

THE SITCOM REVISITED: THE TRANSLATION OF HUMOR IN A POLYSEMIOTIC TEXT

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1. Introduction

If there is something that is unsolved - among many other things - in Translation Studies, that is the question of *humor*. Many studies in other areas, such as psychology, sociology and linguistics have tried to explain the sources of humor and to describe its features. The question regarding translation is the extent to which humor (in its various aspects) can be transferred¹ from one language to another -and how. As an attempt to answer this question, many authors have analyzed the translation of comic texts, in written or audio-visual form, such as in films, and some of their analysis ended up being prescriptive. The aim of the present paper is not to present a definite answer or solution to the question, but to discuss several aspects considered relevant in the assessment of humor translation in the specific situation of subtitling, including sources of humor, creativity and technical constrains. To illustrate the reflections a case study is conducted on a recent episode of the American sitcom “Just Shoot Me”, with a view to observe how the translator/subtitled deals with the problems risen by the specific situation in question.

2. Sources of humor and sitcoms

What makes one laugh? A study by Vandaelen (1995) on humor suggests *incongruity* as being one source of laugh. He defines *incongruity* as a contradiction of cognitive schemes, which can be linguistic, pragmatic, social, natural or narrative. In other words, the funny element in a joke is what contradicts our expectations. This contradiction does not have to be necessarily expressed in words, but it can be audio-visual. Another cause for humor, according to the same author, is *superiority*, a notion referring to the rejoicing we feel when making fun of certain individuals or situations, solving (understanding) the incongruities of a joke, or recognizing something as funny because it became institutionalized. Like incongruity, superiority also relies on schemes. Since cognitive schemes vary from one individual to another we can not expect a joke to have the same effect upon different individuals and in different cultures. That is why humor, being culture-specific, is so difficult to translate. In fact, almost everything regarding translation involves differences in culture, but the big challenge concerning humor is not only to keep the meaning of a joke but also to provoke the same effect without compromising the text cohesion and coherence.² However, certain instances of humor are said to be universal, in the sense that, in any language or culture, they are recognized as funny. As observed by Possenti (1998), themes currently re-explored in humor, in any language, include sex, politics, racism, cannibalism, social institutions (church, school, marriage, motherhood, the languages), madness, death, misfortunes, and handicapping.

A comedy of situation, or sitcom, is an adequate example to be analyzed in terms of humor, for it displays different types of incongruities and superiority, as the result of audio-visual and linguistic elements interconnected; in addition, it usually reveals humor related to culture and to the world in the general. Grimm (1997), who also analyzed the translation of a sitcom into Brazilian

Portuguese (The Nanny, produced by Sony Entertainment Television -SET), gave a brief explanation about its characteristics, which is worth reproducing in here:

The sitcom is typically a style of drama, in which exposition, conflict, climax, and denouement all take place within a thirty-minute episode. Generally, each episode depicts a specific comedic situation in the main characters' lives, with subsequent episodes building on previous ones, thus giving the viewers a general idea of the characters and the relationships between them. Sitcoms are usually videotaped before a live audience, and are later aired on television in weekly installments (p. 380).

“Just Shoot Me”, an NBC production, is also aired in Brazil through SET and portrays the life and relationship of five people who work in a women's magazine called *Blush*: Jack, the owner; his feminist daughter Maya; his administrative assistant Dennis; the retired top model Nina and Elliot, the photographer. Maya is always struggling with her father for her points of view and for the magazine's quality. She also has some problems with Nina who is the prototype of the futile, selfish, and hysteric woman. Dennis is a kind of sex maniac, sarcastic man. He flirts with every woman and tries to flatter his boss whenever he can. Elliot is a more serious person, who does not like to cause problems, but has a rivalry with Dennis and Nina sometimes. Jack is the “bon vivant”, narcissist and selfish boss. Although having divergences with his daughter, he loves (and maybe fears) Maya and is always trying to avoid direct confrontation with her. The sitcom's jokes are usually around the discussions between men and women, sexism versus feminism and it is certainly directed to adults rather than to children.

Although a comparative analysis of the sitcoms is not the aim of my paper, I could not help comparing “Just Shoot Me” and “The Nanny”, since both are translated by HBO Company and the former

seems to have fewer translation problems than the latter. However, as seen above, there are aspects in humor specific to a certain culture, and others that are more universal. Depending on the type of humor explored in the sitcom, it will be “more or less translatable”³. Concerning this aspect, Zabalbeascoa (1996), who analyzes the dubbing of a British sitcom into Catalan and Spanish, proposes a classification of jokes from the translator’s perspective. According to him there are seven types of jokes: (1) the *international*, which does not depend either on linguistic aspects of the source text or familiarity with the source culture; (2) the *bi-national-joke*, that could be included in the same previous category; (3) the *national-culture-institutions jokes*, whose references need to be adapted in order to retain the humorous effect of the source text; (4) the *national-sense-of-humor joke*, referring to themes that are more popular in some countries than in others and also requires adaptation; (5) the *language-dependent jokes*, which are language specific, such as wordplays, and usually require extra effort and creativity from the translator; (6) the *visual jokes*, that are represented by images and/or sounds and may or may not present the characteristics listed in the other categories; and (7) the *complex joke*, which combines two or more of the types of jokes mentioned before.

These aspects regarding humor explain why one sitcom seems to be more comprehensible (or better translated) than the other. “The Nanny” is a sitcom that often uses puns and makes allusions restricted to the culture (show-business, people that are famous only in the United States and American-Jewish tradition), which makes it more difficult to be translated. Many of the jokes translated, criticized by Grimm as inadequate, could be included in the categories 3, 4, 5 and 7 above. “Just Shoot Me” however, is not so culture specific. In fact, I found few problematic cases in the episode analyzed, and most part of the jokes could be included in the categories 1 and 2, according to the Zabalbeascoa’s classification.

In the first scene, for example, when Maya enters the room and starts talking to her father, we have a *national sense of humor* joke,

for she is sarcastic about a situation that is typical in New York, where the action takes place:

ST: And there's more. I walked out of my building just as a cab was pulling up. A clean cab with a nice driver.

TT: E tem mais. Quando saí de casa, um taxi estava passando. Um táxi limpo. O motorista era simpático.

Our understanding of the sarcasm in the literal translation is due to the fact that we are used to this kind of situation here in Brazil, but the same would not happen in Arequipa (Peru), for example, where taxi drivers are the ones who literally go after the customers. We also have an *international* joke, in the same dialogue, when Maya complains about the title's change in her serious article:

ST: An article that I titled "The lost art of listening", but somebody changed to "Shut up, and maybe he'll love you"....

TT: Um artigo....que intitulei: "A esquecida arte de ouvir"... mas que mudaram para "Cale-se para ser amada".

