



Subtitling Culturally Determined Expressions in

Stand-Up Comedy from English to Dutch:

The Case of Demetri Martin's *The Overthinker* (2018) and

*Live (At the Time)* (2015)

BA Thesis English Language and  
Culture, Utrecht University

Jackie Joy Gonzalez  
6222544

Supervisor: Dr. Gys-Walt van Egdom  
Second reader: Dr. Onno Kusters  
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## 1. Abstract

The translation of humor remains a difficult objective. This pertains particularly to culturally determined expressions. Due to differences between cultures, equivalence in these CDEs is often difficult to obtain. Many theories exist on the translation of humor and subtitling, but there are few specifically related to the subtitling of CDEs in stand-up comedy. This thesis attempts to combine some of these theories, thereby developing a continuum that – if successful – may help predict preferred strategies of translation for CDEs within stand-up comedy. The continuum's usefulness is tested by comparing its outcomes to the translator's decisions for two stand-up shows, Demetri Martin's *The Overthinker* (2018) and *Live (At the Time)* (2015). Assumptions made from the results illustrate that the continuum's predictions are often consistent with the translator's choices, although there are also instances where the continuum failed to incorporate important factors of, for example, context and creativity. In conclusion, while the continuum's results were satisfactory, it has merely been used to test the interpretation of the corpus alongside the translator's decisions, and not to try and prove the continuum's validity.

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## 2. Introduction

It seems safe to assume that translating humor is a difficult task. This difficulty is in part caused by the fact that humor, as a concept, is not easy to define. Humor relates to laughter, surprises, uncertainties, and insights (Vandaele). While translating humor in, for example, texts may be a challenge, it becomes even more so in stand-up comedy. As Chow argues, stand-up comedy *needs* to be funny (121). Therefore, loss of humor cannot be accepted.

When a translator is confronted culturally determined expression, s/he can choose to remain semantically accurate, or s/he can choose to preserve the comic value by selecting a funny solution in the target language (Horbačauskienė et al 224; Schauffler 230). While the latter may work considerably well in text translation, it is an entirely different situation when looking at subtitling. The source text is readily available to the audience in subtitling, which makes comparison between the two texts easier. Divergence between the two texts can be interpreted as inadequate and the translator as having failed to deliver proper subtitles (Horbačauskienė et al 224; Schauffler 234; Vandaele). Not only is the comparison between source and target text a looming danger, subtitling also imposes restrictions upon the translation. The case of subtitling CDEs in stand-up comedy, therefore, becomes a specifically challenging task. This thesis will try to answer the following key research question:

*How can existing translation strategies be operationalized to optimize CDE subtitling from English to Dutch in stand-up comedy?*

In order to answer this question, Demetri Martin's *The Overthinker* (2018) and *Live (At the Time)* (2015) will be used as case studies. The CDEs found in these shows will be used to help answer the research question.

### 3. Theoretical Framework

Translation can be seen as problematic at best: often translations have to be able to overcome cultural and linguistic barriers (Vandaele; Horbačauskienė et al. 224; Attardo 175). The most universal translation problem is the translation of culturally determined expressions ('realia') (Grit 189), or culture specific items (CSI) (Horbačauskienė et al. 223). Due to the differences between cultures, equivalence is nearly impossible to obtain. Holmes argues that something exists within a sociocultural situation, in which objects, symbols, and abstract ideas have a function that is never exactly the same in another society or culture (183). Vandaele argues that "'Rules', 'expectation', 'solutions', and agreements on 'social play' are often group- or culture-specific", which explains the lack of equivalency between cultures. The accepted definition of a CDE in this thesis is: an expression that is specific to a culture and can therefore not be easily transferred due to a lack of equivalency in concepts between cultures.

Stand-up comedies make a special case, because they barely have a plot. They rely solely on one element: humor. Chow underlines this particularity, "stand-up comedy may be edifying, challenging, subversive, or educative, but it need not be any of these things. What it *needs* to be is funny" (121). To compare, a romcom does not centre around humor, but simply has a comedic tone ("romcom, n."); whereas the dominant function in stand-up is humor. This automatically leads to the assumption that the humor must not be lost when subtitling from English to Dutch. This explains why stand-up comedy makes for such a special case. Loss of humor through translation would lead to loss of essence for the entire stand-up comedy. If humor is lost, stand-up does not have another element to rely on.

Over the years, comedians have used their profession as a way to "express rage or affection for their society ... to give reason to the laughter ... and to give a unique and personal point of view of the world expressed through a series of jokes" (Chow 121-2). Comedians use their own personal experiences and the environment they live in to create humor, often through

use of culturally determined expressions. The sociocultural situation in which a comedian exists, bring rise to his/her ideas and, in turn, to the reception of these ideas among other members of the same society. Members that exist within the same society as a comedian are aware of the CDEs to which the comedian may refer, they possess sufficient implicit knowledge. However, subtitling these CDEs to another language presents challenges due to the fact that the target audience does not exist within the same sociocultural situation as the comedian. A target audience is often heterogeneous and thus their implicit knowledge may not be sufficient. This is one of the problems in subtitling CDEs. A comedian's individual perspectives that exist within a sociocultural situation, and may be expressed through use of CDEs, are not easily subtitled to another language due to a lack of implicit knowledge and restrictions of subtitling itself. The target group in this thesis is a Dutch audience, who watch Martin's stand-up comedies with Dutch subtitles. Aspects from Anglo-American culture can be found in abundance in the Netherlands and English is taught as a compulsory subject in high school, sometimes even as early as in primary school (Nortier 115). Furthermore, Dutch television subtitles movies that are originally in English, whereas in many European countries the process of dubbing is used; in Germany, "dubbing is the more wide-spread method" (Schauffler 232). It seems safe to assume that a Dutch audience, in general, has quite an extensive knowledge of Anglo-Saxon culture.

Not only is a CDE specific to a culture, but each CDE is specific in itself. Popa argues that, "all jokes are unique in the way they encompass situational, cultural, and linguistic features" (56). The sociocultural situation in which a comedian exists, contributes to his/her take on society and thus to the way they express themselves through jokes. However, the uniqueness Popa mentions cannot be overlooked. While one can hardly overstate the importance of consistency in high-quality translation, it may be unattainable due to the uniqueness of each CDE, its context, and the target audience's implicit knowledge as

mentioned above. A translator is forced to assess each occurring CDE within its context, thereby recognizing its uniqueness, and sort it into one of Grit's six categories.

The six categories Grit defined are: historic, geographic, private institutional, public institutional, unit, and social cultural (189). Subtitling CDEs from English to Dutch has general complications such as uniqueness and a lack of implicit knowledge, but also more specific ones. For example, the United States does not make use of the metric system whereas the Netherlands does. An occurrence of a unit CDE could lead to complications in translation and must be assessed in its context. Differences between cultural communities depend on the denotative and connotative value a CDE has within a community (Grit 290; Holmes 185; Vandaele). Before a translator can choose a translation strategy, it is important to know whether denotation or connotation is most important to the target audience (Grit 191). The complications defined as uniqueness and a lack of implicit knowledge also affect the target audience's preference for either denotation or connotation.

Grit proposes eight translation strategies: conservation, borrowing, approximation, describing, essence translation, adaptation, omission, and a combination of these strategies (192-3). However, not all of these strategies can be applied to the subtitling of CDEs. Popa's argument that, "translators must introduce new aspects either of form or of content or of meaning and thereby new aspects of the world, thus enriching the target culture" (51), correlates with Grit's describing strategy, which is not an option in subtitling due to its formal restrictions. The most viable strategies are conservation, approximation, or a combination of these strategies in which middle ground is found. Similar solutions are suggested by Holmes: exoticizing and naturalizing (185); Horbačauskienė et al.: preservation and substitution (224); Schaffler: formal fidelity and preservation of comic value (230); and Popa: communicative meaning and semantic content (55). For the purpose of this thesis the term exoticizing will be used to encompass conservation, preservation, formal fidelity, and communicative meaning

alike. The term naturalizing will be used to encompass approximation, substitution, preservation of comic value, and semantic content.

Exoticizing a CDE will give the target text an exotic aspect. It is most often used when the CDE in question is not unfamiliar in the target culture (Grit 192). The implicit knowledge needs to be sufficient in order to exoticize a CDE in subtitles. If implicit knowledge is insufficient, the translation can seem foreign to the target audience, which can lead to “culture shock” (Witte 74). Culture shock can lead to loss of humor, which has been argued as leading to loss of essence for the stand-up comedy altogether. Therefore, it is desirable to maintain CDEs in their original form in the target text when subtitling from English to Dutch, provided that the target audience is familiar with the expression and has sufficient implicit knowledge.

Naturalizing a CDE would adapt the expression to the target culture context. It is often the case that connotation takes priority over denotation when naturalizing a CDE, especially when a proper equivalent of the CDE exists within the target culture (see (1) for an example).

(1)

ST: You don't just trade these people like they're baseball cards!

TT: Je verhandelt deze mensen niet als voetbalkaartjes!

(*Spy Game* 00:48:55-57)

In (1), the CDE “baseball cards” is naturalized to “voetbalkaartjes”. The sociocultural context of the target culture that surrounds the term “voetbalkaartjes” is equivalent to the sociocultural context of the source culture that surrounds the term “baseball cards,” thereby justifying the translator’s choice to naturalize this CDE. While in this case a proper equivalent exists, this may often not be the case. When a proper equivalent cannot be found, a translator may choose to find another accommodating solution that covers middle ground between exoticizing and



naturalizing. Naturalizing is not a flawless solution as it is susceptible to criticism, especially because the source text is readily available to the target audience, which leaves it open for comparison. The naturalization in (1) may be culturally similar, but it is no guarantee to raise a smile (Popa 55; Vandaele).

While there are many complications that can arise when subtitling CDEs from English to Dutch, there are also formal restrictions to subtitling itself. A translator can be confronted with varying rules in each new project as broadcasters may establish their own rules. However, the general rule in the Netherlands is that one subtitle may contain a maximum of forty-two characters (Daams et al. 2). Horbačauskienė et al. argue a similar case, “since subtitles have to be concise to fit the available space on the screen and allow the viewers sufficient time to read them, a translator has few translation strategies to choose from” (223-4). This cannot be overlooked when subtitling CDEs, thus the choice of translation strategies remains limited. Considering the challenges in the translation of CDEs as explained above, the combination of these factors leads to the assumption that the subtitling of CDEs in stand-up comedy is a yet uninvestigated field of research that is especially difficult.

#### **4. Method**

In order to optimize the existing translation strategies, a continuum was developed. It put the useful strategies of exoticizing and naturalizing opposite each other on a continuum, thereby leaving room for the translator to find middle ground. To test the usefulness of the developed continuum, the CDEs in the stand-up comedy shows *The Overthinker* (2018) and *Live (At the Time)* (2015) by Demetri Martin were analyzed. Martin’s shows seem particularly relevant because he uses quite a lot of CDEs in his work. In order to analyze the shows, transcripts were used in tandem with the actual shows that can be found on the streaming website Netflix (for transcripts see Appendices C and D). All instances of CDEs can be found highlighted in red in

the transcripts. First, the shows were played with the aim of isolating all instances of CDEs. To prevent influence from the Dutch subtitles, these were turned off. Having watched the shows, a list of CDEs was created, each was categorized in accordance with Grit's theory. Each CDE's accompanied target text, as found on the show, was then added. The audience's implicit knowledge for each CDE was determined as well as the preference for either connotation or denotation. This placed each CDE on the continuum, thereby providing a preferred strategy of translation (for an overview of the CDEs, see Appendices A and B). With the continuum's preferred strategy now evident, this could be compared to the target text to see if they were consistent, thereby testing the usefulness of the continuum. Conclusions were drawn after completion of the analysis.

## **5. Analysis and results**

### 5.1 Optimized Translation Strategy

Factors that can complicate subtitling CDEs are uniqueness, loss of humor, and formal restriction of subtitling. These three factors, however, cannot be incorporated into the continuum as they are either immeasurable or not relevant until after a translation has been made. The two main factors that are important to the target audience and can help to determine the translation strategy of preference are:

- Implicit knowledge
- Denotation or connotation

A set of criteria guides the translator in the direction of a preferred strategy when subtitling stand-up comedy from English to Dutch.

The primary strategies discussed are exoticizing and naturalizing. Instead of choosing one or the other, however, they were put on a continuum such as introduced by Holmes (186). This ensures that the translator has the option to find middle ground if the situation demands

it. The strategies exoticizing and naturalizing are put opposite each other on the continuum. The decision to either exoticize, naturalize, or find middle ground, depends on the implicit knowledge of the target audience as well as the priority of either denotation or connotation.

- If implicit knowledge is sufficient, then the decision point will move towards exoticizing
- If implicit knowledge is insufficient, then the decision point will move towards naturalizing

The choice between denotation and connotation is slightly less straightforward. When connotation is prioritized, both exoticizing as well as naturalizing are strategies that could work, because it would depend on whether or not a proper equivalent exists in the target culture. The preferred strategies are color-coded for convenience in *figure (1)*.

*Figure (1): Subtitling decision continuum for culturally determined expressions*



This continuum has been developed with a twofold objective. It can be said to guide the translator in the decision-making process, since its foundation rests on translation theory of humor and subtitling. It can also be used in the description of translation strategies employed in existing subtitles, forming a sort of backdrop against which idiosyncratic choices can appear and be explained. Both objectives share the same goal, to optimize CDE subtitling.

## 5.2 Analysis and Results

A total number of 26 CDEs was found in *The Overthinker* (2018) and in *Live (At the Time)* (2015) this came to 22 CDEs. These CDEs can be categorized as follows in table (1):

*Table (1): Categories of culturally determined expressions*

<b>CDE category</b>	<b>Number of CDEs</b>
Historic	1
Geographic	5
Private institutional	6
Public institutional	-
Unit	6
Social cultural	27

The social cultural concepts category is evidently the most common CDE, followed by two equally divided categories, a few geographic references, and one historic reference. There was no instance of public institutional concepts in either of the shows.

The historical CDE mentioned can be found in (2):

(2)

ST: And then, like, in chapter four, I would just casually mention Benjamin Franklin

TT: En in hoofdstuk vier laat ik terloops de naam Benjamin Franklin vallen

*(The Overthinker 00:07:46-52)*

Benjamin Franklin is a historical CDE because he was one of the founding fathers of the United States of America. As can be seen in (2), the translator chose to leave the name in the target text. Based on the implicit knowledge that the average Dutch person has, it seems safe to assume that nearly all people would know the name Benjamin Franklin and know of his role

in history. Denotation takes priority over connotation because it is important to keep the name as it is. Therefore, the target text is consistent with the continuum in its solution of exoticizing the CDE.

The geographical CDEs are all locations within the United States. Four of the CDEs are state names (New Jersey occurring twice, Ohio, and California), and the other is a lake. An example of one of these geographical CDEs can be found in (3):

(3)

ST: We went to Lake Tahoe for Christmas break

TT: We gingen naar Lake Tahoe met kerst

*(The Overthinker 00:49:08)*

Lake Tahoe is a large freshwater lake between California and Nevada, which could pose a problem to a translator because this lake may not be known to the target audience, nor does a similarly sized lake exist within the target culture. The translator in question chose to exoticize the CDE and left the original name of the lake. The location of the lake itself is not a key factor to the story, which implies that denotation takes priority over connotation. Based on the general knowledge of the target audience, it is safe to assume a Dutch person could understand that a big lake is referenced. Sufficient implicit knowledge and the priority of denotation over connotation lead to the conclusion that the preferred strategy, according to the continuum, would be to exoticize the CDE. This is in accordance with the translator's choice.

The three geographical CDEs that appear in *The Overthinker* (2018) are Ohio, New Jersey, and Lake Tahoe. All three of these CDEs are handled as example (3) illustrates, where the translator chose to exoticize and the continuum predicts the same. The other two

geographical CDEs, New Jersey and California, appear in *Live (At the Time)* (2015), and are not treated similarly, see (4) and (5):

(4)

ST: So he stole a bunch of money from your mom and he tries to fight you whenever you go back to New Jersey?

