphia is the city of brotherly love is a little bit like saying
- 32 Syria, a place for peace.
- 33 But I love Philly, I love, you know, I love the whole northeast. I'm from the Midwest but I choose to live in the northeast because I love the energy and I love the fact that
- 34 everyone in the northeast is angry for absolutely no reason at all.
- 35 Furious! From Philadelphia to Boston,
- 36 pissed off.
- 37 "We're born with these inalienable rights we should have representation" but it was the people in the northeast, in Boston they were like
- 38 "Screw it, dump all the tea in the habit. Those English are dicks, they don't say the before hospital.