In any language, the contrast between the two titles and the irony of the situation is comprehensible, so the literal translation preserves the same effect. However, other jokes do not seem so funny when they get more complex and related to language, as for example, the one in scene 6: after a feminist debate where Maya was strongly criticized, Stephanie, the interviewer, makes the following commentary about the incident:

ST: You did get brisket, didn't you?

TT: Foi um debate estimulante.

which was perfect since Maya has just complained about being "eaten alive" and *brisket* means "to get burnt" and "excited" at the

same time. But the translation (“estimulante”) only contains the second reference (exciting) and does not preserve the wordplay, a typical element of a joke that is language-dependent and explores semantic possibilities in the lexical item. A solution such as “Você ficou *fervendo*” would fit better, for it accounts for both meanings.

Another example of language specific humor is in scene 7, when Dennis meets Nina, who is all painted in gold, and calls her “oldfinger”. This word is specially problematic for it contains an allusion (to the movie *Goldfinger*) and a pun based on that allusion, allowing Dennis to make fun of Nina’s color and of her age, at the same time. In the translated version the word is maintained (in fact it was not translated) and, although the term “*Goldfinger*” might be familiar to the Brazilian audience because it was a famous 007 movie, “ooldfinger” probably does not make much sense, in terms of reference and meaning as well.

In other situations, the translator(s) seem(s) to have been more creative, like when Dennis creates an excuse for Jack in scene 1:

ST: He’ll have to call you back. He has a, uh, thing on his “keester”.

TT: Ligue depois. Ele está com hemorróidas.

Saying “keester” is funny because it is slang for *buttocks*, which is very inappropriate to be said in that circumstance. The term “hemorróidas” is a serious word, but it refers to a disease that is usually taken as embarrassing in our culture, so its use in the translation was very appropriate, for it keeps the humorous effect and some resemblance with the original term. A felicitous translation for one term, however, does not guarantee the humorous effect of the text, as a whole, or its cohesion. There are, for example, in scene 2, (when Jack convinces Maya to go to the feminist debate) good solutions to the individual sentences:

ST: Jack: Basically a room full of people who are giving you the big stroke.

Dennis: That reminds me of a recurrent dream. I'm an instructor at a stewardess school

TT: Jack: Uma sala cheia de gente massageando o seu ego.

Dennis: Isso me faz lembrar um sonho recorrente. Estou dando aula para uma classe de aeromoças...

But the text as a whole sounds weird. The problem is that Dennis is suggesting a dream with sexual connotations, based on the previous word "stroke", and the word "massageando", although also related to sensuality, is not strong enough to call the viewer's attention to the correlation between the sentences. Maybe even in the original dialogue the link is not straightforward, and in this case, the translator could have improved it a little, by using words like "acariciando" or repeating the key word in the captions: "Massagear me faz lembrar um sonho recorrente".

All these examples show that the translation of humor does not depend entirely on the difficulties or complexity of the production of jokes, but it can also represent lack of creativity in the translation process. Another argument in defense of the failures in subtitling is due to the technical constraints concerning its production. But to what extent do the technicalities affect the translation of humor? Before we have any answer, it is worth having a general idea about this field in Translation Studies.

3. Humor and Subtitling

Translating a movie or a sitcom into captions is like translating it twice, since we have a change from the spoken to the written mode and from one code to another. Different from other translated texts (like books), the subtitles depend entirely on the audio-visual

aspects of the polysemiotic source text and its status as a form of translation is questioned by some authors. Regarding this issue, Linde and Key (1999: 3) cite two distinct points of view: Luyken's and Reid's. The first one does not consider subtitling as translation because "only the language component is actually being replaced in a message which comprises the whole audio-visual opus". On the other hand, Reid views subtitling as "a communicative translation par excellence, [for] it is much less concerned with the words of the speaker than with the intention of what the speaker wants to say" (ibid.: 5).

In fact, subtitling does not allow many possibilities to the translators due to spatial and temporal constraints. The rates vary from company to company, but the average space allocated to any piece of written information is typically two lines and forty characters at most (ibid.). The time these lines are exposed on the screen depends on the amount, complexity and speed of information, but it must also obey the reading speed of the viewers and be synchronized with the image and the sound. Taking so many obstacles into consideration it should be surprising that many translations, are indeed, very good. Though, the fact cannot be denied: many things heard in the original dialogue are suppressed (that is what we call reduction of information), but this does not disqualify the translation as such. In my point of view, subtitling is a type of translation to which the principles of the Theory of Relevance as discussed by Kovacic (1994) are, to a certain extent, perfectly applicable⁴, since the translator is expected to keep the essence of the message (the relevance of it), requiring the minimum effort from the reader to process it. As space, time and reading limitations constrain the use of language in the subtitles, the translator has to select what information should be translated. The reductions operating at a local level usually suppress the information that is "unnecessary" to the comprehension of the text, as a whole, retaining just the propositional content, like in scene 1:

ST: *That's where you come.* I want you to follow me around and record *all* my “galloisms”.

TT: Quero que você me siga e registre os meus “preciosismos.”

Or they avoid redundancy of words usually supported by the audio-visual elements and, due to the frequency they are heard, they may even become familiar to and comprehended by the audience, for two reasons: (i) sitcoms are screened on a frequent basis; (ii) the English language is relatively known to the Brazilian audience. The most common sequences suppressed in subtitling are greetings, vocatives, discourse markers and interjections, like in scenes 2 and 3:

ST: *Elliot*, I need to get back in the game.

TT: Preciso voltar a fotografar.

ST: *Come'on. Look*, we already have been here four hours

TT: Estamos aqui há horas.

The way subtitles are reduced will depend, in part, on the languages involved, since each has features that will require or save more space. A question arises then: how do these constraints involving subtitling affect the translation of humor? One of the problems is that subtitling do not usually retain the style, register markers of the original text and other interpersonal components of the communication, which can harm the effect of humor as produced in the original. In “The Nanny”, for example, many of the characteristics regarding accent and register producing the comic effect in Fran Fine (the sexy nanny from Queens) are not expressed in the subtitles. Almost the same happens to Nina in “Just Shoot Me”: many words marking Nina’s ironical and talkative style are not reproduced in the Portuguese version, like in scene 5:

ST: *Well, well.* Look who’s here, the one that made us all look foolish. You have a lot of nerve showing up at work, *lady*.

TT: Olhe quem está aqui... Pintou-nos de modo ridículo. /
Como tem coragem de aparecer no trabalho?

Intonation is another prosodic feature that can produce humor and is not expressed in the subtitles either. We can certainly hear the voice of the speaker, but how can we know what word is being stressed? In scene 2, for example, in the same example discussed in the previous section (the “hemorróidas/keester” case), besides the word itself, Dennis’ hesitation in saying “keester” also constitutes a source of the humorous effect, exploring the element surprise. This aspect, however, is not highlighted in the captions.