TT: Dus hij heeft geld van je moeder gestolen en hij maakt altijd ruzie met je?

(*Live (At the Time)* 00:34:06-11)

(5)

ST: I was walking on the beach in California

TT: Ik liep op een strand in Californië

(*Live (At the Time)* 00:28:55)

In the case of (4), the translator made a choice to omit the CDE in translation, and in (5) the translator chose to portray the CDE using the Dutch spelling. These two choices are different from the ones made by the translator in *The Overthinker* (2018). Following the same line of reasoning as for (3), both CDE (4) and (5) could have been exoticized according to the continuum. In these two cases, the continuum is not in accordance with the translator's choices.

The next category of CDEs is private institutional. It exists of brand or store names, all of which are specific to the source culture. The six CDEs are split equally between both shows. The three CDEs in *Live (At the Time)* (2015) are: "Staples," "SuperShuttle," and "Scattergories" (see (6), (7), and (8)).

(6)

ST: I saw that at Staples

TT: Ik zag het bij Staples

*(Live (At the Time) 00:03:16)*

(7)

ST: I took SuperShuttle from the airport

TT: Ik nam de SuperShuttle vanaf het vliegveld

*(Live (At the Time) 00:19:57)*

(8)

ST: Bonus round, Scattergories

TT: Bonusronde, Scattergories

*(Live (At the Time) 00:27:24)*

Staples is an office supply store, SuperShuttle is a transportation company to and from airports, and Scattergories is a boardgame. All three of these are not generally known within the target culture and thus form a translation problem. The translator for this show chose to exoticize each of these CDEs. Testing each of these CDEs on the continuum, however, leads to different results in some cases. While some people in the target culture may be familiar with Staples, it is safe to assume that most are not. The store itself is not of importance to the story, which leads to the conclusion that connotation takes priority over denotation. No equivalent of Staples exists within the target culture, therefore, the continuum points to a preferred strategy of finding a middle ground. This is not in accordance with the translator's choice to exoticize the CDE. The company SuperShuttle does not exist in the target culture, however, one can deduce its

meaning from the word “shuttle” and the context provided. Denotation is prioritized over connotation, because it is followed by a pun on the company name. Implicit knowledge is sufficient due to deduction and denotation takes priority, therefore the continuum points towards a preferred strategy of exoticizing, which is in accordance with the translator’s choice. The last CDE in this category, “Scattergories,” is another unfamiliar concept within the target culture. Within its context, however, it is clear that Martin is talking about games, since a few seconds before he says, “It’d be like my grandkids could be playing a board game,” (*Live (At the Time)* 00:27:19). Connotation is prioritized in this case because the name of this game is not of specific importance, it is more about the image it conjures up. Implicit knowledge is sufficient, and connotation takes priority. Therefore, the continuum illustrates that exoticizing the CDE is the preferred strategy, which is consistent with the translator’s choice.

The following CDE category describes instances of measuring units that occur in the United States. Six of these are mentioned in the two shows, of which five agree in strategy. One of these is shown in (9):

(9)

ST: Step one: run seven miles

TT: Stap één: 11km rennen

(*Live (At the Time)* 00:25:30)

The United States does not make use of the metric system, but instead has its own measuring system, including miles. The translator has chosen to naturalize this CDE, converting it to the measuring unit the target culture uses, which is kilometers. While the target culture is aware of the difference in measuring systems, drawing conclusions based on the American system can be quite challenging for the general population. The connotation surrounding this unit is



prioritized over denotation, since it is used to illustrate distance to the audience. Considering that implicit knowledge is insufficient, and connotation takes priority, while there being an equivalent, naturalizing is the preferred strategy according to the continuum. This is in accordance with the translator's choice too.

One of the six CDEs in this category, however, does not follow the above described strategy:

(10)

ST: Excuse me, I don't fit in the nine or the ten

TT: Sorry, ik pas niet in de 9 of de 10

(*The Overthinker* 00:22:25)

Once again, this involves a unit of measure, shoesizes, that differs from the one used in the target culture. The translator chose to exoticize the sizes. Analyzing this CDE leads to the assumption that implicit knowledge of the target audience is not sufficient, based on the different measuring units each culture uses. Connotation takes priority over denotation in this case as well, considering the story surrounding the CDE is a key factor to the audience. This leads to the conclusion that naturalizing would be the preferred strategy, according to the continuum. The preferred strategy is not consistent with the translator's choice in this case.

The category containing the most CDEs is the social cultural category. In *The Overthinker* (2018), a total of 14 CDEs were found. In *Live (At the Time)* (2015), this total was 13. An overview of the CDEs found within this category can be found in table (2):

Table (2): Target text strategies found in social cultural CDE category

	<i>The Overthinker</i> (2018)	<i>Live (At the Time)</i> (2015)
Exoticized	4	5
Naturalized	4	2
Middle ground	6	6

The strategies used in *The Overthinker* (2018) are not predominant to one specific strategy. In *Live (At the Time)* (2015), the strategies exoticizing and finding middle ground are, again neither, predominant. Naturalizing is chosen much less in the second show. In both shows there were three instances where the continuum’s preferred strategy was not consistent with the translator’s choice (TT). A few of these instances will be discussed below (see Appendix A and B for the full list).

(11)

ST: I will have the grilled cheese with tomato, abracadabra

TT: De gegrilde kaas met tomaat, abracadabra

(*Live (At the Time)* 00:08:59)

In this case, the CDE is “grilled cheese”. As can be seen in (11), the translator made the choice to translate it literally. The implicit knowledge of the target audience is considered insufficient, considering this sandwich does not occur on menus under this name in the target culture. In the context of this story, connotation takes priority over denotation. Considering a proper equivalent exists in the target language, “tosti”, the continuum’s preferred strategy is to naturalize the CDE. This is, however, not consistent with the translator’s choice.

(12)

ST: They don't care if it's like quinoa or cheesecake

TT: Of het nou om quinoa of kwarktaart gaat

(*Live (At the Time)* 00:25:22)

In (12), the CDE cheesecake is approached by the translator through a middle ground. However, it can be assumed that the implicit knowledge of the target audience is quite sufficient, considering that cheesecake is a popular dessert in the target culture. Connotation is prioritized over denotation. This leads to the conclusion that the preferred strategy on the continuum is to exoticize the CDE. This is, once again, not consistent with the translator's choice.

A total of 45 CDEs was found between both stand-up comedies. A representation of the number of correctly and incorrectly predicted continuum preferred strategies can be found in table (3):

*Table (3): Number of continuum preferred strategies, correct and incorrect, per category*

	<b>Total number CDEs</b>	<b>Continuum correct</b>	<b>Continuum incorrect</b>
Historic	1	1	-
Geographic	5	3	2
Private	6	5	1
Public	-	-	-
Unit	6	5	1
Social cultural	27	21	6

As shown in table (3), the continuum's preferred strategy in the historic category was in accordance with the translator's choice as seen in the target text (see example (2)). The number of correct and incorrect preferred strategies within the geographic category was divided. Interesting here, is the fact that the three correctly predicted strategies are from one stand-up,

*The Overthinker* (2018), whereas the two incorrectly predicted strategies are from the other, *Live (At the Time)* (2015). Within both the private institutional and the unit categories nearly all of the continuum's preferred strategies were correct. The social cultural category, though considerably larger, nevertheless has a nearly similar percentage of correctly predicted strategies from the continuum as the previous two categories.

## **6. Limitations and Avenues for Future Research**

In *The Overthinker* (2018) 4 instances of incorrectly predicted strategies occurred, and in *Live (At the Time)* (2015) this came to 6 instances. This means that 21 and 14 times, respectively, the continuum's preferred strategies were consistent with the translator's choice of target text.

The inconsistencies that were found seem to deviate from the general rule within a category. Where most CDEs within the unit category are naturalized, example (10) is not. Because of this deviation, example (10) is quite unusual. Nortier has argued that Dutch people have quite extensive knowledge of Anglo-Saxon culture (114). However, it has been established that a translator needs to assess the implicit knowledge of an audience for each new CDE. While Nortier's argument rings true, it cannot be assumed as a general rule. While example (10) deviates from the translator's decision, it does seem safe to assume that the theoretical background covered this particular problem. Thus, there may be reason to question the decisions made by the translator in this case.

The deviations found within the geographic category can be found in example (4) and (5). Based on the general knowledge a Dutch audience has of Anglo-Saxon culture, as Nortier argued, it seems safe to assume that the names of states could be exoticized. This assumption is supported by the fact that the translator chose to exoticize in three of the five geographic CDEs. While this may explain the deviation in example (4), it does not do so for example (5). The expansion of the English language has affected most languages in the world, and often

Anglican words are integrated into the other language (Gorlach 1). Dutch is no exception to this, as Anglicization can be found in abundance. The translator's choice in example (5) can be explained using Gorlach's argument as mentioned here. The word "Californië" is simply the Dutch spelling of "California". Since this was not taken into account, the continuum's prediction to exoticize compared to the translator's choice to naturalize can thus be assumed wrong. The theoretical background neglected to include an argument such as Gorlach's.

Two of the inconsistencies in the social cultural category revolve around the use of swear words (see (18) and (19) in Appendix A). For both cases, the continuum's prediction was to exoticize the CDEs. However, in (18) an equivalent was found from the target language, and in (19) the swear word was omitted altogether. The theoretical background failed to include research on controversial translation. The continuum's prediction to exoticize these swear words may not be received well within the target audience. Therefore, the decisions made by the translator seem more suitable.

The translation of puns is another challenge for a translator. The word "hump day" is a CDE that stands for Wednesday and can be translated to "woensdag" in the target language. However, Martin used this particular CDE in a play on words (see (22) in Appendix A). The continuum predicted a preferred strategy of finding middle ground. The translator, however, decided to naturalize, and created his/her own pun surrounding the words "woensdag" and "donderdag". A fine solution that the continuum cannot supply. The creativity a translator needs to possess cannot be forgotten when it comes to the translation of humor, as it is often needed. It is, therefore, crucial to incorporate creativity in future research.

In both example (11) and (12) the continuum's preferred strategies were not consistent with the translator's choice. In some of the cases discussed above, inconsistencies were due to shortcomings on the continuum's end. In the case of example (11) and (12), however, it is safe to assume that this was not the case. In (11) the translator's choice "gegrilde kaas" is quite an

odd one, considering no such dish exists within the Dutch cuisine. The continuum's preferred strategy to exoticize would have been a better solution in this case, as there is a proper equivalent in the target language, "tosti". The same argument can be made for (12). The translator's decision to use "kwarktaart" is once again quite odd, as cheesecake has integrated the target culture. Here too, it can be argued that the continuum's prediction to exoticize the CDE may have been a better solution.

There were instances where the translator made a more calculated decision than the continuum was able to provide. Several explanations were given here, which need to be included in future research. However, there were also a few instances in which in the continuum predicted more appropriate solutions. As mentioned, a translator needs to assess each CDE separately, as each new one is unique. This uniqueness might indicate that one cannot possibly factor in all contextual information that is required to explain or predict the translator's decision. An illustration of this uniqueness and the inability of the continuum to factor in context has been discussed above (see also (22) in Appendix A).

Uniqueness does not relate to CDEs alone, but also to translators. Translators usually work alone on projects, which means that one translator could make different decisions in a situation than another translator would. The identities of the translators for *The Overthinker* (2018) and *Live (At the Time)* (2015) could not be found out. Therefore, no assumptions can be made on their approach or style of translation. Similarly, only two stand-up shows were analyzed and tested. In order to make more substantial assumptions, a larger corpus would need to be analyzed. Last, the assumptions that were made, are not transferable to different language sets. The analysis focused solely on CDE translation from English to Dutch. Future research about the difficulty of CDE translation in stand-up is warranted.

## 7. Conclusion

45 CDEs were found in the stand-ups *The Overthinker* (2018) and *Live (At the Time)* (2015) combined. These CDEs occurred according to the categories as described by Grit (189). These six categories were: historic, geographic, private institutional, public institutional, unit, and social cultural. No public institutional CDEs were used by Martin in either of the shows, and there was only one instance of a historic CDE. There were five instances of geographic CDEs, and six of both private institutional and unit CDEs. The CDE encountered most was the social cultural CDE with twenty-seven cases.

An important factor in humor translation, is whether the target audience has sufficient implicit knowledge of a subject, or CDE (Vandaele; Nortier 115). This can be difficult to determine considering an audience is often heterogeneous. Simply establishing implicit knowledge, however, is not enough to supply a translation strategy. It is important to know whether denotation or connotation is most important to a target audience when translating CDEs, as differences between communities can depend on the denotative and connotative value of a concept (Holmes 185; Grit 190; Vandaele). Building on Grit, Vandaele, and Holmes' graphs, a continuum has been designed to help with the translation and subtitling of CDEs in stand-up. Based on Holmes, Grit, Horbačauskienė et al., and Schaufler, the decision was made to put the translation strategies exoticizing and naturalizing on opposite ends of the continuum, thereby leaving room for middle ground. The question of how existing translation strategies can be operationalized to optimize CDE subtitling from English to Dutch in stand-up comedy has been answered here by means of the developed continuum.

The continuum's prediction of strategy in the historic case was consistent with the translator's choice. However, with there just being a single CDE in this category, no conclusions can be drawn on a bigger scale. The continuum's preferred strategies within the geographic category were consistent with the translator's choice for three of the five CDEs. In

both the private institutional and the unit category the continuum's preferred strategy was consistent with the translator's choice five out of six times. Twenty-one out of twenty-seven of the continuum's preferred strategies were consistent with the translator's choice for the social cultural category. In general, the results of the continuum were satisfactory as it seems to hold against the translator's decisions. However, these results are not meant to prove that the continuum works, but to test the interpretation of the corpus alongside the translator's decisions. As discussed in the limitations section above, the deviations indicate that the theory does not take into account the Anglicization of the Dutch language (e.g. Dutch spelling of English words), the creativity of a translator, or the uniqueness of CDEs and the impossibility to factor in all contextual information. This means that the continuum needs to be further refined in order to prove useful in the future.



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## 9. Appendix A

All culturally determined expressions found in *The Overthinker* (2018). Listed by category.

### Historic CDEs

(1)

ST: And then, like, in chapter four, I would just casually mention Benjamin Franklin

TT: En in hoofdstuk vier laat ik terloops de naam Benjamin Franklin vallen

(*The Overthinker* 00:07:46-52)

CDE: Benjamin Franklin.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient and denotation takes priority over connotation. Therefore, continuum is in agreement with the translator's choice.

### Geographic CDEs

(2)

ST: Suddenly some fat couple from Ohio is just obsessed with a bird

TT: Ineens worden ze begluurd door een dik stel uit Ohio

(*The Overthinker* 00:03:07-10)

CDE: Ohio.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient and denotation takes priority over connotation. Therefore, continuum is in agreement with the translator's choice.

(3)

ST: New Jersey is the only state you can smell from other states

TT: New Jersey is de enige staat die je in andere staten ruikt

(*The Overthinker* 00:37:13-15)

CDE: New Jersey.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient and denotation takes priority over connotation. Therefore, continuum is in agreement with the translator's choice.

(4)

ST: We went to Lake Tahoe for Christmas break

TT: We gingen naar Lake Tahoe met kerst

(*The Overthinker* 00:49:08)

CDE: Lake Tahoe.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient and denotation takes priority over connotation. Therefore, continuum is in agreement with the translator's choice.

### Private institutional CDEs

(5)

ST: The other day, I was in my kitchen, I opened a drawer and I pulled out the Reynolds Wrap

TT: Ik pakte pas de Reynolds-aluminiumfolie uit de keukenla  
(*The Overthinker* 00:04:56-00:05:04)

CDE: Reynolds Wrap.

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge insufficient and connotation takes priority. No equivalent exists in target culture, which leads to the preferred strategy of finding a middle ground. Therefore, continuum is in agreement with the translator's choice.

(6)

ST: Or a StairMaster that goes downstairs

TT: Of een StairMaster die naar beneden gaat  
(*The Overthinker* 00:26:03)

CDE: StairMaster.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge sufficient, meaning can be deducted from context. Connotation takes priority over denotation. Therefore, continuum is in agreement with the translator's choice.