In general, subtitles in Brazilian Portuguese typically ignore all the features of spoken language, conforming more to the written code: they are very formal and do not make use of contractions or slang, resembling, sometimes, the language in a telegram. The example below shows how static the translation of Maya’s utterance becomes in contrast with the original:

ST: You know, people asked question and I answered them.
After all, it was a very nice evening
TT: Fizeram perguntas e eu as respondi. / Foi uma noite
muito agradável

In sum, although reductions in subtitles can be explained by the Theory of Relevance, the translation of humor involves other aspects relevant to communication, which are left out. The examples above have shown that the humor effect lies not only in the propositional content, but also in the way the message is communicated.

Worse than having poor subtitles, however, is not having them at all. And this is very common in the airing of sitcoms on Brazilian television. The beginning of scene 2, for example, after a commercial break, shows Maya asking a question which is not translated, and the subtitles do not appear until the moment Jack

talks. As he is answering the question she has just made, the viewer might not understand what is going on in the action. This kind of problem is likely to be due to synchronization failures and film cuts, since it usually happens after commercial intervals. This example illustrates the fact that problems in subtitling stem from sources other than the subtitling process itself.

Another problem in “Just Shoot Me” concerns the written text that appears on the screen, like a headline in a magazine’s cover, introducing each scene (see appendix). These texts usually refer to the situation happening in the previous scene or are related to what comes next. They are usually funny, for they reproduce the “advising style” of some of the women’s magazine (such as *Blush*, whose edition is the responsibility of all the characters) and depicts the comic aspects of each incident. Unfortunately, none of these headlines are reproduced in the subtitles of this episode.

In conclusion, we can see that some technicalities may disturb the reproduction of comic messages in another language, but the success of this technique also depends on the appropriate use of the subtitling procedures. Yet, there are difficulties in translation that do not depend on the use of titles and can occur in dubbing versions as well. They concern the very fact that the text in question is polysemiotic and not just linguistic. This problem becomes evident when translation of subtitles is compared to translation of written texts. When a joke or allusion in a written text, for example, is too problematic, the translator can still use footnotes to explain it, or, at least, the reader can stop reading and think about a translated line that s/he has not understood. That is impossible in films and, in the specific case of humor, there are moments when one needs a certain time to perceive the incongruity of a joke. In addition, all the visual and audio aspects (sounds, music, and voices) may also be taken into account in a translation, which seldom (or never) happens.

4. The audio-visual aspect of humor

So far my discussion on the translation of humor has concentrated on its cultural and linguistic aspects, but the fact that a joke can be manifested in other ways cannot be ignored. As Zabalbeascoa points out (see section 2), there are *visual jokes*, which may or may not be complex. Many funny circumstances in “Just Shoot Me” explore the characters’ expression and gestures (Jack’s face when saying “I’m not sure yet”). There are moments when just the appearance of a character invites the laugh (the moment Nina appears in the office, painted in gold). But other scenes may be not clearly understood, like in scene 5, when Dennis stares at “Golden” Nina and holds her waist, saying:

ST: I’d like to thank the academy... I promised my self I wouldn’t cry.

The situation is hilarious once we perceive that she is being compared to an “Oscar”, the trophy given by the Hollywood Academy of Art and Science. The translation conveys the same meaning, literally (“Quero agradecer à Academia...Prometi que não choraria”), but the joke is only meaningful if one has the knowledge of the situation referred to (through the language used by people who win the golden statue and the images). The way the “Oscar event” is spread all over the world maybe turns this kind of joke almost universal, and in the particular case of Brazil, the target audience of American sitcoms are usually familiar with this cultural aspect. So the translator probably thought the joke could be translated literally. But I ask myself if the word “Oscar” in the translation would not have activated the schema for the situation above more easily than the word “Academia”, since the former word is more common than the latter in this context.

The comprehension of the circumstances above is important not only to enjoy the joke, but also in that it complements another situation

in the last scene: Jack is defending himself, in front of a feminist audience, from the accusation of treating women like trophies and Nina just comes in, painted in gold. Nothing else is said and does not need to be, for the irony is clear. However, supposing a culture to which even the word “Oscar” is meaningless, how could the translator overcome this cultural barrier? In other words, how can one translate images? Maybe subtitles could serve as explicative notes, when no word is said, but it would probably be counterproductive, since to enjoy a joke one must be able to grasp its incongruities without explanations (that is what produces the feeling of superiority, the other humor component, as argued by Vandaelen).

Concerning extra-linguistic aspects, another element that affects both translation and its audience is the *canned laughter*⁵, which is the original audience’s response to the action. This extra-textual element may, in part, help the translator, since it calls his/her attention to the existence of a funny element in the scene. But, if the same happens to the new audience, and they can not find any reason to laugh, the result is frustration. In fact, those who do not understand the original language only perceive a case of mistranslation when they hear the live audience laughing and do not know why. Many criticisms to translation (from those who do not understand the original language) result from that. However, sometimes the translator is not at fault. In scene 4, for example, we can hear people laughing at a situation that was translated adequately and is not funny, even in the original.

ST: Oh, there’s no reason to be. The whole idea is to keep things informal, involve the audience, so, ah...what do you say, lets have some fun with it.

TT: Não há motivo.../ Será um debate informal, com a participação do público. / O que acha ? Vai ser divertido

This case evidences how different is the perception each culture or individual has about the world (or about a given situation) and

how difficult is to conform to everybody's point of view. So, how much can we expect from the translator? Or to what extent can we translate humor? As I have analyzed, the answer is relative. And, if there is such a thing called *untranslatability* in humor, at least, given a situation like the previous one, we have an idea about what make people, other than us, laugh.

5. Conclusion

In the previous sections I have mentioned important aspects that must be taken into consideration when assessing the translation of sitcoms. Contrary to other type of texts, the subtitles can not be appreciated only in its linguistic aspects, since it relies upon other elements such as images and sounds, thus comprehending a polysemiotic text. The production of humor in a sitcom is the result of the interwoven of linguistic, audio-visual and other elements whose translatability will depend on different factors, such as culture, language and technical specificities. The translator is allowed, to a certain extent, to exercise his/her creativity, but sometimes the reproduction (or comprehension) of the humorous effect will be above his/her capability or beyond the narrow confine of the norms regulating subtitling.