(7)

ST: I could... just go to a 7/11, really

TT: Ik ga naar een supermarkt  
(*The Overthinker* 00:50:06)

CDE: 7/11.

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge is insufficient, although meaning could be deducted from context. Connotation takes priority over denotation, but a proper equivalent does not exist. The preferred strategy on the continuum is to find middle ground. Therefore, continuum is in agreement with the translator's choice.

### Public institutional CDEs

None found

### Unit CDEs

(8)

ST: Five feet

TT: 1.5 meter

(*The Overthinker* 00:11:52)

CDE: Five feet.

Translator's choice: naturalize.

Preferred strategy continuum: naturalize.

Implicit knowledge is insufficient and connotation takes priority over denotation. Therefore, continuum is in agreement with the translator's choice.

(9)

ST: Excuse me, I don't fit in the nine or the ten

TT: Sorry, ik pas niet in de 9 of de 10

(*The Overthinker* 00:22:25)

CDE: nine or the ten.

Translator's choice: exoticize.

Preferred strategy continuum: naturalize.

Implicit knowledge is insufficient and connotation takes priority over denotation, which leads to the continuum's preferred strategy to naturalize. Therefore, the continuum is not in agreement with the translator's choice.

(10)

ST: In two-tenths of a mile, make a right at the light. Go, go, go!

TT: Over 300 meter, sla rechtsaf. Snel

(*The Overthinker* 00:42:12)

CDE: two-tenths of a mile.

Translator's choice: naturalize.

Preferred strategy continuum: naturalize.

Implicit knowledge insufficient and connotation takes priority over denotation. Therefore, the continuum is in agreement with the translator's choice.

(11)

ST: In a quarter mile, you're gonna die!

TT: Over 400 meter ga je dood

(*The Overthinker* 00:42:22)

CDE: quarter mile.

Translator's choice: naturalize.

Preferred strategy continuum: naturalize.

Implicit knowledge insufficient and connotation takes priority over denotation. Therefore, the continuum is in agreement with the translator's choice.

### Social cultural CDEs

(12)

ST: Skydiving

TT: Skydiven

(*The Overthinker* 00:02:52)

CDE: Skydiving.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient, skydiving is an accepted term in the target culture, even though it has an equivalent, "parachutespringen". Connotation takes priority over denotation. Therefore, the continuum is in agreement with the translator's choice.

(13)

ST: I think my favorite holiday is Halloween

TT: Halloween vind ik de leukste feestdag

(*The Overthinker* 00:04:26)

CDE: Halloween.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient, Halloween is becoming more present in the target culture every year. Connotation takes priority over denotation. Therefore, the continuum is in agreement with the translator's choice.

(14)

ST: When people don't sleep well, they say they tossed and turned

TT: Mensen die slecht slapen gaan woelen

(*The Overthinker* 00:08:16)

CDE: tossed and turned.

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge assumed insufficient. Connotation takes priority over denotation. No equivalent exists in the target language. Thus, the continuum's preferred strategy is to find a middle ground. Therefore, the continuum is in agreement with the translator's choice.

(15)

ST: No. Just some other kid decided to piggyback

TT: Nee, een ander kind dat wil profiteren

(*The Overthinker* 00:11:44)

CDE: piggyback.

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge insufficient and connotation takes priority over denotation. No proper equivalent exists in target language. Thus, a middle ground needs to be found. Therefore, the continuum is in agreement with the translator's choice.

(16)

ST: He beat the system

TT: Hij was ons te slim af

(*The Overthinker* 00:11:57)

CDE: beat the system.

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge assumed insufficient. Connotation takes priority over denotation. No proper equivalent exists. A middle ground needs to be found according to the continuum. Therefore, the continuum is in agreement with the translator's choice.

(17)

ST: This is my favorite abbreviation of all abbreviations that people have come up with, “TBD”

TT: NTB is de beste afkorting die er is  
(*The Overthinker* 00:16:41)

CDE: TBD.

Translator’s choice: naturalize.

Preferred strategy continuum: naturalize.

Implicit knowledge is insufficient. Connotation takes priority over denotation, and an equivalent exists in the target language. The continuum’s preferred strategy is to naturalize. Therefore, the continuum is in agreement with the translator’s choice.

(18)

ST: Back to you, motherfucker

TT: Terug naar jou, klootzak  
(*The Overthinker* 00:28:48)

CDE: motherfucker.

Translator’s choice: naturalize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient, swear words are generally well known among the target culture. Connotation takes priority over denotation, because it is not about the swear word itself. A proper equivalent exists. Based on this, the continuum’s preferred strategy would be to exoticize. Therefore, this is not in agreement with the translator’s choice.

(19)

ST: Your dog like, “[barks] What the fuck?”

TT: En je hond: “Krijg nou wat”  
(*The Overthinker* 00:34:10)

CDE: What the fuck.

Translator’s choice: middle ground.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient, swear words are generally well known among the target culture. Connotation takes priority over denotation. The continuum’s preferred strategy is to exoticize. Therefore, this is not in agreement with the translator’s choice.

(20)

ST: The term for the very tip of the scissors is the “snipples”

TT: De punt van een schaar heet een “knippel”  
(*The Overthinker* 00:35:54)

CDE: snipples.

Translator’s choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge is insufficient. Denotation takes priority over connotation, since the joke refers to this specific word. The continuum’s preferred choice, then, is to find a middle ground. Therefore, this is in agreement with the translator’s choice.

(21)

ST: White people are 50 times more likely than people of any other race to use the word “neat-o”

TT: Bij blanken is de kans dat ze “mieters” zeggen 50 keer groter  
(*The Overthinker* 00:36:17)

CDE: neat-o.

Translator’s choice: naturalize.

Preferred strategy continuum: naturalize.

Implicit knowledge is insufficient. Connotation takes priority over denotation. A proper equivalent exists. Thus, the continuum’s preferred strategy is to naturalize. Therefore, this is in agreement with the translator’s choice.

(22)

ST: In rare circumstances, the leap year falls on a hump day

TT: Soms onweert het op woensdag  
(*The Overthinker* 00:37:20)

CDE: hump day.

Translator’s choice: naturalize.

Preferred strategy continuum: middle ground.

Implicit knowledge is assumed insufficient. Denotation takes priority over connotation, because the term “hump day” is part of a bigger joke. Thus, the continuum’s preferred strategy is to find middle ground. Therefore, the continuum is not in agreement with the translator’s choice.

(23)

ST: Do you even wanna go to this baby shower?

TT: Wil je wel naar die babyshower?  
(*The Overthinker* 00:42:42)

CDE: baby shower.

Translator’s choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient, considering the fact that baby showers are becoming more popular within the target culture as well. Connotation takes priority over denotation. The continuum’s preferred strategy is to exoticize. Therefore, this is in agreement with the translator’s choice.

(24)

ST: If it will be considered offensive to do “The Robot”?

TT: Mag je dan The Robot nog doen?  
(*The Overthinker* 00:43:56)

CDE: The Robot.

Translator’s choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient. Denotation takes priority over connotation. The continuum’s preferred strategy, then, is to exoticize. Therefore, this is in agreement with the translator’s choice.



(25)

ST: I'll pop in there and grab a Reese's peanut butter cup

TT: Ik ga naar een supermarkt en neem de cornflakes met pindakaassmaak

(*The Overthinker* 00:50:08)

CDE: Reese's peanut butter cup.

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge is insufficient, since this specific type of chocolate is not available in regular supermarkets in the target culture. Connotation takes priority over denotation. No equivalent exists. Thus, the continuum's preferred strategy is to find middle ground.

Therefore, this is in agreement with the translator's choice.

## 10. Appendix B

All culturally determined expressions found in *Live (At the Time)* (2015). Listed by category.

### Historic CDEs

None found

### Geographic CDEs

(1)

ST: I was walking on the beach in California

TT: Ik liep op een strand in Californië

(*Live (At the Time)* 00:29:03)

CDE: California.

Translator's choice: naturalize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient. Denotation takes priority over connotation. The continuum's preferred strategy is to exoticize. Therefore, this is not in agreement with the translator's choice.

(2)

ST: He tries to fight you whenever you go back to New Jersey?

TT: Hij maakt altijd ruzie met je?

(*Live (At the Time)* 00:34:11)

CDE: New Jersey.

Translator's choice: middle ground.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient. Denotation takes priority over connotation. The continuum's preferred strategy is to exoticize. Therefore, this is not in agreement with the translator's choice.

### Private institutional CDEs

(3)

ST: I saw that at Staples

TT: Ik zag het bij Staples

(*Live (At the Time)* 00:03:16)

CDE: Staples.

Translator's choice: exoticize.

Preferred strategy continuum: middle ground.

Implicit knowledge is insufficient. Connotation takes priority over denotation. The continuum's preferred strategy is to find a middle ground. Therefore, this is not in accordance with the translator's choice.

(4)

ST: I took SuperShuttle from the airport

TT: Ik name de SuperShuttle vanaf het vliegveld

(*Live (At the Time)* 00:19:57)

CDE: SuperShuttle

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient due to deduction from context. Denotation takes priority over connotation, because of a pun on the name. The continuum's preferred strategy, then, is to exoticize. Therefore, this is in agreement with the translator's choice.

(5)

ST: Bonus round, Scattergories

TT: Bonusronde, Scattergories

(*Live (At the Time)* 00:27:24)

CDE: Scattergories

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient due to deduction from context. Connotation takes priority over denotation. The continuum's preferred strategy, then, is to exoticize. Therefore, this is in agreement with the translator's choice.

#### Public institutional CDEs

None found

#### Unit CDEs

(6)

ST: Step one: run seven miles

TT: Stap één: 11km rennen

(*Live (At the Time)* 00:25:23)

CDE: seven miles.

Translator's choice: naturalize.

Preferred strategy continuum: naturalize.

Implicit knowledge insufficient and connotation takes priority over denotation. Therefore, the continuum is in agreement with the translator's choice.

(7)

ST: Uh, looks like he got dry-humped going about 200 miles per hour into the earth

TT: Hij werd met een vaart van 300 km per uur drooggeneukt toen hij viel

(*Live (At the Time)* 00:49:29)

CDE: 200 miles per hour.

Translator's choice: naturalize.

Preferred strategy continuum: naturalize.

Implicit knowledge insufficient and connotation takes priority over denotation. Therefore, the continuum is in agreement with the translator's choice.

#### Social cultural CDEs

(8)

ST: A Jumbotron

TT: Een Jumbotron

(*Live (At the Time)* 00:01:10)

CDE: Jumbotron.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient due to deduction from context. Connotation takes priority over denotation. Therefore, the continuum is in agreement with the translator's choice.

(9)

ST: I will have the grilled cheese with tomato, abracadabra

TT: De gegrilde kaas met tomaat, abracadabra

(*Live (At the Time)* 00:08:59)

CDE: grilled cheese.

Translator's choice: middle ground.

Preferred strategy continuum: naturalize.

Implicit knowledge is insufficient. Connotation takes priority over denotation and an equivalent exists. Thus, the continuum's preferred strategy is to naturalize. Therefore, this is not in agreement with the translator's choice.

(10)

ST: I like French toast wat better than toast

TT: Ik vind Franse toast veel beter dan toast

(*Live (At the Time)* 00:12:50)

CDE: French toast

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge is insufficient. Denotation takes priority over connotation, because there is a pun on the word French later on. Thus, the continuum's preferred strategy is to find middle ground. Therefore, this is in agreement with the translator's choice.

(11)

ST: I think a French kiss is nicer than just a plain kiss

TT: Een Franse kus is fijner dan een gewone kus

(*Live (At the Time)* 00:12:54)

CDE: French kiss

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge is insufficient. Denotation takes priority over connotation, because there is a pun on the word French later on. Thus, the continuum's preferred strategy is to find middle ground. Therefore, this is in agreement with the translator's choice.

(12)

ST: Quesadilla, that's a word that you never see the English translation for

TT: Je ziet het woord *quesadilla* nooit in het Engels vertaald

(*Live (At the Time)* 00:18:20)

CDE: Quesadilla.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient, because this word is often not translated into Dutch either. Denotation takes priority over connotation, because it revolves around the actual spelling of this word. The continuum's preferred strategy, then, is to exoticize. Therefore, this is in agreement with the translator's choice.

(13)

ST: I feel like they could bring fajitas out from the kitchen a little bit later

TT: Ze mogen de fajita's wel wat later serveren

(*Live (At the Time)* 00:19:02)

CDE: fajita's.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient. Connotation takes priority over denotation. The continuum's preferred strategy, then, is to exoticize. Therefore, this is in agreement with the translator's choice.

(14)

ST: They don't care if it's like quinoa or cheesecake

TT: Of het nou om quinoa of kwarktaart gaat

(*Live (At the Time)* 00:25:22)

CDE: cheesecake.

Translator's choice: middle ground.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient, because cheesecake is a well-known desert in the target culture. Connotation takes priority over denotation. Thus, the continuum's preferred strategy is to exoticize. Therefore, this is not in agreement with the translator's choice.

(15)

ST: You can say "Mind your own business," or you can say "Mind your own beeswax"

TT: Ze zeggen: "Dat is jouw business of bijenwas niet"

(*Live (At the Time)* 00:31:18-23)

CDE: Mind your own beeswax.

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge is assumed insufficient, although deduction from context could be possible. Denotation takes priority over connotation, because a joke follows surrounding these words. Thus, the continuum's preferred strategy is to find a middle ground. Therefore, this is in agreement with the translator's choice.

(16)

ST: People say "shotgun" when they want the front seat

TT: We zeggen *shotgun* als we voorin willen zitten

(*Live (At the Time)* 00:34:58)

CDE: shotgun.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient. Denotation takes priority over connotation. Therefore, the continuum's preferred strategy is in agreement with the translator's choice.

(17)

ST: When they came out with the Phillips head screwdriver

TT: Toen de phillipsschroevendraaier uitkwam

(*Live (At the Time)* 00:36:40)

CDE: Phillips head screwdriver.

Translator's choice: middle ground.

Preferred strategy continuum: middle ground.

Implicit knowledge is insufficient. Denotation takes priority over connotation, because the context reveals that there is a joke surrounding this specific name. The continuum's preferred strategy, then, is to find middle ground. Therefore, this is in agreement with the translator's choice.

(18)

ST: What happened with number one pencils?

TT: Waar zijn de B-potloden gebleven?

(*Live (At the Time)* 00:54:04)

CDE: number one pencils.

Translator's choice: naturalize.

Preferred strategy continuum: naturalize.

Implicit knowledge is insufficient, and connotation takes priority over denotation. Therefore, the continuum's preferred strategy is in agreement with the translator's choice.

(19)

ST: I saw that it was Shark Week

TT: Het was pas Haaienweek

(*Live (At the Time)* 00:54:56)

CDE: Shark Week.

Translator's choice: naturalize.

Preferred strategy continuum: exoticize.

Implicit knowledge is assumed sufficient, because Shark Week has been around for decades and can also be found on tv channels in the target culture. Connotation takes priority over denotation, since it revolves around a bigger joke. The continuum's preferred strategy, then, is to exoticize. Therefore, this is not in agreement with the translator's choice.

(20)

ST: One restaurant that doesn't deliver that should is a food truck

TT: Het enige restaurant zonder bezorgservice is een foodtruck

(*Live (At the Time)* 00:56:10)

CDE: food truck.

Translator's choice: exoticize.

Preferred strategy continuum: exoticize.

Implicit knowledge is sufficient, since food trucks are found in the target culture as well. denotation takes priority over connotation due to context. Therefore, the continuum's preferred strategy is in agreement with the translator's choice.

## 11. Appendix C

Transcript of *The Overthinker* (2018). Culturally determined expressions can be found in red.

[cheering, applause] [Demetri] Man, that was a good improv. I'm so glad I asked for notes. I think my favorite animal to look at is probably the **squirrel**. [man] Yeah! You know what I mean? 'Cause any squirrel, if you watch 'em long enough, there's a moment where they suddenly realize they're late for something. [laughter] "Shit! I gotta go. Excuse me. What?" [laughter] That's a whole species that's behind schedule. They're terrible at keeping their calendar. Probably the most flammable of the small animals would be the squirrel as well. [laughter] The tail. I mean, it's a...

[Demetri] *All right, that worked pretty well. It's a good room. Got my water. Mic stand feels good. Solid. Looks like I've got enough fake fog. That's important. Maybe show my name. Okay. Anything else? Title? Yeah. All right. This should be fun. What was I gonna say? Oh, yeah.*

I've noticed that you can carry around a plastic bag with shit in it. Um... if you're near a dog, you can have a **bag of shit**. As long as you're with a dog, it's like, "He's got a bag of shit." That's fine. [laughter] If you don't have a dog, then we have a problem. You can't just... ♪ Tu-tu-ru-tu-ru-tu-ru ♪ Hey, hey, hey. Whoa, whoa. You gotta be holding that for a friend. You can't just have shit. [laughter] How weird is that from the dog's perspective? I mean... Pick it up and collect it. You know what I mean? They must be kind of just like, "No! [laughter] Leave that. You don't want that. Just... What is he doing? This fucking psycho is collecting my shit."

We probably seem the craziest of all the **animals**. From their perspective, when they look at our behavior. You know what I mean? 'Cause— If we show up places we don't belong... I don't feel like any other animal really does that, but we do that, you know?

Like scuba diving. [laughter] I'm sure fish swim by and they're like, "What the fuck are you doing here? [laughter] Look at yourself." And we're like... -[mimics breathing under water] - [laughter] "Those are not your feet. Get the hell out of here. Come on. You've got all the land. Really? I mean..."

**Skydiving**. I'm sure birds are like, "That one's gonna die. Did you see that?" [laughter] "Wow. That was dumb." I mean, bird watching, that's gotta be creepy for birds. I mean... [laughter] What are we doing? These birds are hanging out. We ignore them most of the time. Suddenly some fat couple from **Ohio** is just obsessed with a bird. [laughter] The bird's like... "What? Me? Are you happy? Piss off. What do you want? Should I shit on him?" "Yeah. If you have some, get over there." [laughter, clapping]

I wouldn't be surprised if the birdbath was invented by some sort of bird pervert. I mean... [laughter] Some guy's in his kitchen looking out there, "Oh, yeah, splash around in there, birds. [laughter] That's it. Some naked birds bathing together for my entertainment. That's it. Oh, yeah. Wash up, bird." It's just disgusting, man. It's like an open-top Turkish bath. I mean, there's no privacy for the birds.

Some people own birds. That's... That's a power move, I'll tell you that. You know what I mean, like, "Hey, there's something that can fly. I'm gonna change that. [laughter] I think I'll put that in my kitchen, yeah." Just like low-grade villain behavior. "My own personal prisoner in my kitchen in a cage. There we go."

I think my favorite holiday is **Halloween**. It's my favorite, yeah. [cheering] That's a good holiday because you don't have to celebrate that with your family. [laughter] You never hear, "What are you doing for Halloween?" "I gotta fly back East and go trick-or-treating with my parents." [laughter] "That sucks." "They got a divorce. I gotta bring two different costumes this year." [laughter]



I like **reading**. I'm a big reader. I, uh... I feel like I just end up reading everything. I don't know. Like the other day, I was in my kitchen, I opened a drawer and I pulled out the **Reynolds Wrap**, and ended up reading the box of Reynolds Wrap. It said, "Reynolds Wrap, trusted since 1947." I thought, "Oh, that's interesting. Trusted. What an interesting word to use that is." [laughter] It implies some sort of dark past for Reynolds. [laughter] "Trusted since '47. Founded in '37." [laughter] First ten years, some shady shit going on with Reynolds. You couldn't trust them, I guess. "Did you get tinfoil?" "Yeah." "Open the box." "Shit. There's just pebbles in here. This is..." "Foiled!" [laughter, applause] A-ha! [chuckles] I read everything. I was **reading a beach ball** last summer at a pool party. I guess I was having a great time at the party and... I'm sitting there, reading a beach ball. It says on the ball, "Warning: This is not a life-saving device." I'm like, "Okay, there's definitely a story here." [laughter] Some guy's drowning, "Get the beach ball!" Just pelt the guy with the beach ball. "I appreciate the effort, I'm having fun, but I'm dying here, you see? I need the donut of this. This is the donut hole of what I need. I need the donut, so I can live, okay? Thank you." **Donut hole** is the most disgusting-sounding thing that tastes the best to me. I put a ladyfinger in a donut hole and it's totally fine. [laughter] Donut hole is interesting 'cause it's the thing we call as a donut hole that we took out of the donut. And then the hole itself that was left, the absence of a donut hole is the donut hole. So it's kind of a paradox. It's like it is and not is at the same time. That's impossible, the donut hole. It's kind of... [laughter]

I like **cupcakes**. That's a great dessert. Kind of awkward to eat a cupcake, though. Know what I mean? One of the only desserts you have to peel the underwear off if you want to eat it. You have to... undress the cupcake, and it's kind of a swamp-ass under there. "Am I gonna eat this sweaty-ass dessert here? Is this for me? Yes, I am. I'm gonna eat this swamp-ass pastry." I'm gonna have a cupcake after the show. Definitely.

I have a **book idea**. I wanna write an autobiography that turns into a biography. I've never seen a book like that before, so... Yeah, so the first three or four chapters would be about, like, my childhood. And then, like, in chapter four, I would just casually mention **Benjamin Franklin**. I'd say something like, "Speaking of Franklin..." Then the whole rest of the book is about Benjamin Franklin's life. [laughter] You get to the end and you're like, "That freaking nerd tricked me into learning about Benjamin Franklin. [laughter] [softly] Damn it."

When people don't sleep well, they say they **tossed and turned**. And, um, I've definitely had rough nights where I... I turn a lot in my sleep, know what I mean? But I've never slept so poorly that I ended up like, lightly throwing things around the room. [laughter] It's 4:00 in the morning, and I'm like, "Oh, shit. I'm tossing. Stop it. The hell am I doing? Go to sleep, man. Stop it. You're tossing. Stop it." [laughter] You wake up the next day and there's crap everywhere. I'm like, "Oh, my God. I slept very poorly. And why do I own so many beanbags? This is making it worse."

I was driving when I saw a guy, he was **driving a convertible** and he was wearing a hoodie. It's like, wow, this guy loves convertibles. He's got two of them on. [laughter] He's got a little personal convertible inside the big one.

I think it'd be cool when you have a baby to put the **baby's bottle in a paper bag**, like a discreet little... paper bag, you know. Babies just drinking all the time anyway. Plus when they try to walk, they look kind of like... [laughter] [mimics baby retching] The baby has a dirty suit on, which I didn't mention, so it's kind of like a little wino with a little bit of scruff. I was thinking recently that "**rapper**" is kind of a weird job title for someone, to call them a rapper. You know what I mean? Using that word. 'Cause it sounds like a word we already have like a, you know, candy wrapper or something. I know it's spelled differently but, you know, sounds the same. Then I realized, well, the alternative is "rappist." -So... -[laughter] Yeah, I think "rapper" was the right choice.

The other day I was thinking, it's where I was thinking, I tend to overthink things. And then I thought, "Do I, though? I mean..." [laughter]

*Maybe I do. I don't know. It's hard to say how much thinking counts as overthinking. What's the threshold? You never really get a sense of how much any one person thinks. But... Yeah, I guess right now I'm technically overthinking. Seems appropriate because... You know, this is the middle of a joke about overthinking. So...*

But I think back to my own childhood and I can think of times when I was trying to almost, like, figure things out. You know what I mean? Trying to, like, strategize. I don't have a lot of memories like that but I can remember certain times as a kid. Like, I was at a **birthday party** and it came the time for the kid to blow out his candles. I would sneak in my own wish. Right at that moment when he blew out the candles. I... you know, I was thinking, I don't know if there's a wishing radius or portal or something, you know... Some sort of, like, a magical moment. Anybody can make a wish, actually. Once those candles are blown out, like, that's your chance. It's people are just not taking advantage of it. "Oh, yeah, maybe me, too." Some kid would blow out his candles, I'd be like, "Me too." I don't know what I was thinking like there's some sort of Wish Fulfilment Bureau. They're like, "We got another birthday wish here." "Oh, yeah? Actually two came in." "Oh, twins?" "No. Just some other kid decided to **piggyback**, it was open." [laughter] "Well, how close to the cake is he standing?" "Five **feet**." "That's good. He's in the circle." [chuckles] "Give him his wish. He **beat the system**." And I'm like, "Yes!"

*All right. What's next? Maybe I'll do the drawings now. Yeah. Okay.*

These are some drawings. [cheering, applause] I wanna start with the design I'm working on. T-shirts are pretty popular for a long time, um... This is a **P-shirt**, so it's based on a letter P, rather than the T. Sleeveless on this side and this... sleeve is attached. So, if you're impatient, it's a good shirt, like, "Can we go? Come on." [laughter] The P-shirt. [laughter]

You know, sometimes I get a feeling about a **letter**. And they just don't hit me right. I don't know what it is. Like M always felt a little weird to me, and I just recently figured out what it is. I think M is very aggressive. [laughter] [mumbling] Spread-eagle, you know? The W is even worse. [laughter] Very bony-ass face-plant. Probably the worst would be the A. [laughter] It's the A-hole as you can see in here. [laughter] Very flirtatious, this guy. [chuckles] The dollar sign doesn't look like the symbol for money to me. This doesn't look like money. This looks like the perfect symbol for shish kebab. [laughter]

I love **Christmas cookies**.

[woman] Yeah!

Yeah, I love the sugar cookies with the different color icing and everything. It's exciting every time Christmas comes around, you get to have these cookies and they're in all the stores. It is frustrating though. Because then, Christmas season ends and, you know, they vanish, you can't have them anymore. But, I think we could have these cookies year-round if we just, kind of reframe the cookies a little bit, you know. Even in the summer time, you'll be like, "Hey, I got some pine tree cookies here. If anybody wants a, you know, forest-based cookie, it's just a pine tree or a non-denominational star if anyone's interested in a star cookie. [laughter] Could I have another girl with a fucked-up back cookie? Those are... [laughter] The saggy hunchbacks are delicious. Do you have any more of those fat, hipster burglar cookies? [laughter]

If you're trying to learn **how to read music**, you might know this. There are mnemonic devices to learn where the notes are, kind of on the clef here, so, uh... You know, "Every Good Boy Does Fine" is something they tell you. I think we can do better. I think there are other ways to remember this. More memorable ways. Maybe, "Elephants Go Bald Daily. Fuck." [laughter] "Eating Gas? Bad Diarrhea Farts." [laughter] "Entire Generation Blows.

Damn it, Facebook.” [cheering, applause] Or tell them just to spell the word “egg” but don’t finish. “E, G, But Don’t Finish.” [laughter] Smart.

This is a magician’s “to do” list. Uh... it’s pretty simple. To Do. Ta Da. Okay, done.

It’s cool when you see a magician pull a **rabbit out of a hat**. That’s cool. What would even be cooler would be to see him pull a hat out of a rabbit. [laughter] And then a rabbit out of that hat. There we go. [laughter, applause] Ass rabbit. [chuckles]

It’s a classic a balloon. “It’s a boy.” If somebody has a boy. That’s a... That’s a classic. We live in different times now. We’re in much more gender fluid times. You don’t wanna assume anything. I think what might be safer now would be, “It’s alive!” [laughter, applause] We’ll see how the child does. You know what I mean? Instead of “Get well soon.” Maybe “Stay alive!” I think that’s... [laughter] That’s a good balloon there. I tell you what doesn’t work is, “Stay a boy!” [laughter] You can’t do that.

This is my favorite abbreviation of all abbreviations that people have come up with. “**TBD**,” because this meant what it means before... it meant what it means. It was always TBD before— You know what I mean? So... [laughter] Now here’s a graph. This is how that joke just did. You see? That’s... [laughter, applause] This is what I expected. This is the... So we have a problem. There’s a differential here. This is where I live. It’s like right in here. It’s pretty much my life. Okay. Okay.

Now, **laughing and peeing** have a pretty interesting relationship, I think, this is a...

[laughter] Kind of group dynamics, really. You know what I mean? If you laugh in a group, that’s okay. Yeah, that’s great. If you laugh alone, crazy. I think that’s pretty crazy. If I see somebody just laughing, you know, on his own, on the street, “This guy’s gonna kill me.” You can’t just— You’re not allowed to just laugh. Peeing is kind of the opposite. So if you... pee alone, that’s okay. I think that’s really how it’s intended. That’s a private thing, really, It’s your own peeing time, um... Peeing in a group, that’s crazy. I think, if you need, you know, a bunch of people, “We’re all here? I can pee now. Thank you. Let’s just do this.” If you laugh so hard that it makes you pee in a group... that’s great. That’s okay. You’re having a great time. [laughter] If you laugh so hard that it makes pee alone, definitely a lunatic. I can’t think of anybody— Anything that funny that you can’t control yourself when you’re alone, and actually pee on yourself, this is... If you pee and then laugh, [laughter] alone, crazy, I think. [laughs] “Asparagus!” [laughter] It’s not funny like that, really, I think. Pee and then laugh in a group, that’s the craziest. That’s— That’s a cult. We’re just peeing on a corpse. [laughs] “We did it!” Complicated. Okay.

This is a good sign, I think, for a strip club during the daytime. [laughter, applause] “Sorry we’re clothed.”

*I wonder what the drawings look like from the balcony. Oh, okay.*

Here we have an “Out of Order” sign that’s out of order, so... [laughter] That doesn’t work, you see. Which makes it work.

This is just me saying this. [cheering, applause]

Here we have a graph. **Parties**. This is... how fun the party is based on the type of party.

Toga party, very fun. Birthday party, also fun. A house party, fun. Big drop-off for search party. So... [laughter] Much less fun, traditionally, a search party. “So we’re looking for a body. Okay.” That’s... more of a get-together at best, I’d say, than a party per se. Toga search party is a little bit more fun than the standard search party. We got a theme here, “Hey, we’re Romans and this guy’s missing.” [laughter]

Here’s a Venn diagram. This is a... Vacation activities. Enemas. Water skiing. That’s where they overlap. [laughter]

Here’s another Venn diagram. This is... tough guys and spandex. And the football is where they... [laughter] overlap right there.

Finally, **praying**. We have a graph here. This is the amount people pray based on the location that they're in. In the locker room before championship games, there's a lot of prayer going on. And church, even more. Kneeling in front of the toilet is off the charts. This is where people really... talk to God, usually. A lot of promises are made just right there. [laughter] In a Jacuzzi, very little. Not much prayer goes on in a... Jacuzzi situation. And things that pray. People and mantises. [laughter] It's a tie. -It's the end of the drawings. -[cheering, applause] All right.

*You know what? I wanna try something.* [cheering, applause] *Okay.* [cheering, applause] [chuckles] *That was kinda cool. What was my next bit? Oh, yeah.*

I find that my horoscope is a lot more accurate if I just live, like, less specifically. [laughter] I just live kind of a vague life. It's kinda like spot-on, you know. "What are you doing tomorrow?" "Making some choices." [laughter] "You're such a Gemini." "You know it, man. That's me." [chuckles]

Why do we have **half sizes** for shoes? That's kinda weird. We could have picked twice as many numbers and then we wouldn't have had to have fractions in the shoe sizes, you know what I mean? It seems like a mistake. Maybe they picked the shoe sizes and then people's feet got more specific somehow or something. "We're all done with the shoe sizes." "Excuse me, **I don't fit in the nine or the ten.**" "You gotta be fucking kidding me." [laughter] "We just officialised all the numbers. Where were you?" "Shit. We're going to fractions. This is unbelievable. I can't--"

I think it's cool that we have **dashes in phone numbers**. That was a good idea. That's a good move. It'd be hard to get someone's number without those little dashes in there. "What's your number? I'll give you a call." "Oh, sure. It's 3,256,568--" "Whoa, whoa, whoa! Jesus Christ, man! Your number's huge. This is crazy. Just forget it. I can't count that high to call you." [laughter]

It's kind of cool that **O and zero** work so nicely together. I feel like O will just substitute for zero. Like, all the time and nobody has a problem with it. 'Cause they look so alike. You know, somebody gets your number, 260-4050, whatever, you know. But you can't substitute "0" for "O." It doesn't go the other way for some reason. "Spell you first name for me." "T-H-0-M-A-S." [laughter] "The fuck, are you a robot? You can't have a zero on your name." It's kind of a one-way street, really, with the--

I think it's weird that they went to **double digits** so quickly with numbers. I mean, we literally have an infinite number of numbers. There's so many numbers. But when they were coming up with the shapes, it was like somebody uncreative was working on the shapes or something 'cause they just... they just ran out of ideas quickly. You know what I mean? Even at nine, you could tell they were in trouble. They were like, uh... "Maybe just flip the six? I don't know." [laughter] "I'm done, man. I'm out. Just double them up from here or something. I don't know. That's all I have. Okay?"