The episode of "Just Shoot Me" analyzed has presented some problems regarding the comprehension of humor, which, at a first moment could be attributed to a mistranslation. However, a more deep analysis showed that aspects related to the nature of the text (e.g. visual jokes) and to constraints due to the nature of subtitles (e.g. space) were also responsible for the negative results. Although some of the translator's choices were inadequate, his/her work cannot be considered totally bad, since in general, there were also good solutions. The *texture* (cohesion and coherence) of the text as a whole was maintained, but it is difficult to establish a pattern,

concerning the treatment of humor, underlying the strategies used by the translator. Some cultural and linguistic jokes were adapted to the Brazilian culture and language, while other instances of humor were reproduced without taking into consideration the target context. This might be suggestive of the fact that the work was done by a team, and not by just one individual. Or yet, this variation may be the result of the lack of well-defined theoretical principles or translation strategies. Therefore further research could be carried out along this line verifying the existence of any theory guiding the work of subtitlers and how they apply theoretical principles to humor translation, concerning the polysemiotic context.

Notes

1. The term is adopted here for the sake of convenience – it is frequently used by translators without any theoretical reverberations implying notions of ‘fixed’ meanings attributed to texts.
2. In a text that is well written, all elements (words, sentences, subject, register, etc.) fit together in order to make a unified whole. When translated, this text may suffer modifications at various levels, but it still has to keep its *texture* (cohesion and coherence among its elements).
3. This expression is used here as it is defined in Delabastita (1994, p. 226), and it refers to the translatability of a word as being relative rather than absolute. The translation of a pun, for example, is more or less translatable depending on the difficulties in maintaining its content, function, effect and form characteristics as well.
4. The Theory of Relevance (Sperber and Wilson, 1986) works with the mental processing of information, and is applied by Gutt (1991) in Translation Studies.

Kovacic (1994) argues that the Principles of Relevance are intuitively employed by the translator when they use reductions in subtitling.

5. This term is coined by Chiaro (1992:85), who also analyses the translation of jokes. In this respect, she comments: "If it were not for the cues given by canned laughter, many jokes and humorous quips occurring in foreign versions of imported American comedies could easily pass by unnoticed".

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APPENDIX

Original	Translation
Scene 1	
1.Dennis: Jack Gallo's office.	Escritório de Jack Gallo.
2.Dennis: Hey, it's your publisher.	È seu editor.
3.Jack: Not in.	Não estou.
4.Dennis: He said you were supposed to send the first two chapters of your memoirs.	Ficou de lhe mandar capítulos de suas memórias.
5.Jack: I went to the doctor. Make something up.	Fui ao médico. Invente alguma mentira.
6.Dennis: He'll have to call you back. He has a, uh, thing on his "keester".	Ligue depois. Ele está com hemorróidas.
7.Jack: That was the best you could do?	Não podia fazer algo melhor?
8.Dennis: That's the third time I've made something up.	Estou cansado de inventar desculpas.
9.Jack: Well, don't say that. It's embarrassing.	O que disse é embaraçoso.
10.Dennis: You were the one who wanted to write your memoirs, zip the lip, and write, your lazy old coot!	Foi você quem quis escrever suas memórias. / Vai trabalhar seu preguiçoso.
11.Dennis: That was tough love.	Foram palavras de amor.
12.Jack. Thank you, Dennis. But don't you worry. I have a new plan. This morning I realized I must say dozens of clever things everyday.	Obrigado, mas tenho um novo plano. / Hoje percebi /que passo o dia dizendo frases brilhantes.
13.Dennis: Hã-hã.	Xxx

14. Jack: That's where you come. I want you to follow me around and record all my "galloisms"	Quero que você me siga e registre os meus "preciosismos."
15. Dennis "Galloisms"?	"Preciosismos"?
16. Jack: My verbal gems, my nuggets of wisdom.	"Minhas pérolas", minhas palavras sábias.
17. Dennis: Ah, I'd better call Bic and tell 'em to make some more pens.	Vou ligar para a Bic a pedir mais canetas
18. Maya: Hello everybody. Wow, what a beautiful morning!	Oi, pessoal. / que linda manhã!
19. Jack: Aren't you on a good mood?	Está de bom humor... /
20. Maya: Why shouldn't I be? I woke up in the morning. Looked out my window and there was a tiny bird sitting out my sill, and that was singing.	Porque não estaria? / Quando acordei vi um passarinho cantando na minha janela./
21. Jack: That's sweet.	Que amor.../
22. Maya: And there's more. I walked out of my building just as a cab was pulling up. A clean cab with a nice driver.	E tem mais./ Quando saí de casa, um taxi estava passando. / Um táxi limpo. O motorista era simpático.
23. Jack: Does it get any better?	O que pode ser melhor? /
24. Maya: But it does. I get to work and what do I see on a newsstand, but a brand new issue of Blush with my article on the cover. An article that I spent four weeks researching. An article that I titled "The lost art of listening", but somebody changed to "Shut up, and maybe he'll love you".	Vou lhe dizer. / O que eu vi na banca de jornal? / A nova edição da "Blush" com meu artigo na capa. / um artigo que passei quatro semanas escrevendo.../ e que intitulei: "A esquecida arte de ouvir".../ mas que mudaram para. "Cale-se para ser amada".

25. Maya: So thank you. I've never been more proud.	Obrigada, estou muito orgulhosa....
26. Jack: Honey, I'm just happy to be part of your perfect morning.	Fico feliz por fazer parte de sua linda manhã.
27. Maya: I was being sarcastic. I'm furious with you!	Estava sendo sarcástica. / Estou furiosa com você.
28. Jack: Oh, well, I'd like to deal with this. But I got this thing on my keester.	Adoraria conversar a respeito, mas estou com hemorróidas.
29. Maya: You can't just avoid this. I wanna know why you just changed my headline.	Xxx
30. Jack: The title was too confusing.	O título era confuso.
31. Maya: What was so confusing about "the lost art of listening?"	"A esquecida arte de ouvir" é confuso?
32. Jack: Who?	Quem?
33. Maya: Dad, this headline totally undercuts the seriousness of my article.	Pai, este título acaba com a seriedade do meu artigo.
34. Jack: Maya, Hanna hates peas.	Maya, Hanna odeia ervilhas.
35. Maya: Dad, focus!	Concentre-se!
36. Jack: She absolutely refuses to eat them. But when I make an airplane sound she gabbles them all up. You see what I'm saying?	Ela se recusa a comer ervilhas. / Mas se eu disser "Olha o aviãozinho" ela as devora. Entendeu?
37. Maya: I get the individual words.	Entendi as palavras...
38. Jack: Your article is a like a big spoon full of peas, healthy, full of	Seu artigo é como um prato de ervilhas. / Saudável, cheio de

healthy, chalked vitamins, but not so delicious. You've gotta make these peas fly, Maya, that's what this magazine business is all about.	vitaminas, mas não muito gostoso./ As ervilhas precisam voar.../ Esse é o nosso negócio!
39. Jack: Did you get that, Dennis?	Registrou, Dennis? /
40. Dennis: Flying peas. Got you.	Sim, "ervilhas voadoras" ...
41. Maya: You can't just avoid this with a hand full of dopy metaphors.	Não vai se safar com metáforas estúpidas.
42. Jack: Dopy all the way to the bank!	Estupidez que enche o bolso....
43. Dennis: Is that one?	Devo anotar?
44. Jack: I'm not sure yet.	Ainda não sei.
45. Maya: So, do I have your word that you'll not change my headlines?	Jure que nunca mais mudará meus títulos.
46. Jack: Oh, Maya, before I forget, I'm a guest speaker tonight at a NYU seminar and I was wondering if you would fill in for me.	Antes que me esqueça.../ Convidaram-me para um debate na universidade. Pode ir no meu lugar?/
47. Maya: Oh no, you're not gonna squirm out of this one	Nada de mudar de assunto...
48. Jack: Do you wanna go or not?	Quer ir ou não?
49. Maya: I don't know, what's the seminar about?	Não sei. Sobre o que é o debate?
50. Jack: Something about the women and media. Very informal, basically a room full of people who are giving you the big stroke.	As mulheres e a mídia.../ Será muito informal. / Uma sala cheia de gente massageando o seu ego.

51. Dennis: That reminds me of a recurrent dream. I'm an instructor at a stewardess school. Sorry, Flight attendant school.	Isso me faz lembrar um sonho recorrente.../ Estou dando aula para uma classe de aeromoças.../
52. Maya: I don't know, you know. I get nervous speaking in front of groups.	Desculpe, comissárias de bordo... Fico nervosa quando falo em público.
53. Jack: Oh, please. It'll be a love fest. Besides, it's a nice opportunity for you to step up and assume a higher profile within the magazine	Imagine, será uma festa.../ é uma boa oportunidade para aparecer.../ e ter um papel mais marcante na revista.
54. Maya: Well, I wanna do that, but a lecture hall at NYU and me?	Mas um debate? Na universidade? Com minha presença?
55. Dennis: Hum, name three things that put me to sleep.	Três coisa que me dão sono...
<i>Scene 2: "Dumped? Get Back In The Game"</i>	Xxx
56. Elliot: Hey, look. It's Rebecca Jackson. When did she start modeling again?	Rebecca Jackson...Ela voltou a ser modelo?
57. Nina: Oh, my god, at her age!.	Na idade dela...
58. Elliot: She looks great!	Está linda. /
59. Nina: Oh, she does not!	Não está!
60. Nina: It makes me sick that she's back in the night light.	Fico enjoada vendo-a de volta à cena.
61. Elliot: Don't be upset. You're away prettier than her.	Deixe disso. É muito mais bonita que ela.
62. Nina: Well, then how come that I don't have been pictured in a	Mas não apareço numa revista há dez anos!

magazine in over ten years?	
63. Elliot: That's not true. Remember the last year, after the fashion weekend, you have that big photo in Vogue?	Não é verdade. No ano passado saiu uma foto sua na "Vogue".
64. Nina: Oh, that doesn't count. It was in the "Yags" column.	Não conta. Foi na coluna "Aargh"...
65. Nina: Elliot, I need to get back in the game. And you've got to help me.	Preciso voltar a fotografar. Ajude-me.
66. Elliot: Me? What do you wanna me to do?	O que quer de mim? /
67. Nina: Shoot a portrait of me. One that shows the world that Nina Van Horn won't go quietly.	Uma sessão de fotos. / Preciso fazer barulho antes de sumir de cena...
68. Elliot: Something bartenders have been saying for years.	Os bares já sabem disso há anos.
69. Nina: Oh, Elliot, please. My friend. I trust you. I'm scared. And I've always told myself that I could really comeback if I really wanted it, but what if it's too late?	Elliot, você é meu amigo. Confio em você. / Estou com medo. / Sempre achei que poderia voltar se quisesse. / E se for tarde demais?
70. Elliot: Well, there's an idea I've been wanting to do for a long time. Are you willing to get a little crazy?	Tive uma idéia há muito tempo. / Pronta para fazer uma pequena loucura?
<i>Scene 3</i>	
71. Nina: you'll gonna get my good side, right?	Pegue meu melhor perfil...
72. Elliot: Lift you chin. Ah, you look beautiful.	Levante o queixo. Está linda...

73. This is so exciting. Me get in front of the lens again! I don't realize how much I missed it. Ah, I don't want to see it ever end.	Que maravilha! Voltei para a mira das câmaras! / Estava com uma saudade... Não quero que esta noite acabe.
74. Elliot: All right. We are done.	Acabei. /
75. Nina: What? How many rolls have you shot?	Como? Quantos filmes usou?
76. Elliot: Ten.	Dez! /
77. Nina: Not enough.	È pouco.
78. Elliot: I mean twenty.	Quero dizer, vinte.
79. Elliot: Come'on. Look, we already have been here four hours. I'm really so late. I promised a big dinner for Christy Turlington tonight.	Estamos aqui há horas. Estou atrasado. / Farei um jantar para Christy Turlington.
80. Nina: Oh, you have time. How long will it take to heat up a Saltine?	Tem tempo. Só precisa servir uma bolacha água e sal.
81. Nina: What do you mean, you're done. You've even not got with the good lens yet.	Ainda nem usou as melhores lentes.
82. Elliot: Thank you Nina, but I've done this once or twice before.	Já fotografei uma ou duas vezes.
83. Nina: Yeah, that what it seems like.	É o que parece. /
84. Elliot: Oh, you're really done now.	Já terminamos e pronto.
85. Nina: Fine, how do I take this stuff off?	Como tiro esta pintura? /
86. Elliot: Don't worry. It will come off when you shed your skin.	Sairá quando trocar de pele.

87. Nina: You know, I really expected a more professional behavior from you. Next time I'll call Herb Ritts.	Esperava uma atitude mais profissional. Da próxima vez chamarei Herb Ritts.
88. Elliot: Wait. Where are you going?	Espere / Aonde vai? /
89. Nina: To take a shower.	Tomar uma ducha.
90. Elliot: No, no, no. You can't take a shower in that stuff. You can't even get that wet.	Não pode se molhar com essa pintura no corpo.
91. Nina: Why?	
92. Elliot: Because it will cake and stain and then burn.	Vai endurecer, manchar e te queimar.
93. Nina: Oh my god!	
94. Elliot: I mean, don't worry, don't worry. I have that's special solvent. It's on the shelf.	Relaxe, há um solvente especial no armário.
95. Nina: Nice of you to mention it, because I'll not spend the evening screaming in my shower.	Obrigada por me informar. Não passarei a noite gritando.
96. Elliot: How is that different from your usual Tuesday night?	Não é o que faz todas as noites de Terça?
97. Nina: I don't see it. Where's it?	Onde está? /
98. Elliot: In the blue bottle.	Na garrafa azul.
99. Nina: Oh, it's empty.	Está vazia. /
100. Elliot: Oh, well, there should be one behind it.	Tem outra atrás.
101. Nina: That's empty too.	Também está vazia.