I like **sports bars**. Sports bars are great. They collect all the people I don't wanna hang out with and they put them in one room. [laughter] Yeah. I'm not against sports. I don't have a problem with sports. I'm just not good at it. I'm not coordinated. I'm not drawn to sports. I don't even look like someone who could spend time on a sports bar. I have a very punchable face in a sports bar. [laughter] It's not a good look. You know? This is not a sports **nose**. You know, I know what I look like. Maybe for swimming this is a good nose. If I just keep my face down in the water. Kind of a rudder, I can steady my head. [laughter] It's not an athletic look I have. I just learned recently that your nose and your ears are the only parts of your body that keep growing through your adult life. And I was like, "You gotta be fucking kidding me." [laughter] Really? Okay. If I live long enough, this is gonna be a shit show, man. This is-- [laughter] "Here comes Grandpa. He's got that little walker for his nose, just couple of wheels on the front of this thing." Roll it in.

They should have a stationary bike at the gym that's in a wheelie position. [laughter] It'll be kinda cool. I'm like, "Yeah, I'll ride a wheelie for a half an hour. Shit, yeah." I'll get on that thing. Hello. [laughter] Or a **Stairmaster** that goes downstairs. Just one of them would be like, "I'm not pushing it today. I'm just gonna go down, like, six flights of stairs."

I'm not a big workout guy. I've gone to **gyms**, but it doesn't... doesn't take for me, you know. The gym is too intense. You ever make eye contact with somebody in the mirror at the gym? It's like way too intimate. That one bounce just makes it very personal. It doesn't help if you try to diffuse it by like, you know, encouraging the guy. He's like, "Hey, good job." "What the fuck, man!" [laughter] [sniffles] Uh... I have tried to work out, though, over the years. I have—I put some effort into it. I'm the kind of person where I can make a really good plan. You know, I really do like charts and graphs and stuff. So make like a big poster by hand, I write it out. Monday, Wednesday, Friday. You know, chest and triceps. Tuesday, Thursday, back and biceps. And I got abs on this day and a whole program I've worked out for myself. Done research and everything. I post it up on a cork board at my house and... Nice start. I come out of the gate pretty good. I can do like three days, five days, maybe a week. I don't think I ever made it to two weeks but I give it a shot. Then I lose steam, you know. It just doesn't happen for me and I get distracted, I do something else. Um, what's weird is I'm old enough now that I've repeated this pattern. I can see my behavior, like, this pattern repeating itself. Because I take "before" photos, too. I take—I get in the living room, you know, underwear, shorts, no shirt, just kinda... [laughter] You don't smile on the "before" photos. I kinda have this blank... And then after you work out, you're supposed to be like, "Hey!" You've got a tan. You're lathered up or whatever a few months later. I just never made it that far, it just never worked out. So, I just had a series of photos of myself... getting older in my underwear. That's it. [laughter, applause] If somebody found the photos after I died, "What was this guy's fetish? What is this? [laughter] Just aging sadly in his living room? What the—?"

Sometimes on the news I've noticed that **reporters** are kind of shitty to each other. Sometimes a reporter will introduce another reporter who's out in the field and just give away their whole story in their introduction. "Now as Judy Wong reports down at the courthouse, there's a big protest. Judy?" [laughter] "Thanks, asshole. That was my story, I was gonna tell them that but you managed to give away the whole story before I can even speak. Back to you, **motherfucker**." [laughter]

I was thinking the next time I buy a **picture frame**, I could bring a photo of myself and just slip it into the frame before I get to the register. [laughter] When she's ringing up halfway through, I'd be like, "What the...? [laughter] How did you get one of my before photos?" [laughter]

How do you market a cruise to people? That seems kind of hard. "Hey, do you like hotels?" "Yeah." "How about one that could sink?" [laughter] Oh! [chuckles] "I can drown in my bedroom? Wow! Okay. [laughter] I like that. Yeah, that does sound fun." Pretty close to the top of the list of ironic ways I would not wanna die would be to drown in the swimming pool on the deck of a cruise ship... [laughter] in the middle of the ocean. "Do you hear about Demetri?" "Yeah, he drowned in the Pacific Ocean." "No, he drowned on the Pacific Ocean. [laughter] There's a boat there that was totally fine. He just found this one rectangle of water and it was in there that he managed to die. What an idiot. That's terrible. Yeah. Pretty embarrassing."

**Balloons** are great. You can use balloons for so many different things. But you can't grieve with balloons. They are... a little limited that way. You know what I mean? Like you can't show up to a funeral with a bunch of black balloons and be like, "I am so sorry for your loss." [laughter] "Oh, thank you, these are... beautiful. Guess I'll tie them to the casket." [laughter]

“Pop ’em when you’re ready. When you’re ready, just pop ’em.” “Oh, thank you. I appreciate that.”

It’s weird to think about **death** because it’s the last thing that you do. Your last verb is you die. That’s the last thing you do. Unless you were body surfing, you could argue that you, you know, body surf for another 20 minutes after you die, but... I don’t think that counts really. I don’t know if that’s you so much at that point.

*I think I’m thirsty. Yep. Just get a quick drink. There we go. [cheering] Oh, that is warm. - [man] Water! -It’s like I’m drinking bath water.*

It’s a hot crowd. That’s a good crowd. [laughs] [laughter] **Who!** “How did your drinking water bit go?” “Oh, it went great, man. [laughter] They liked it. They like me a little bit thirsty for sure.” [laughter] Who! It’s amazing being in an audience. It’s one of the few times that you can have a conversation like that. You say, “Who!” Like that totally counts as a... [laughter] Your side of the conversation. How you doing? Who! Having a good night? Woo-hoo! [audience] Who! It’s totally cool. After the show, it would be kind of weird if I ran into you on the street... [laughter] “Were you on my show?” Who! [laughter] “You okay?” Woo-hoo! “Do you have like a disorder?” [softly] Who! [laughter] [softly] Who! “I’m sorry.” [softly] Woo-hoo. [laughter]

I wonder if anybody ever had a **near-death experience** that just rolled into, like, a regular death. [laughter] Do you what I mean? Like, you’re in the OR... [mimics machine beeping, flatlines] All of a sudden you feel yourself leaving your body. Now you’re in the tunnel and there’s the bright light. You’re being drawn towards the light. You’re not even walking, you’re just floating towards the light through the darkness. And you see a line of people waiting for you and you just feel love and warmth. And here’s your grandmother, “Hello. Welcome.” [laughter] Across from her is your great-grandfather. You’ve never met him but you know it’s him. “Young man, it’s good to meet you. Welcome!” Here’s your dog when you were a kid... [mimics dog barking] But you can understand him. “Hello.

Congratulations, sir.” Whatever they congratulate you when you die. [laughter] Some friend from high school, and a line of people smiling and waiting for you. And then suddenly, you freeze. [blowing] You start to go backwards. The light is fading. The line of people is receding. Your grandmother’s like, “Goodbye. It wasn’t your time, goodbye!” [mimics machine beeping] You feel yourself coming back into your body. You’re coming back. Something goes wrong. -[mimics machine flatlining] -[laughter] Now you gotta go back... [laughter] down the tunnel. Everybody’s running back into position your grandma’s like, “Hello again...” Your great-grandpa’s like, “This is very unusual, young man. What are we doing here?” Your dog like, “[barks] **What the fuck?**” And then... [chuckles] The light’s in your eyes at the wrong angle, the guy is putting out a cigarette, “Shit, this guy died!” I don’t have an ending for that joke, it’s just that... [laughter] The joke dies, just like we do. It’s just that... [cheering, applause] It’s okay.

They should have positive uses for **blow darts** too. Like if you have to get your kid vaccinated. Go to the paediatrician, he’s like, “Would you like regular or a blow dart for the vaccination?” “Oh! Yeah, let’s try a blow dart. That sounds good.” The kid’s just like waiting on the table, doctor pops in... [blows] Ah! [cheering, applause] “Sweetie, you’re done! That’s it. You’re vaccinated.” Everybody wins. The doctor’s like, “I love my job. This is the best part of the day.” [laughter] The parent’s like, “Yes! Nailed it.” And the kid has no fear, there’s no anticipation leading up to, you know. Until the next time he has to... That is pretty much at the front door of the doctor’s office. The kid’s like, “Where is he?” [laughter]

*Which bit should I do next? Hmm... Uh... that one.*

This is called, “Fascinating Facts.” Some facts that I just wanna share with you.

It is safer to fly in a plane than it is to fly in a car. [laughter]

Drunk people are about 6,000 percent less interesting than they think they are. [laughter]

The term for the very tip of the scissors is the “**snipples.**” [laughter]  
 Pandas are biracial. [laughter]  
 About 75 percent of German shepherds are dogs. [laughter] The other 25 percent are German shepherds. [laughter]  
 White people are 50 times more likely than people of any other race to use the word “**neat-o.**” [laughter]  
 Due to global warming, the polar ice caps are now polar ice yarmulkes. [laughter]  
 The most popular kind of prosthetic limb in the world is the dildo. [laughter]  
 Wednesday is spelled wrong. [laughter] [applause]  
 By simply adding a ponytail, a man can remove up to all of his credibility. [laughter]  
 Nearly one half of all Americans are torsos. [laughter]  
 The word “hurdle” comes from the Danish word meaning “testicle paddle.” [laughter]  
 People who are vegan not only live longer they’re also more annoying. [laughter]  
**New Jersey** is the only state you can smell from other states. [laughter]  
 In rare circumstances, the leap year falls on a **hump day**. This is known as the “leap hump.” [laughter]  
 You’re more likely to die in a terrible accident than in a wonderful accident. [laughter]  
 The capital of Alaska is “A.” [laughter]  
 By the age of 90, the average person has already been dead for eight years. [laughter]  
 No one has ever successfully blown a French kiss to another person. [laughter]  
 Men are about 800 times more likely than women to fart into a bag at some point in their lives. [laughter]  
 Experts believe there’s about 25 percent more camouflage in the world than we realize. [laughter]  
 The term for the very bottom of the banana is the “ban-anus.” [laughter]  
 There are fewer and fewer magicians in the world due to the difficulty they have reproducing. [laughter]  
 The Heimlich manoeuvre can also be done on someone who’s constipated. [laughter]  
 Sex... is the leading cause of people. [laughter] [cheering, applause]  
 All right.  
*All right, that worked pretty well. All right, I should keep the show moving. Hurry up.*  
 Okay.  
*Oh, maybe I could do a bit with the mic stand.*  
 [mimics metal detector beeping] [laughter, applause]  
*No, that’s not my style.*  
 I was **driving** and I saw a signage that said, “Hidden Driveway,” and I was like, “Well, you just ruined it! [laughter] Let me figure that out!” Sometimes when I’m driving and I get like, road rage pretty badly, you know, and I don’t have the physique to back it up. I— It’s such a mismatch between my anger and what I could actually do to anybody, I can’t... I can solve some puzzles really quickly in front of them, they’d be like, “Shit, this guy threw me off.” Part of the problem with **road rage** is that we don’t have an adequate way to communicate with each other. We have a very limited vocabulary we could say “thank you” and “fuck you.” That’s the two things we can say. That’s pretty limited ’cause sometimes I make a mistake and then I wish I had a gesture to go with it. You can’t really apologize, like, or cut a guy off and like, “Oh, shit.” And he catches up to me and I gotta be like... [laughter] “From your perspective. Fuck me. You see? I’m on your side here.” There’s no “I’m sorry.” I can’t be like, “I’m sorry. [laughter] I’m sad for what I did. Okay?” “What the hell is this guy doing? Is he a mime?”  
 The **car horn**’s even worse. That’s just like instant aggression. It’s like yelling “hey” at someone. You hit the horn and like, “Hey! Hey!” Sometimes I tap it, I’m not trying to be a

dick here, I'm just trying to, you know, use it gently. I think it comes out, [softly] "Hey." But it doesn't. It comes out, "Hey!" [laughter] You can't take it back if you make a mistake with the horns. Sometimes I wish I could take it back. I wish there was like a second button next to the horn, that was like a reverse horn sound, you know what I mean? So you could just like, take it back. Like I was waiting to make a left at the light, it was like the second car. The light changes, the guy doesn't go. [mimics horn beeping] "Fucking go!" you know? Then I see the old man walking through the intersection. Now I look like a lunatic. I was basically saying, "Get him! Hit him!" [laughter] I wish I could take that back, though. [mimics horn beeping] Then I see the old man. -[mimics horn beeping in reverse] -[laughter] "Okay, cool. You're not a dick. I hear you, that's fine."

I love **GPS**. I use that a lot when I'm driving. For comedians, it's great. We go to all these cities. We don't know where anything is. GPS just tells you how to get there. And I learned recently that I could change the gender of the GPS, or the accent, which is kind of cool. You can't change the tone of voice, though. I wish you could change the tone of voice. You could have like different emotional connection with the GPS depending on what you're going through, you know? If you're running late you could pick like "urgent." "Okay. In **two-tenths of a mile**, make a right on the light. Go, go, go!" [laughter] Or if you're driving late at night on a highway, you're getting drowsy, you just pick, like, "alarming." "In a **quarter mile**, you're gonna die!" "Oh, shit. GPS, thank you." "My God, you scared the shit out of me. Where am I?" "Reluctant" would be really good for somebody like me. [sighs] "At the roundabout, take the second exit." "Do you even wanna go to this **baby shower**?" [laughter] No. "Then make a legal U-turn, and let's fucking go home." [laughter] Thanks, GPS, you're right.

I can't wait till we have **driverless cars** everywhere. That'll be cool. It'll only be a matter of time before people figure out that they can just get a car for their dogs. "Honey, where are the dogs?" "I got them a car, they're driving around for an hour." [laughter] Can you imagine being in a red light and a car full of dogs pulls up next to you? [laughter] Incredible. The dogs are having a great time. The driver dog's like, "I knew I could do this." [laughter] If you get into an accident with dogs, how mad are you gonna be? You get out of the car, "Son of a bitch. Hello." "Where's your insurance? Get your insurance. Good boy."

I wonder if in the future, if **robots** will be such a regular part of our lives, it will be considered offensive to do "**The Robot**." [laughter] You're in a party like, "Hey, man, check me out." Whoa! "What are you doing?" "Freaking **robbers**. I don't give a shit." "Did you say 'robbers'?" Those are Technical-Americans." [laughter]

Sometimes when you make a job title sound more **politically correct**, it actually sounds worse, you know. "Your father's not a garbage man. He's a **garbage person**." "Yep." "Your dad's a piece of shit is what I'm trying to say. You understand?" [laughter]

Sometimes people say, "**I forgive, but I don't forget**." Sounds pretty cool. I'd like to hear, "I forget, but I don't forgive." [laughter] "Who the hell are you, you son of a bitch? [laughter] I'm mad at a lot of people and I don't know who they are." [laughter]

Sometimes I feel like people are saying things, like they don't even think through what they're saying. I was in a fitting room at a clothing store, and I come out and the lady goes, "**How'd you do?**" [laughter] "Uh, bad. I did bad. I, uh... I put the sweater on my legs. I just... [laughter] I blew it. I blew it. I panicked. I got in as if I got a plan. Before I knew it, my legs were right in there on those sleeves. And just standing there and I... farted quietly and I came back. I just... But thank you for asking such a patronizing question to a grown man on how I did."

When I go to buy things, a lot of times, at the register, they ask me if I "**found everything okay**." I don't know if that's a trend or if I just look like I can't find shit in a store or something. Or it's like, "Did you find everything okay?" I'll just say, "Yes. Yeah, I did."



Yes.” You can never say, “No.” right? “Do you find everything okay?” “No. I didn’t find anything okay. Your store’s impossible. I’ve been here for three hours looking for stuff. I can’t find a goddamn thing! This is all random shit. I don’t want any of this. This is just...” I got this because I knew you were gonna ask if I found stuff okay. But I just took random stuff. I...” What if you say no? What are they even gonna do for you? “Do you find everything okay?” “No.” “Okay. Shut down my register, I’m gonna help him find stuff okay. Come on, stupid, let’s find stuff together. You’re dumb.” “Thank you. Yeah, I can’t find stuff okay. Can you carry me by the hand? I want that. Could you—” “You found it? You’re okay?” “I’m okay.” “Good, fine.” “Okay.” [laughter]

At a dinner party, I heard a guy say, “**I believe everything happens for a reason.**” And I wanted to smack him in the face, you know. [laughter] He’ll be like, “What the hell did you do that for?” “You tell me.” [laughter, applause] [man whistles] [cheering, applause] “That’s your belief, man. That’s your thing. I don’t know. Your... Your Lord lifted my hand and it hit him. This is part of His plan. He will see the reason in the future.” “Okay.”

I love **jokes**. I love telling jokes because... there’s something really economical about a good joke. It breaks down a bunch of ideas into just a sentence or two. I’ve always loved that, actually. From day one as a comic, I’ve just been drawn to jokes. And I’ve noticed now, being a little bit older, that there have been times in my life where I ended up almost in a joke. Where I’m kind of in my own one-liner whether I like it or not. It doesn’t happen often, but I’ll give you an example. It’s almost 10 years ago, now. I was living in New York alone in a six-floor walk-up. No elevator, this whole building, with six floors up to the top. And I had this tiny apartment. I was single, I was over 30. One night, I was getting ready to go out, it was like a trivial moment. But then I said a sentence out loud to myself. It was like a perfect snapshot of my life at that moment. And right after I said it, I was like, “Oh, my God. I’m probably gonna remember that.” And I think about it often. It was really simple. I was in my apartment, getting ready to go out, and I said angrily out loud to myself... “Where the fuck is my tambourine?” [laughter] Right there, what series of choices did this man make... [laughter] to be this angry about the location of a tambourine? “I got some jingling to do and I don’t have time to fuck around. People are counting on me.” [chuckles] It just like stayed with me. You know what I mean? It became like a big moment in my life now. It defines me. Well, fast forward to last winter. Now I’m married. I have two little kids. And I went **on vacation** with my family. We went to **Lake Tahoe** for Christmas break. It was great. We had a great time. It was beautiful. It snowed, you know, white Christmas. One morning, my wife said, “Why don’t we go out for breakfast today?” I said, “That’s a great idea, let’s go out.” We put the kids in the car and she navigated, I drove. She’s Yelping. She’s trying to find a restaurant that will satisfy our requirements, which is not that easy because we have **dietary restrictions** between us. She’s lactose intolerant. She can’t have gluten. She’s one of those people, it messes up her stomach. She’s got her thing. Me, I’ve got life-threatening food allergies. So that’s pretty nice, so... If I eat a peanut, I die. So that’s... [laughter] I can’t see any good use for that. I’ve never really seen a benefit that comes from that allergy, you know. Unless, I don’t know, if I were depressed. If I had a really rough stretch, I don’t need a gun or a bridge or you know, I mean, I could... just go to a **7/11**, really. I’ll pop in there and grab a **Reese’s peanut butter cup**. I’m not paying for it, ’cause I’m gonna kill myself. So, I’ll just grab the peanut butter... ram it in my mouth, and just dead, right in front of the guy at the register. I’m sure he’d be like, “What the hell was that about?” [laughter] I wouldn’t do that. I’m not gonna do that because... If you think about it, that’s the grossest form of littering, in a sense. [laughter]

Anyway, between the two of us, we’re just the worst table you’re ever gonna wait on. It’s just... She finds this place. We find this kind of healthy place. We go, we park. We come inside, it’s totally packed. This is a good sign. I guess this is a popular restaurant. There’s a

table way over on the other side over here. We get the table. You got to go up to the register and order your food, then they give you a little metal stand and your number. They'll bring you the food. So we ordered. We both get eggs and toast and some stuff for the kids. We were sitting, waiting for our food. Story picks up, I promise. So... [laughter] They bring our food out, I get all my stuff. She doesn't get her toast. See, I got the regular toast and the eggs. But she got the gluten-free toast, which comes like, one piece at a time, It's got like rocks and feathers in it. It's this special sort of dust and clay. Whatever this thing is. Looks like a regular piece of toast from a distance. If you get closer, it looks like a kid pieced it together. She didn't get her toast. Her eggs are getting cold and she's getting pissed off. She's looking, the manager comes out, "Is everything okay?" She said, "I ordered the gluten-free toast. I haven't gotten it and my eggs are getting cold." And he said, "Okay."

Here's where the story picks up. He goes, "**Brian!**" He calls over. We looked across the room and standing next to the kitchen door is Brian, this very Olympic-looking bus boy with— just big shoulders, a beard, tiny apron. He's just a big guy, kind of a lumberjack-snowboarder hybrid. He looks like a superhero, but he's got this ridiculous little apron. He looks funny to me and I'm like, "I'm interested, there's something here." "Brian, gluten-free toast." The guy just nods, disappears into the kitchen. So now we're eating. And a few minutes later, I see my wife make a face I've never seen her make before. So I look where she's looking, and there's Brian. He's come out of the kitchen with my wife's piece of toast... in his hand. [laughter] He's just making his way through the crowded restaurant, just holding the one piece of toast. I've never had this experience before. Seeing a grown man carry a piece of toast bareback through a restaurant, just... In his hand. In my whole life, I've just never seen this move. But he's got the toast... He gets to our table, doesn't say anything. He just holds up the toast. My wife just takes it in her hands and she's like, "Thank you?" And she puts it on the plate. He walks away. We both burst out laughing. We're just like... I'm immediately taken out of my life which is incredible. I've transcended regular experience, and he's transported me by the simple act of carrying the toast like that. I'm now wondering, "Who's Brian? What's his story? I wanna know about him. Tell me everything about this guy. What just happened?" So, I started immediately theorizing and saying to my wife, "I think it's probably one of two things, what we just witnessed. Number one, he's being a dick. He's in a bad mood. He's having a bad day. And that was it, something just broke." You know what I mean? "Maybe the manager is his uncle or something? He wasn't supposed to work today, called him in last minute, he doesn't even wanna be here. And your gluten-free toast was the last straw for Brian." And he was like, "Goddamn toast. Here's your stupid toast, lady." "If your mouth were open, he'd probably have shoved it right into your mouth. He's in a bad mood. He's lashing out. We're caught in the crossfire here." And I was like, "Or two, he's not being a dick. I'm judging him too harshly. Maybe he's totally nice. He's a good person. He's just dumb. He's not a smart guy." He was just like, "Toast, toast, got to remember gluten-free toast. Get the lady her toast. Got to get the toast. Here's the toast." Trying to remember one thing, "Toast, toast, toast." There he is back in his position, "More toast, what's next? Tell me. Tell Brian 'toast.'" [laughter] Either way, I don't think it's a good situation we've gotten ourselves into here."

Then, she wasn't gonna eat the toast. And then I started to get philosophical, 'cause I was like, "Hold on. Think about it. Okay, so he touched your toast. But think, when the toast pops up, they touch the toast, put it on a plate then bring it to you on a plate. Is there that big a difference between going like that with the toast, and going like this and carrying it for an extra 80 seconds and putting it on your plate?" I'm like, "No. it doesn't really matter." I was like, "Your toast has been touched. He touched it in the kitchen. It's not like they're catching it on sterile plates. "Can't touch." I was like, "They touched your toast. He touched it, wiped his head with it, they passed it around the kitchen. [laughter] It's just like, that's backstage." I

went on this whole thing about the “theater” of restaurants and how we’re “out in the house” and that’s “backstage.” In the middle of my speech, I guess we’re making kind of a commotion. The manager comes over, and he goes to my wife, “Is everything okay?” And she goes... And before she can say anything, he goes, “Did Brian carry the toast over in his hand?” [laughter]

This has happened before.

*I think I'm done. Am I, though?*

Good night, everybody. Thank you. Good night.

## 12. Appendix D

Transcript of *Live (At the Time)* (2015). Culturally determined expressions can be found in red.

[rock music plays]

[crowd cheering]

Thank you. Thank you so much, everybody. Thank you for clapping. I appreciate that. Thank you. Thanks. Thanks a lot. Thank you. That's cool. All right. This is a good crowd. This is... All right. Thank you. That guy has a high voice. – [laughter] – [laughs] All right, I got a lot of jokes, so I'm just gonna start telling them. Here we go. I went to a baseball game last summer in a stadium and they had a huge TV in the stadium. A **Jumbotron**. And this guy proposed to his girlfriend using the giant TV. He put her name up there, said, "Will you marry me?" She said yes. The crowd went wild. They found the couple in the audience. I was sitting there thinking, "God, that's so romantic. That's so cool." And then I remembered thinking, you know, you could also use a screen like that if you're having trouble breaking up with somebody. Be like, "Hey, I'm gonna grab a hot dog. But you should definitely look at that screen." That's a smooth way out of it.

I think my favorite sign that I've seen is "Bridge May Be Icy." 'Cause it's so honest, you know? It's just like, "Bridge... may be, I don't know. I'm... ...a sign. I don't have a conscious mind. I'm... ...a tilted yellow square. What are these shapes on the front of me? I mean, bridge may be chocolate. Whatever you want. I don't care." "Bridge may not be icy." That means the same thing as "Bridge may be icy." That's... even better, you know? More optimistic. That's a better sign. "Bridge may not be icy." Hey, I like your attitude, sign. "Bridge probably not icy. Give it a shot." Even better. It's August, bridge probably not icy. You're right.

One sign I don't like is "**Please use other door.**" You're a **fucking** door, you don't get to take a break. Just be a door. Just swing. This door thinks it's a wall. This is ridiculous. When I see "Please use other door," I wish I had a sign with me to put on the other door that says "No, no, no. Use... first door. First door pulling bullshit. First door lazy. Use first door. Trust me, find way to use first door." Yeah. Okay.

[chuckles] I like that sign "**Beware of dog.**" I saw that at **Staples**, they had them. They look really professional. I just wanted to buy a pile of them. Just put 'em up in stupid places, you know? Like... like in the men's room of a fancy restaurant. Guy gets up to go to the bathroom, "Oh, shit. There's a... There's a dog in the men's room. I think I'm..." Just hang one around a dog's neck. What a vicious, considerate poodle we have here. Look at that. Or maybe, you know, like if you get a massage, they lay you down on that table, and there's a hole that you look through. Just centered under the hole on the floor. Guy's like, "Oh, I'm gonna get a massage. Great. Oh, shit. There's a freaking dog in this room."

**Pets** are animals that are not delicious. I don't think that was by mistake. I think we probably tried to eat all of them. Like, "Okay, these don't taste good, so we'll give these first names and sweaters and we'll hang out with them. And then, uh, let's eat the rest. Let's eat these." [laughs] We even eat birds. I can't believe we eat birds. How did that start? Somebody was like, "You see that flying up there? I wanna put that in my mouth. Yeah, that looks good." "It's covered in feathers." "No, no, no. I'll do some shit to it. I'll make it good." "What if it doesn't taste good?" "Well, then I'll capture it, and I'll put it in a cage and it'll live in my kitchen. And I'll have it shit on old news."

I think we're mean to birds, man. Like... I mean, turkeys, we break the wishbone. We've killed the bird, we've cooked it, and we've eaten it. Then we're like, "You wanna break its fucking bones, man?" "Yeah. Yeah, let's... let's break its bones, man. We'll make a wish." "What did you wish for?" "Death to all turkeys."

It seems like there's a fine line between having a pet and having a hostage from a different species. You go to somebody's house, they're like, "Close the door. He'll get out. Close the door! He'll get out!" Okay. What kind of relationship do you have with this dog exactly? Owner walks away, the dog's like... [pants] "He's not looking. Open the door, let me out. Come on. I can't shit when I want to. Open this door! This woman put sunglasses on me last week. I'm gonna eat her when she's sleeping if you don't open the goddamn door right now." I saw a poster that said "**Missing cat.**" They had a picture of the cat and a whole description. Missing, huh? I think that's from the human perspective. The cat made that poster, it would say, "Free cat. Finally." Picture of the cat would be like... "Cat is hunter, cat gets own food, cat has no first name, don't look for cat, fuck off, leave cat alone, fuck off." Okay, cat, we get it. Jesus.

The **hairless cat**, that's a weird looking animal. Looks like somebody procrastinated when they were designing animals or something. Like, "Okay, animals are due for earth today." "I thought they were due Monday." "No, they're due today." "Oh, shit. Uh... Yeah, no, I am finished. Uh... It's, uh... The hairless cat, what do you think?" "I think it looks like a meth addict. Let's see what God says, come on." I wonder what the hairless cat looks like to regular cats. Just walks by and they're like, "Whore."

I've learned that there's a fine line between killing a fly and **applauding a fly**. There was one in my living room, I was trying to kill it. But I was too slow. So was I just... following the fly around my house, clapping for it. Sending the exact wrong message to the fly. He's like, "Oh, this guy, uh... he likes what I'm doing. Huh, you like that? You think that's impressive, let me fly right up to your face give you a close-up of some of this. Oh, now he's waving at me." I have an L-shaped sofa. Lowercase. – [applause] – Thanks.

**Soap scum** seems like a really harsh term for that stuff. Maybe we overreacted a little bit with that one. "Look at this soap scum." "I think that's just dried soap, man." "No. This shit betrayed me. This used to help me clean, now I have to clean it? It's the lowest form of soap there is, man. You're looking at scum right there."

When I was little, I learned that "please" was the magic word. Then I got a little older, and I learned that "abracadabra" was the magic word. Then I learned that they're never interchangeable, under any circumstances. "For you, sir." "I will have the **grilled cheese** with tomato, abracadabra." "Okay, here's your grilled cheese. Enjoy." "Will you abracadabra just look at me when I'm talking to you?" "Bitch, abracadabra."

And there's a fourth example, but I can't say it 'cause I'm a white comedian. [laughter]

Those are the rules. **White privilege** does not extend onto the stage, you see. One thing you don't see that often is a black magician. There aren't that many black magicians. Probably because of racism. If a black guy makes something disappear, they're like, "Hey, get him!" "It's magic." "No, you're black." White guy can make a whole woman disappear. They're like, "Ah, she's fine. He's white. Don't worry about it."

People get so mad when you run and try to catch the elevator. I can't get over how angry they get. What they really hate is when you run and catch it and you go, "I just wanna say hey, everybody. Have a good ride. Okay?" They don't like that. People are crabby in elevators.

One time I was in an elevator and I hit the wrong floor. And then I hit my floor. And people looked at me like I stabbed a baby in front of them or something. I just... I just made a mistake, you know? Longest moment of my life was when we got to the first floor that I hit... The doors opened, and nobody got on, nobody got off. I was like... [humming nervously] The elevator was like, "Oh, this asshole messed up. I'm gonna stay open extra long." I had to, like, improvise some sort of a cover, you know? I just leaned out, I was like, "Bobby? Pssh. He said he was gonna meet me on four. That's weird. [makes farting sound] Anyway..."

If you ask somebody how they're doing, sometimes they'll say, "A-OK." It's like they're giving you the beginning of a weird multiple choice answer or something. "How you doing?"

“A-OK. B-suicidal. Uh... C-horny.” “Okay, I think I’m gonna head out.” “D-all of the above. Hold on.”