102. Elliot: OK. The bad news is that you have to stay gold. I can't get more solvent until tomorrow.	A má notícia é que terá de ficar assim. / Só terei solvente amanhã. /
103. Nina: What's the good news?	Qual é a boa notícia?
104. Elliot: There's a prospectors convention in town.	Está havendo uma convenção de garimpeiros...
<i>Scene 4: "The hot seat: Sexy shorts for summer"</i>	Xxx
105. Stephanie: You must be Maya Gallo. Welcome. Hi, I'm Stephanie Griffin-Cooper. Chair person NYU Forum for journalism.	Deve ser Maya Gallo. Bem vinda. / Sou Stephanie Griffin-Cooper, diretora do Fórum de Jornalismo.
106. Maya: Oh, nice to meet you. I've got to tell you. I'm a little nervous.	Muito prazer. Estou nervosa. /
107. Stephanie: Oh, there's no reason to be. The whole idea is to keep things informal, involve the audience, so, ah...what do you say? Let's have some fun with it.	Não há motivo.../ Será um debate informal, com a participação do público. / O que acha ? Vai ser divertido...
108. Maya: Ok.	
109. Stephanie: Ok. All right. Hello everyone? Please take your seats. I'd like you all to welcome our very special guest tonight: Blush Magazine's article's editor, Maya Gallo.	Olá, pessoal...Por favor, sentem-se. / Hoje temos uma convidada especial. / Maya Gallo, editora da revista "Blush"!
110. Maya: Thank you.	
111. Stephanie: Ok. Maya, first question. How do you work for a magazine that degrades women?	Primeira pergunta... / Como é trabalhar numa revista que degrada as mulheres?

<p>112. Maya: What?</p>	
<p>113. Stephanie: Blush magazine objectifies women and promote inequality. How do you justify that?</p>	<p>A “Blush” trata as mulheres como objetos. Justifique isso.</p>
<p>114. Maya: No, no, no. Blush magazine is an agent of empowerment. If anything, we champion gender equality... sort of.</p>	<p>Não, a revista é um veículo de poder feminino.../ Defendemos a igualdade entre os sexos. Quer dizer...</p>
<p>115. Stephanie: That sounds good, Miss Gallo. But what are you championing in all these headlines like...”How one-night stands can help your complexion”? Or these one: “shed those pounds, before your man sheds you”? .</p>	<p>Falou muito bem. Mas o que defendem com manchetes tipo... “Dormir com desconhecidos faz bem para a pele”? / Emagreça antes que seu homem desapareça”.</p>
<p>116. Maya: It’s like this: sometimes when you feed peas to your baby and you’ve gotta make that airplane sound.</p>	<p>Funciona assim. / Para que um bebê coma, temos de dizer “Olha o aviaõzinho”...</p>
<p>117. Stephanie: As a woman, how can you not only defend such sexism, but perpetuate it with your own articles like: “Shut up and maybe he will love you”</p>	<p>Sendo mulher, como defende tal sexismo... e ainda o reforça com artigos como.../ “Cale-se para ser amada”?</p>
<p>118. Maya: Oh, now wait a minute. That was not my headline. That was changed behind my back.</p>	<p>Espere, mudaram o título do meu artigo sem eu saber.</p>
<p>119. Maya: Oh, stop booing me. I’m not the enemy. If you had read the article you’d know that’s about listening to your partner with compassion. Look, I have the same criticism of Blush as you do. And</p>	<p>Não me vaiem! Não sou inimiga! Escrevi sobre a capacidade de ouvir o outro. Faço as mesmas críticas “à “Blush” que vocês. / Nossos editores às vezes são sexistas, superficiais.../ e, está bem, ordinários. / Estou</p>

<p>sure, our editors can be superficial, sexist and ok, trashy, but trust me, I'm trying to change things from within the system. But I'm only one person. So, come'on you guys! If we have been together, we can move mountains! All right. Next question.</p>	<p>tentando mudar o sistema a partir de dentro. Mas sou uma só. / Vamos unir forças, pessoal! Poderemos mover montanhas. / Certo, próxima pergunta...</p>
<p>120. Stephanie: Why do you degrade women?</p>	<p>Porque denigrem as mulheres? /</p>
<p>121. Maya: this is the same question.</p>	<p>É a mesma pergunta!</p>
<p><i>Scene 5: "Did you cheat? What to say the morning after"</i></p>	<p>Xxx</p>
<p>122. Elliot: Hey Maya, How did that thing at NYU go last night?</p>	<p>Como foi o debate na universidade?</p>
<p>123. Maya: Fine.</p>	<p>Bem. /</p>
<p>124. Elliot: Just fine?</p>	<p>Só bem?</p>
<p>125. Maya.: Oh, yeah. We were pretty well.</p>	<p>Foi muito bem. /</p>
<p>126. Elliot: Pretty well? How?</p>	<p>Muito bem como?</p>
<p>127. Maya: You know, people asked questions and I answered them. After all, it was a very nice evening.</p>	<p>Fizeram perguntas e eu as respondi. / Foi uma noite muito agradável.</p>
<p>128. Elliot: Nice evening, really? That's funny. I've never had a nice evening when I ended up calling my friends "frivolous pigs".</p>	<p>Nunca passei uma noite chamando meus amigos de "porcos fúteis".</p>
<p>129. Maya: What are you doing with the NYU newspaper?</p>	<p>Como tem o jornal da universidade?</p>

130. Dennis: I subscribe. There's a girl there I'm stocking. We're gonna get married someday.	Sou assinante. Paquero uma aluna de lá. / Vamos nos casar um dia.
131. Maya: Oh, this is horrible. You guys don't understand. Last night was a disaster; I spent the entire night staring out into the sea of angry flannel. What else was I supposed to do?	Que horror! Deixe-me explicar. A noite foi um desastre. / Estava diante de um mar de rostos hostis. / O que eu podia fazer? /
132. Elliot: I don't know...call us all "vapid drone who worship at the altar of greed, lust and egotism."	Não sei.../ Chamar-nos de "gente ignorante.../que adora os deuses da cobiça, luxúria e egoísmo"
133. Dennis: And we don't make fun of your religion.	Não gozamos da sua religião.
134. Elliot: How could you betray your friends like this.	Como pôde nos trair? /
135. Maya: I didn't betray you. It was more like a roast. Except you guys weren't there. I'm sorry. I really am, But it's not like I haven't said all this stuff in front of your faces.	Não os traí. / Eu só os ridicularizei... Vocês não estavam lá. / Sinto muito mesmo... / Mas já disse tudo isso na cara de vocês!
136. Elliot: That's not the point. You sold us all to totally strangers.	Só que agora lavou a roupa suja diante de estranhos.
137. Dennis: And that was the part that was creepy. Now, if you excuse me I'm sort through Kimmy's garbage.	Isso é que foi o pior.../ Com licença, vou xeretear o lixo de Kimmy.
138. Nina: Well, well. Look who's here, the one that made us all look foolish. You have a lot of nerve showing at work, lady.	Olhe quem está aqui... Pintou-nos de modo ridículo. / como tem coragem de aparecer no trabalho?