I was in the supermarket and I saw they had **prune juice** for sale. And I had to stop ’cause I was like, “Prune juice? I thought prunes were dried plums. What the hell is prune juice? How hard are we squeezing these prunes?” “Come on, you little shit. We’ll get some juice out of you. Come on.” “Okay, that’s 97 prunes, we have one glass. Should we keep going?” There’s no such thing as prune juice. That’s bullshit. That’s plum juice. That’s the reason you’re a prune is that we took the juice from the plum, leaving you. And then you took credit...

...calling it your juice? What a dick move, prunes. I’ve never seen raisin juice for sale.

Prunes are pushy. I mean, that’s their nature. You eat a prune... [laughs] – That’s like... – [applause] ...sending a cop into your stomach to break up the party. Food’s digesting, having a good time, you eat a prune. “Lights on. Let’s go. Everybody out. Come on, move. We gotta go. Go.” Piece of broccoli, “My friend’s still in there.” “I don’t give a shit. No pun intended. We gotta clear the room.” Freaking prunes. You ruin everything.

I like **French toast** way better than toast. I think a **French kiss** is nicer than just a plain kiss.

So I guess the rule is if you make something French, – you make it better. – [woman cheers]

– Except for people. – [laughter, applause] It’s the... it’s the one exception. But, you know...

[laughs] I’m just saying they’re not better. They’re equal, they’re the same as us. French people...

A **souvenir** is a funny thing to me. What an interesting concept. It’s like, “Hey, I got you something to remember the time I went to Paris and you didn’t. Yeah, put this on your mantle so you can remember the time that I had a great vacation and you stayed home ’cause you couldn’t afford to go. There you go, enjoy. A piece of garbage from another continent. Do what you want with it.”

I like airports, though, ’cause they have those **flat escalators**. People never look more like groceries than when they’re going through an airport. Just going by. I wanna get one of those rubber dividers in the supermarket, just put it on the thing there. “This is my stuff, that’s your stuff. Don’t try to make me carry your shit, okay? That’s mine.”

I don’t like when I’m stopped at a stoplight, I’m sitting there in my car, the light changes, and people in the crosswalk, and they don’t, like, hurry up to get out of the way. And sometimes it’ll be like a tough guy in the group, and he’ll, like, slow down almost. Just to show how tough he is. He’s like looking at my car like he’s gonna fight it. You know? I think you should be able to hit one person a year – with your car. – [laughter, applause] Not to kill, just to communicate. Just to say, “Hey, you know, it was my turn.” Then as he rolls over the top of your car, maybe he’d be thinking, “God, this guy used his one hit for the year on me. Maybe I’m a dick.” Yeah. If I’m in the crosswalk and the light changes, I’m not saying I run out of the way, but I make a gesture to the driver who’s waiting to let them know that I’m not a dick. Know what I mean? The light changes, I don’t run, but I do a thing with my arms. I go... Just so they can see, “Oh, his torso’s running. Look. He’s trying. This guy’s... He’s a good person. You see that? The top half is considerate.” I like that at a lot of crosswalks they have a countdown. It’s like they tell you exactly when it will be funny to push your friend into traffic. Just like, “Here we go.” One time I was at a crosswalk and I saw a guy wearing the same shirt that I was wearing. It was kind of a specific shirt and I looked at him, and he was a dork. Just like a dorky looking guy. And I thought, I’ve got the same taste as a dork. That makes me a dork. That sucks. You know? Two months later, I’m in a restaurant. It happened again. I see a guy wearing the same shirt that I’m wearing, but he was really good-looking. He was with a beautiful woman. And I just looked at him and I thought, “I’m the dork.” [laughter] Can’t win.

I bought a box of crackers, took out the first cracker, and I looked at it, it had holes throughout the cracker. I was trying to figure out, why are there holes? For aerodynamics

maybe? Just... whoosh! Oh. Look how quickly I can eat these crackers. [whooshing] I'm so glad they perforated them with that tiny drill press. That's like [whooshing] Without those, ugh! Fucking wind resistance on these crackers. That joke never does well, but I like it. – So I don't give a shit. – [applause] I believe in it. You know, there were like six people in here who liked it, so that's, you know, that's my demographic for the crackers joke. And it's... I stand by it. How bad does a guess have to be for it to be an uneducated guess? "Do you know the temperature outside?" "Uh, carrots?" "Did you say carrots?" "Yeah, I was just guessing. I don't know, carrots?" "Are you educated?" "No. No, I'm not." "Okay. Well, that makes sense because it's never been carrots outside and never will be carrots. So you need to get an education, go to school, then come back to me, maybe you can make an educated guess." "Okay." I wonder what a walrus vampire would look like. Probably a lot like the other walruses, I don't know. Be hard to pick it out of a crowd. [laughs]

I like the word **"folks"** 'cause it's so positive. You know, black folks, white folks, Asian folks. It's just got a good feel to it. You never hear, "I was at a party and these fucking folks showed up. Folks are the worst, man." You never hear on the news, "22 folks were killed when a bus hit a train." "Oh, those poor folks!" **Quesadilla**, that's a word that you never see the English translation for. You never see that in English. You know? They just keep it in Spanish. I guess 'cause maybe it's too awkward or something. You know, "And for you, sir?" "I will have the quesa... 'cheese female small, ' please. One little cheese girl for me, that'd be great." [chuckles] "Okay. You want any peppers or chicken in there?" "No, I think she's been through enough. I'll just have the... [laughs]" I feel like they could bring **fajitas** out from the kitchen a little bit later. There's a lot of showboating going on with fajitas. Seems unnecessary, a fire emergency coming through the dining room. "Ah, it's fajitas, they just need attention. Fuck 'em." I was eating some fajitas and I burnt the roof of my mouth. And I was like, "Ow! The roof of my mouth, that hurts. It's really tender. Wait a minute. The roof of my mouth? This is the ceiling of my mouth. The roof of my mouth is way up here. Whoever named this was not using the attic of their mouth at all." [laughter, applause]

Thanks. I love applause for head architecture. This is a good crowd. I took **SuperShuttle** from the airport. I think they forgot to put the word "slow" in the middle – of their name. – [scattered applause] Hey, if I'm eating some Tic Tacs, and you want some, I'm happy to give you some. Just don't give me a specific number. It's too stressful. You know? You want two? Okay, one... 11. Fuck. No, I don't want those back. Just... They're in your palm, just keep them. Okay? Thank you. When I was in high school, I took karate. One time I lost my temper in class. That's when I learned that there's a difference between taking karate and receiving karate. I received the shit out of that karate.

I like when people use the term **"color scheme."** 'Cause it sounds so sneaky. "Okay, we're gonna make this room look great, and here's how we're gonna do it. Blue. Beige. Green. Sh! Somebody's coming. Don't talk about colors. Hey, how you doing? What's up?" [chuckles] Sometimes the opposite of something bad is also bad. It's confusing. Like pickpocketing. That's bad. But I found that putting thing in people's pockets is also bad. So pickpocketing and its opposite, put-pocketing, are both bad. Logic is tricky. When we talk to babies, sometimes we use baby talk. I guess to relate to the baby, we try to sound more like a baby. You know, we'll be like, "Hello, goo-goo, boopie." We should do that with old people too. "Oh, hello, Grandpa. Come here, you tired? Oh, hello. Yes, oh. Hello." If I live long enough, that joke is gonna haunt me. [laughter, applause] We should do that with teenagers too. "What's up, asshole?" "What are you doing?" "I'm talking teen. Teen talk. Don't worry about it."

I parked my car in a grocery store parking lot. I got out of my car, and I was walking towards the store and this guy stopped me, goes, "Hey, Demetri." I said, "Yeah?" He said, "Hey, um, could I be in one of your jokes?" I said, "Uh, sure. How about this one?" [laughter] He was

like, “Okay. What does it entail?” I was like, “That’s pretty much it. That’s the joke.” He was like, “Then no. I’m cool. No thanks. I don’t think I wanna be in that joke.” I was like, “Too late. I just told it.” He’s like, “Seriously?” I’m like, “Yeah. You’re in it.” He was like, “Shit.” He walked away, he was pissed off. I was like, “You know, fictional people can be so moody, it’s ridiculous.” It’s interesting that we say “a head of lettuce” but not a “dick of cucumber.” [laughter, applause] “Yeah, give me, uh... give me a dick of cucumber. That’d be great. You know what? Two tits of cantaloupe. Throw those in the bag too. Are kiwis in season? They are. Okay. Three testicles of kiwi and I think we’re good. Good. And a rectum of fig. That sounds delicious.” [laughs] I’d say based on their behavior, cherry tomatoes are not interested in participating in the salad. Kind of like, “Whoa! Nice try. I don’t think so. Watch out. Whoa! Whoa!” How evasive are you gonna be? It’s like I’m trying to stab a rubber ball in this salad. This is ridiculous. It’s just too much work. Then I get to the bottom of the salad and it’s just like a bowl of defiant small tomatoes that are like... “We’re no longer a salad. We’re tomatoes. Now what?” Well, then I’ll just eat you with my hand. Then I bite it, so much drama. It’s like... pssh! Blood! Ahh! Salad is just too much work. You know? You gotta get the ingredients, wash everything, dry everything, mix it together, dress it. Then I go to eat the salad, now I have to make a small copy of the salad on my fork. For every bite. I have to be like, “Okay. Lettuce, onion, cherry tomato, cherry... Forget it. Mushroom, pepper. Gotta make another small salad. Here we go. Lettuce...” “How’s your salad?” “It’s 17 small salads that I had to make.” That’s probably why in a restaurant the waiter’s like, “Are you still working on that salad?” “You’re goddamn right I’m working. I’m exhausted. Take this thing away from me.”

I think if a recipe is unhealthy for you, they should change their tone in how they describe the steps. I feel like the tone never changes. It’s just like a sociopath telling you what to do, and they don’t care if it’s like quinoa or **cheesecake**. They’re just like, “Just do this, I don’t care.” But if it’s unhealthy, if it’s like cinnamon sticky buns, “Step one: run **seven miles**. Step six: before combining brown sugar and caramel in bowl, take off all of your clothes and stand in front of the mirror. You sure you wanna do this? [sighs] All right. Step 14: contact your doctor, you have diabetes.” [laughs] I can’t believe people can still die from complications in today’s day and age. That that counts as a valid medical reason. I mean, how’s that even acceptable? “So what happened exactly?” “Well, we got him into the OR, and, uh, we opened him up, and, uh, it was complicated. You know? It’s, uh... it’s a lot of blood in there, all over the place, and the organs are pretty tightly packed. Brenda didn’t have a good lunch, my phone went off twice, it’s just... it was complicated. He’s dead. Okay? Forget about it.” If you get cremated, is it all or nothing? Can you make requests? I wonder if you can be, like, half or something. Like, “What does he want? Okay, says he wants to be cremated from the waist down. Okay?” “Anything else?” “Yeah, open casket. He wants his torso at the one end, then the ashes, and they lead to a lamp, and, uh, he’s dressed as a genie.” [laughter, applause] “Well, good for him. He’s having some fun with it. I think that’s cool.” I was thinking maybe I’d get cremated. But instead of having him put me into an urn, I’d have him put me into, like, an hourglass. Then I could still participate, you know what I mean? It’d be like my grandkids could be playing a board game, they’d be like, “That’s my grandfather on the mantel there. Grab that. Yes. He’s like six minutes. Flip him over. Bonus round, **Scattergories**. Here we go.” Jokes that end in death don’t usually end happy. Kind of like life. – [laughs] – [audience laughs]

I might just stick to the prepared material for the rest of the set. I thought... I thought I could freestyle a little bit, but the insides came out a little too much there. “How was the show?” “I’m sad.” When they say someone is gone but not forgotten, it’s such a nice sentiment. You know what I mean? Forgotten but not gone... that just sucks. “Did he die?” “Who are we even talking about? I don’t remember.” Oh, that sucks. When something goes wrong, people



send you their thoughts and prayers. And, uh, it's a nice idea, but it's kind of weird. You know what I mean? I understand sending the prayers, but the thoughts... that's kind of strange. "What do you got there?" "Demetri sent us his thoughts and prayers." "How do they look?" "Uh, the prayers look appropriate. Um... The thoughts are kind of weird. He's... ..thinking of clipping his toenails tonight before he goes to bed. I don't know why we need to know that. We're grieving here. But thanks."

I was walking on the beach in **California**, and a volleyball rolled up by my feet. And this guy yelled, "Little help!" So I just kicked it a little bit towards him. I like watching volleyball. I think it's a good sport to watch. 'Cause most sports it looks like all the players really want the ball. But volleyball is different. That looks like nobody wants that thing. Like, "Okay, we don't want this. You guys take it. Here you go." Each player's like, "I don't want it. You take it. I don't fucking want it!" "Let's try this again. We don't want this." It looks like a game for people who don't like volleyballs. Football, on the other hand, that looks like everybody wants that thing so badly. Know what I mean? All the players are like, "Give me the ball. I'll catch it, I won't drop it. I'll covet it, I'll protect it, it's mine," you know? They should make the football look like something that you would protect and covet and hold. A baby. A football should look like a baby. Imagine if they were shaped like babies. Those guys would look like such heroes, like throwing and catching the baby and protecting it, you know? Until they get to the extra point, then it looks like, "I'm sick of this freaking baby." [thudding sound] – [chuckles] – [applause] Baby just goes through the uprights. "It's okay." [laughs] Indoor sports don't look as cool as outdoor sports. Pool looks pretty cool. But I've seen that in movies where the guy's like... boof! And the lady walks in, he's just kind of looking smooth. But I don't even know what's the second coolest indoor sport. It's like a distant second. Maybe darts? She walks in the bar and you're like... [laughs] Air hockey? Foosball. That's the worst. You don't wanna do foosball. Are sheep pubes also wool? How much of my turtleneck is pubes? I don't know if I want to wear that thing anymore. Pubes on my neck. I don't like that. You can say "Mind your own business," or you can say "**Mind your own beeswax.**" I think that's the only time you can really substitute "beeswax" for "business." "Is your trip beeswax or pleasure, sir?" "It's, uh, it's a beeswax trip, actually. [laughs] It's personal beeswax. I'd rather not talk about it." "What are you doing after college?" "Um, applied to beeswax school. So we'll see what happens. My dad's a small beeswax owner." I like the word "nope" because it's really specific. That's for when you wanna say "no," but you're also happy about it. "Are you guys still serving breakfast?" "Nope." 'Cause you never hear "Unfortunately, nope." "Nope" is for dicks. Sometimes when I have to fart, I feel like my stomach is like a pushy attorney and my butt is like a judge. They're going back and forth having this furious debate, just back and forth, more and more heated, and eventually my butt is like, "I'll allow it." [laughter, applause] "Sustained. This better be silent, counselor." It's so frustrating. I don't know why, but I think of so many fart jokes. I'll sit down to write some jokes, we go for a walk, fart jokes just float into my head. I'm prolific with fart jokes. But it's frustrating because I can't tell them all, because it's a bad style to have as a comedian. You know what I mean? You don't wanna be the guy who tells a lot of fart jokes. So I end up having to hold them in. I actually have to hold in... ..jokes about farts, even. And it hurts. Then I get home, and I just tell one giant fart joke... [laughs] ...to my place when I'm alone, and that's terrible. I don't know a lot about the laws of the universe, but I will say this, just on the topic. If you're a man and you're alone somewhere, and you fart, a woman will appear. Just bam! Just like that. It's like they know and they just send one. "He just farted. Get over there. You're attractive? Even better. Go, go, go. Stand next to him! Embarrass that dude!" [laughs] My friend said, "I'm way better with faces than I am with names." It's like, yeah, me too. Everybody is. If I see somebody, I'm like, "That's his face, right there. The fleshy part on the front. That's his face. Yeah." I heard somebody

say, “He’s like a brother to me.” I said, “Oh, I’m so sorry. So he stole a bunch of money from your mom and he tries to fight you whenever you go back to **New Jersey**? I can relate.”

[laughs] – Too real, guys, too real. – [laughter] I was in a jewelry store and they had this necklace, it was like cursive writing in gold. And it said “Diane.” And I went up the saleswoman and I said, “You know, if you had one that said ‘Not Diane’, I think you’d have a bigger market.” And then I heard somebody go, “Oh, that’s a good point.” I turned and it was the guy from the parking lot at the grocery store. – [applause, laughter] – Just like... What are you doing here? He said, “I just wanted to stop into another mediocre joke.”

[laughs] People say “**shotgun**” when they want the front seat. You should say “shotgun” when you’re eating rice and you have to sneeze. [laughter, applause] ‘Cause there’s that moment where there’s no turning back, where you’re just like, “Snowstorm’s about to come out of my face, I don’t know how else to tell you this. Just watch out.”

I’ve heard people talk about their private parts. I’d like to hear someone talk about their public parts. “You okay?” “Yeah, yeah, I just hurt my publics on that door. I’m fine.” “Your publics?” “My hands, man, my publics. You see?” Sometimes I’ll be in an awkward situation, and I’ll try to save it really quickly by saying something fast, but often it just makes it worse. I was at a party and this woman said, “Excuse me, your fly is open.” I said, “For business.” And... “I mean, thank you. Sorry, excuse me.” If you’re on the phone with somebody and they’re looking up some information for you, I don’t know why, but they often make a soft laser sound while you’re waiting. You know what I mean? They’ll be like, “Okay, sir, let me just look up your account number. [softly] Too-too-too-too... Too-too-too-too... Too-too...” What the hell was that? Totally acceptable. Only if it’s a soft laser. It can’t be like, “Okay, sir, just one minute. [makes loud laser sound effects and explosions] There it is. 628... Bum-bum-bum-bum...” When they came out with the **Phillips head screwdriver**, I wonder if the guy who did the flathead was like, “What? We can get credit for this? Shit!” If I see a scary movie and then I come home, and there’s a noise in my house, it sounds scary. I’ve seen a lot of funny movies, I wish it would work the same way. Like, “Did you hear that in the kitchen?” “Yeah. That was fucking hilarious.” “There is somebody hilarious in this house.” [laughs] “I hope they bump into some more stuff.” I don’t like the way they write on food packaging. I think it’s condescending. Because they use euphemisms where they really shouldn’t. You know? Like, it’ll say “best before April 3rd.” Best before? Is this the time to be discussing excellence? How about “dangerous starting on”? “Diarrhea at.” Food is tricky. Like, milk starts out good, then it becomes bad. Then it becomes disgusting. Then it becomes dangerous. Then it becomes cheese. Way to turn it around, milk! [applause, laughter] Who figured that out? “Man, your place smells terrible. You gotta get rid of this crap.” “Hold on. I just... wait. I wanna see where this is going. This vomit-shit smell might turn into the thing I wanna melt over everything I eat. So just wait.” If I were inventing foods, I would have never come up with the hot dog. That is a very counterintuitive food design. “Okay, what do you got?” “All right. Uh, we start with the intestine of a dead animal. We take all the meat byproduct you were gonna throw away, grind it up, shove it into the intestine.” “I’m listening. What does it look like?” “A severed penis.” “How is it served?” “On a bun that looks like partially spread apart ass cheeks. What do you say?” [laughter, applause] “You’re calling it dog. Hm, very appealing.” “It’ll work in America.”

When I was in grade school, they had the alphabet on the wall above the chalkboard, kind of going around the corner, and it was interesting ‘cause you could see the uppercase and lowercase letter for each letter. It looked like a parent and child from each family. You know what I mean? And with some of them, you could really see the resemblance. Like with “X” I was like, “That’s definitely your parent. I mean, I can see you’re like a carbon copy. ‘C’, I totally get it. ‘Z’, ‘S’, ‘I mean... identical.” Others, like, harder to really see, you know? Like “A”, like is that... I don’t know. I don’t really see the resemblance. Looks like an “O” with

like a crutch or something. But okay. “R”... did you smoke while you were pregnant or something? ‘Cause... that kid looks unfinished. That’s kind of a weird-looking child you have there. And “Q”, did “P” and “G”... ..kind of have an affair or something? And then they were like, “Oh, what are we gonna do with this kid?” And “Q” was like, “I hardly get used. I could adopt it and look after it, just... We’ll call it a ‘Q’. Don’t worry about it.” If you’re in a restaurant and you wanna get the check, you just go like that and they bring you the check. I think you should be able to do that at your job too. You know? If your boss walks by, you be like, “Can I get the check? Can I... I need the check now. Yeah, for the... Thank you, yeah.” The only time it’s okay to throw a hamster is if it’s out of the window of a burning building. Then you’re a hero. You’re like, “Live! [sighs] That felt great. It’s the perfect size and weight. I’ve always wanted to flick one of those.” My smoke alarm is so annoying. I hate that that’s how safety works, is that they’re gonna annoy me into being safe. I wanna put, like, microwave popcorn around my house. If I wake up in the middle of the night, I’m like, “That smells great. I gotta get the fuck out of here. Get a snack on the way. That’s a good idea.” When you’re trying to tell somebody a letter on the phone, you’ll be like, “B as in boy. M as in Mary.” That’s what people do. They always pick the first letter of the word. You could mix it up. “O as in tango. F as in deaf. R as in fart.” [laughs] “Okay, sir, we get it.”

I don’t like fitted sheets. I feel like that’s a very passive-aggressive design we’re dealing with there. Does it have to be the exact same size as my mattress? Couldn’t you give me a little bit of wiggle room? I do my laundry and I’m already in a bad mood as I approach my mattress. Do the first corner, then the second. By the time I get to the third, I’m looking at the fourth like, “You son of a bitch.” I get over there and it’s just such a struggle. I’m like, “I can’t do it! Come on, come on.” My fingers are killing me. I’m just pulling that thing down the side as far as I can go. I get halfway down, I’m like, “That’s enough. It’s fine.” Four in the morning. “Surprise, bitch!” “Get off me! Get off me! Fine, I’ll use you as a thin blanket. There you go. Now what?”

I find that athletic clothes are perfect for just sitting around in. [applause, cheering] These are pajamas that make me look ambitious. I like this. – [laughs] – [whistling] I’m an athlete. I’ll even watch sports. There we go. I’m so close.

When I was in high school, I couldn’t decide whether I wanted to be on the debate team or not. And that was frustrating. Happy birthday, by the way. – [woman] I just turned 30! – Hey, I used statistics. – Happy birthday. – [laughter, applause] That’s great. Thanks for coming. You just turned 30. That’s cool. How’s it going? – [woman] Great. – What are you doing? Like life-wise? Job-wise? I messed up that question. I could just “What do you do?” – She left. Oh, shit. – [laughter] She’s like, “I’m 30, I don’t have to deal with this shit.” What’s the minimum number of people you can have and it still counts as a surprise party? I wonder. It seems like it’s gotta be greater than one. If you come home and just one friend jumps out from behind your couch, “Surprise!” “Get the hell out of my house!” “It’s a party.” “No, you’re an intruder.” If I robbed people’s houses, I would just bring a lot of people and a cake just in case the person came home. They walk in, you’re like, “Surprise! Hey, we got you all your stuff. We put it in bags. Okay, we’re gonna go. Enjoy the cake. Bye.” I think what I like the most about people who are very religious is how open they are to other people’s points of view. It’s nice. I like atheists because you don’t really ever hear about, like, an atheist, like, blowing up a school or, you know, a restaurant or something. They’re never like, “Science!” [imitates explosion] “Logic!” [imitates machine gun]

I heard this R&B song. It came on the radio. I was in a rental car. I turned the radio on. This song comes on. This guy’s, like, kind of telling a story, he’s kind of whining. But okay, I’m listening. All of a sudden, in the middle of the song, a rapper shows up. Guess these guys are friends or something. He shows up, he does a whole rap of just his own thing. Finishes up, he

takes off. We never hear from him again. He's gone. First guy comes back and he finishes the story, and then the song's over. I just thought that was hilarious. 'Cause I've never seen that in any other art form. You know? Not like in literature, you know, you're reading a book. "What'd you think of that novel?" "Pretty good, you know, like, I got into the story, first seven chapters. Then in the middle, there was a really angry first person essay... This other writer, I guess. I don't know if they're friends or something, but... You know, this guy has a big dick, he's gonna sleep with all these women, it's a whole thing. And... he's not gonna by them stuff, though. He made that clear. He'll sleep with them, but he's not, you know, not looking to get tied down. All caps. Very confident. Uh... A lot of it rhymed, and then the essay was over. And then went back to the story. Yeah, it was all right."

When I was a kid, I could climb trees. That was a thing I could do that I can't do anymore. I lost that privilege. You know? If I go down a street and I see a bunch of kids in trees, I'm like, oh, they're having fun. If I go down the same street and there are adults in all the trees, I'm like, "I need to get into a fucking tree now." [applause] "Something bad is happening on this street. There's like a wolf or something around here." That's how you know you're a grownup, if someone sees you in a tree and they're like, "Get help!"

I don't know why, but if somebody's smelling something, and they also close their eyes while they're doing it, I just wanna smack them in the face. "Open your eyes. You can do both. You can look and smell at the same time. Don't do that."

Sometimes they have a bottle and they'll have a little ship inside. Looks cool. It's like the ship in the bottle, you know? That would probably be the worst thing to have float up to an island that you're stranded on. "This is no time for irony!" People only mention that it's a free country when they're doing something shitty. [laughter, applause] – It's like... – [cheering] "Hey, that's my seat." "It's a free country." [mutter] Motherfucker... People should mention it's a free country when they're doing something nice too. Hold the door for a bunch of people "Thank you, sir." "It's a free country." "Yes, it is, and you are a patriot. Thank you." – [cheering, whistling] – Yeah.

I wonder if you're in prison, if the other inmates judge you based on what you're in for. Like, when they're organizing events or activities, you know. Like, "Should we get Joey on the committee?" "No, he's in for attempted murder. I feel like he doesn't really see things through." [laughter]

On your tombstone... stay with me. [laughs] On your tombstone, they have the birthdate, and the death date. And in between, your whole life, everything you experienced, joys, triumphs, defeat, love, heart break... Pshht! Your whole life is just a little dash after all this. That's a bummer. I'm not doing that. I'm gonna have an ellipsis. I'm gonna have three dots.

Somebody looks at my tombstone, there'll be suspense. They'll be like, "He was born... Then what? Uh, he died. There it is. Right there." – But then... – [cheering] ...three more dots, and a third date. "Holy shit, this guy rallied! Whoa! What an interesting dead person." I would never go tandem skydiving. If something goes wrong, you're getting dry-humped to death. What a terrible way to go. "What happened?" "Uh, looks like he got dry-humped going about 200 miles per hour into the earth."

I got an email from someone that said, at the bottom, "**Warmest regards, Steven.**" That's when I realized that's as warm as you can go with regards. You know what I mean? Like, "Hot regards, Steven." That's no appropriate, Steven. "Steaming hot regards." What, did you just take a shit in my email? Warm or room temperature regards will be just fine for me. Okay? Regards are strange, 'cause you can only really send them. It's very hard to give them in person. You tell somebody, "Hey, give him my regards." And they can kind of be the middleman and pass the regards along. You show up at a friend's house, they open the door, you're like, "Hey, regards." "What the hell was that?" "I'm regarding you." "Don't do it, it's

awkward. I don't know how to deal with this. Please send them through someone else in the future, okay?"

I like **buying shoes** because you go the store, and they have those little mirrors, they have those little slanted mirrors. So funny, you know? "How do those feel?" "These feel good. I was just wondering, do you have anything that could show me what they'll look like to dogs?" "Uh, yes, we do. We have these ridiculous small mirrors all over the room, so... Yeah, these." "Oh, those are perfect, yeah, 'cause I don't want to be involved in the reflection, I don't want my identity linked to the shoes at all. I just want new shoes and severed shins, just floating around the room, like, as if I'm four-fifths ghost or something would be perfect for me." It's weird, 'cause, like, when you buy gloves, they don't have mirrors off to the side where you're like, "Oh, that's good. Just... ..the glove and my wrist. That's all, the forearm and the glove is all I really needed there."

I saw a TV commercial for a TV. The basis of the commercial was, "Look at how amazing the picture is on this TV." I looked at it and I was like, "That looks remarkably identical to the resolution of my TV. I think I'm good, thanks."

I like the term "**sexual favor**" 'cause it's a really funny understatement. You know? "Anything else I can do for you?" "Uh, yeah. Just, um... ..if I could ask a favor." "What, you need a ride or something?" "Yeah, kind of."

All right, I wanna get something offstage now. But I don't want there to be, like, a dead space in the middle of this special, so... I wonder if I, um... if I use editing, if I go from right here, if I could suddenly appear over there. Cool, that worked. All right. [laughs] – They can't see me right now. – [plays harmonica] [cheering] [playing harmonica] [chuckles] – [strums chord] – All right. – Yeah, that was... – [cheering] That was almost smooth. It was so close. [laughs] [plays guitar melody] I love playing guitar. I find it so relaxing. I'm not great at it, but, you know, I still play 'cause I enjoy it. I've tried to write songs, but it's not my gift. I wrote a protest song, but it was an instrumental, so... So very ineffective.

My friend called my other friend a night owl, and I was like, "You know, owls are nocturnal. You could probably just call him an owl and that would cover it."

I think it's cool that flash mobs came and went so quickly as a phenomenon. I find that it's a lot less creepy to ask a woman to dance with you than for you. What happened with **number one pencils**? I feel like they really blew it. My friend's really good at doing the robot. I'm pretty good. If you can imagine a robot that's so technically advanced that it moves exactly like a regular human being... ..who's standing on the side of the dance floor being a judgmental asshole. [plays harmonica] Stuffed animals are cute... ..unless they once lived. I wanna see a snake eat spaghetti. I saw that it was **Shark Week**. So sharks get a week every year. So black people get only three more weeks than sharks in this country. That's messed up. I know we're afraid of both, but I don't think that's appropriate. [plays harmonica] My friend has a beach body. Kind of like a sea lion. I wanna open an optical store. I'll make the sign really blurry. I think the best form of birth control is correcting other people's grammar. Works every time. I like that they came up with the word "crafts." 'Cause I think art and shitty art just sounds too mean. One restaurant that doesn't deliver that should be a **food truck**. Just drive it to my house. Come on, you're perfectly equipped for this. Taste buds sound like they get along really well with each other. I think most people who describe themselves as a people person should maybe check with others before they give themselves that title. [plays harmonica]

One place I would not want to be chased is Kenya. I think my favorite thing of all time ever, of everything ever, is exaggeration. No, I'm sorry. I like second guessing the best. I prefer second guessing. That's the best. If I had a safe in my house, the only thing I would put in there is a note that says, "Nice try, asshole." I feel like most people are assholes because if I see a group of people and I go, "Hey, asshole," they all turn and look. Sometimes I'm

worried that I might be an asshole. I feel like I'm a good person, but, at the same time, if I see somebody trip, I feel like, "Yeah." [laughs] "Wasn't me. Awesome." Fall is the only season that has another name. It's like that one had a sex change or something, you know? "Have you seen fall recently?" "You mean autumn?" That joke is not offensive. Sometimes instead of saying "for example," I'll say something such as, "such as," for example. I go to the gym religiously. About twice a year around the holidays. [laughter, cheering] All right. I think Jesus was probably one of the first scarecrows. – [plays harmonica] – [crowd gasping] Thank you, harmonica.

I don't like double-decker busses. I think that's a bad idea. There's a situation where you can get in a car accident and fall down the stairs at the same time. Way too dangerous. If you're in a drum circle, I wonder if there's a moment where you're like, "I'm never gonna be rich." I think "balls" is a terrible nickname for that part of the male anatomy. Balls? That implies all these things we don't want done to them. You throw balls and you bounce them and you kick 'em. All bad. Terrible. They should have named them something better. Mints. "You okay?" "Yeah, yeah, my lozenges just got grazed. I'm fine." When I was in high school, I experimented sexually. The experiment was to never have sex with anybody, no matter how hard I tried. Success. When you've having sex with somebody, you can say, "Yes" or "Yeah" or "Uh-huh." But for some reason, you can't say "Yep." "Oh, yep, baby. Ooh! Yep. Yep, yep. Yep, yep! Yep, yep, yep! Indeed!" [plays harmonica] – [song ends]

Thank you so much, everybody. – Thank you. – [cheering] Thanks. Thank you. [cheering]

[soft rock music plays]

[cheering, applause continues]