139. Maya: Nina, why are you all gold?	Por que está dourada? /
140. Elliot: Don't change the subject.	Não mude de assunto.
141. Nina: And why aren't you on the phone tracking down that solvent. I have a giant party tonight.	Por que não comprou o solvente? Vou a uma festa hoje à noite.
142. Elliot: Don't worry. They'll be here in a couple of hours.	Vão entregar daqui a pouco. /
143. Nina: "Couple of hours"... And what are you looking at?	"Daqui a pouco".../ O que está olhando?
144. Dennis: I'd like to thank the Academy. I promised my self I wouldn't cry.	Quero agradecer à Academia...Prometi que não choraria...
145. Nina: Are you just about done?	Já acabou? /
146. Dennis: Free Tibet!	Libertem o Tibet!
147. Maya: Oh, God, this is horrible.	Que horror!
148. Jack: A word, please.	Uma palavrinha, por favor...
149. Nina: Do you wanna know why?	Quer saber por quê?
150. Jack: No	Xxx
151. Nina: Ok. I know your're angry with me and you have every right to be. So, go ahead and yell.	Sei que está bravo comigo, e com todo o direito. / Pode começar a berrar.
152. Jack: Maya. Yelling is like eating stake through a straw...	Berrar é igual a chupar um bife com canudo. /
153. Dennis: Sweet. Keep'em coming.	Gostei. Estou anotando.
154. Jack: You get all red in the face, but in the end, you get no stake.	A gente fica todo vermelho mas não consegue nada.

155. Dennis: You're forcing it. Let them come.	Está forçando. Deixe vir naturalmente.
156. Maya: Ok. I'm not really clear here. Are you mad at me or not?	Não entendi. Está bravo ou não? /
157. Jack: Damned right I'm mad. Maya you broke a cardinal rule in business: you sided with the opposition.	Claro que estou. / Violou uma regra crucial. Alinhou-se com a oposição.
158. Maya: But they ambushed me.	Caí numa armadilha!
159. Jack: It doesn't matter. As a representative of Blush, you can never turn on the magazine. You have to be tough.	Não importa! Não podia atacar a revista! Devia ter sido dura!
160. Maya: But they projected things on the wall and quoted feminist poets and I got all turned around.	Projetaram manchetes na tela, citaram poemas feministas.../ Eu fiquei confusa!
161. Jack: You should come back with some of the good things that this magazine does for women.	Devia ter rebatido com coisas boas que fazemos pelas mulheres!
162. Maya: Uh-uh. Like what?	Por exemplo?
163. Jack: Like... did you know that Blush was the first magazine that encouraged women to take control over their sexuality?	A "Blush" foi a primeira revista.../ que estimulou as mulheres a serem donas de sua sexualidade. A primeira...
164. Dennis: The first.	A primeira...
165. Jack: Or to inspire them to put down the mop and pick up a briefcase;	Que as incentivou a aposentar a vassoura e pegar uma pasta.
166. Dennis. To put it down, to pick it up.	Aposentar.../

167. Jack: Or to feature the struggle of female politicians and their triumphs from around the world?	Que mostrou as batalhas e os triunfos.../ das mulheres na política do mundo todo.
168. Maya: They were so mean. They yelled at me.	Foram tão maldosos...Gritaram comigo.
169. Jack. Those are just words, Maya. And words only hurt if you listen. And if you don't listen, well, who's to say what anyone's saying or even if they're talking at all. But one thing is for sure: it doesn't hurt.	São apenas palavras. As palavras só machucam se lhes damos ouvidos. Se você não der ouvidos.../ tanto faz o que falem ou o que deixem de falar. / Mas tenha certeza...não machuca.
170. Jack: Read that back.	Leia o que eu disse.
171. Dennis: A flow of words rarely contains a drop of reason.	“Uma chuva de palavras raramente contém uma gota de razão”.
172. Jack: Hot damned. I'm on a roll.	Caramba! Estou inspirado!
<i>Scene 6: “Excuse, excuses: Get out of it with style”</i>	Xxx
173. Maya: Stephanie	Xxx
174. Stephanie: Hi! You should have stepped around last night. We all went out for pizza.	Devia ter ficado mais ontem. Fomos comer pizza.
175. Maya: Surprised you were still hungry after eating me alive.	Ainda tinham fome depois de me comerem viva?
176. Stephanie: You did get brisket, didn't you?	Foi um debate estimulante!
177. Maya: I think I deserve an apology.	Acho que me deve desculpas.
178. Stephanie: Excuse-me. I don't know what are you talking about.	Como disse? Do que está falando?

179. Maya: I'm talking about your behavior last night. Say what you will about Blush magazine, but at least we don't invite people to invent designs to ambush them...	Do modo como agiu ontem à noite. / Pode dizer o que quiser da revista... mas não coloque seus convidados numa armadilha.
180. Stephanie: we didn't ambush you, Maya. We were completely honest up front about the direction at last night's forum.	Não foi uma armadilha. / Fomos muito diretos quanto ao conteúdo do debate.
181. Maya: All right. What's your definition of up front?	E como define "direto"?
182. Stephanie: Ah, I have a flier up right here.	Veja o folheto...
183. Maya: "Irresponsible images of women in media." Well, that's pretty up front.	"O Retrato Preconceituoso da Mulher na Mídia". / É bastante direto.
184. Stephanie: Your father thought the title was catchy.	Seu pai achou o título atraente.
185. Maya: Did he? I bet he did.	Achou mesmo? Não duvido!
186. Stephanie: Too bad he couldn't make it. Wish him luck in his kidney transplant.	Pena que não pôde vir. Desejo-lhe sorte no transplante de rim.
<i>Scene 7</i>	
187. Dennis: Hey, Elliot, ah, could you get Nina off my back. He's been bugging all day about that stupid solvent.	Tire Nina do meu pé. / Não para de me encher por causa do solvente...
188. Jack: Oh, there's any solvent. She was making me such a pain that I told her that water wouldn't wash it out. But it really will.	Não existe solvente nenhum. / Infernizou-me tanto que disse que a tinta não sai com água. / Mas sai...

189. Dennis: You mean you had her running around town painted gold? It's so wrong. Why didn't you tell me, so I can enjoy it?	Deixou que ela andasse por aí pintada de dourado? / Que maldade! Por que não me contou para eu rir também?
190. Nina: Elliot.	
191. Dennis: Well, we meet again "Oldfinger".	"Oldfinger", você de novo?
192. Nina: Admit it. It turns you on.	Reconheça, está excitado...
193. Dennis: Yeah, right. Ok, it does.	Até parece.../ Certo, estou.
194. Elliot; I'm glad you're here. I have a little confession to make.	Preciso confessar-lhe algo. /
195. Nina: You over exposed the film. Yes, I know.	A superexposição do filme?
196. Elliot: What are you talking about? You're dazzling!	As fotos estão deslumbrantes.
197. Nina: Now, if by dazzling you mean washed out, I agree.	Acho melhor dizer "desbotadas".
198. Elliot: What?	
199. No contrast, no depth view, framed wrong. And my mouth is open in every picture.	Estão sem contraste, profundidade, enquadramento... / Estou de boca aberta em todas. /
200. Elliot: It's because you never shut up.	Porque não parou de falar.
201. Nina: Elliot, I asked you for magic and you gave me mediocre.	Pedi-lhe mágica e você me deu um trabalho medíocre.
202. Elliot: I'm just gonna forget you said that.	Vou esquecer que disse isso. /
203. Nina: The same way you forgot how to take pictures?	Esqueceu como se fotografa...

204. Elliot: Now you listen!	Ouçã.../
205. Nina: No, you listen. Ok, go ahead.	Ouçã você! / Fale...
206. Elliot: Nina, I forgive you because I know this is coming from a place of insecurity and that you're frightened.	Vou perdoá-la porque está insegura e amedrontada.
207. Nina: Bla, bla, bla. When is that paint solvent coming in?	Quando vai chegar o solvente?
208. Elliot: Bad news. They say it that maybe a week.	Más notícias! Disseram que vai demorar uma semana.
209. Nina: You Idiot!	Cretino!
210. Elliot: Maybe four.	Talvez mais...
<i>Scene 8: Blind Date disasters : when set-ups backfire</i>	
211. Jack: women are like clouds: I don't know either how they work, but I sure wouldn't like to go a day without them.	As mulheres são como... nuvens. Não entendo com se formam... mas não quero passar um dia sem elas.
212. Jack: Dennis.	
213. Maya: You've got a lot of nerve.	Que atrevimento!
214. Dennis: "Flying peas"... Got you.	Ervilhas voadoras", certo...
215. Maya: You knew that this thing at NYU was an ambush.	Você sabia que o debate era uma armadilha.
216. Jack: That's ridiculous. I had no idea.	Eu não fazia a menor idéia... /
217. Maya: But then, how do you explain this flier?	Como explica esse folheto?

218. Jack: I've never seen it before.	Nunca o vi antes.
219. Maya: And how about the phone call from NYU?	E a ligação da universidade?
220. Jack:: I've never received any call.	Não recebi essa ligação. /
221. Maya: That's odd. Because Stephanie claimed that you said sometimes the sweetest wine is squeezed from the grapes of wrath.	Estranho.../ Segundo Stephanie você disse... / "os vinhos mais doces são extraídos da vinha da ira"
222. Jack: I never said that.	Nunca disse isso! /
223. Dennis: Too bad. That's the best one so far.	Que pena...Essa foi a melhor.
224. Jack: All right I said it. But believe me. I wanted to go, but I was busy.	Tudo bem, eu disse! / Eu queria ir, mas estava muito ocupado!
225. Maya: You weren't busy. You just avoid it as you avoid everything.	Fugiu da situação, como sempre!
226. Jack: Maya, let's put this discussion for another day.	Vamos deixar essa discussão para outro dia.
227. Jack: Look, I'm sorry. But I think the best way to deal with a feminist is with another feminist.	Achei que nada como uma feminista.../ para participar de um debate feminista.
228. Maya: Wait a minute. It doesn't add up. You squirm out of just everything. Why didn't you just cancel?	Tem uma desculpa para tudo. Porque não cancelou?
229. Jack: Look, you must know that feminist "bread" is the daughter	Se quer tanto saber, aquela feminista.../ é filha do organizador

of the starter of my country club.	do meu clube de campo.
230. Maya: What's a starter?	Que organizador?
231. Jack: Women.	Mulheres...
232. Dennis: What's a starter?	Que organizador?
233. Jack: It's the man that decides who golfs when.	É quem decide quando vamos jogar golfe!
234. Maya: I can't believe this here. I was worried that I left the magazine down and now I found that you're just a con man.	Não estou acreditando... Estava preocupada com a revista e agora vejo que é um folgado!
235. Jack: You knew that.	Você sempre soube...
236. Jack: One of the most underrated skills of survival is avoidness. Tell me, why don't I just walk down the street and step in front of a speed bus?	Uma das táticas para sobreviver é evitar situações. / Porque não atravesso a rua bem na frente de um ônibus?
237. Maya: You're reading my mind.	Adivinhou meus pensamentos.
238. Jack: Because it's a battle I can't win. And if I can't win a battle I stay on the curb.	É uma luta que não posso vencer. / Se não posso vencer, prefiro ficar na calçada.
239. Jack: That's why boxers duck, or why possum play dead, or why magicians wave this hand while doing something else with this one. It's how I've survived all these years. That's a lesson from me to you.	Por isso boxeadores se desviam, cães se fazem de mortos.../ e os mágicos acenam com a mão enquanto fazem algo com a outra. / Foi como sobrevivi todos esses anos. Aprenda essa lição.
240. Maya: Yeah, but you can't keep avoiding forever.	Não pode fugir para sempre. /
241. Jack: Or can I?	Será?

242. Stephanie: Mr. Gallo, why do you degrade women?	Sr. Gallo, por que denigre as mulheres?
243. Jack: What's this?	O que é isto?
244. Maya: This is payback. You see, you can't avoid everything and that's a lesson from me to you.	É a revanche. / Não é possível fugir de tudo. / Aprenda esta lição.
245. Dennis: Uh la-la. I liked these odds. The love affair must be dark tonight.	Gostei das adversárias.../As vampiras atacam...
246. Stephanie: Isn't that true that Blush magazine is caught in a sexist time warp?	Sr. Gallo, não acha que a "Blush" é de um sexismo anacrônico?
247. Jack: Please, sweetheart., call me Jack.	Querida, pode me chamar de Jack...
248. Stephanie: How do you defend the fact that Blush magazine treats women like trophies?	Como justifica o fato da revista tratar mulheres como troféus?
249. Jack: That's an absolutely untrue and ridiculous claim.	Esta afirmação é ridícula e totalmente falsa!
250. Nina: Sorry. I forgot my purse.	Desculpe, esqueci minha bolsa...

Note: the sign “/” in the same paragraph, dividing sentences, indicates the appearance of isolated stretches of speech on the screen. The same sign at the end of a character's speech indicates that the next sentence appears on the screen concomitantly.