

HUMOR AND EQUIVALENCE AT THE LEVEL OF WORDS, EXPRESSIONS, AND GRAMMAR IN AN EPISODE OF “THE NANNY”

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I. Introduction

TRANSLATING IS A COMPLEX, MULTIFACETED TASK, since it requires that the translator achieve equivalence, while being limited by the many linguistic and cultural constraints brought on by the language systems under comparison. Such constraints become even more restrictive when the text being translated is a specific type of humorous drama — a situation comedy (sitcom) made for television.

In the present paper, I will analyze the Brazilian Portuguese captions produced by Sony Entertainment Television for a recent half-hour episode of the popular American sitcom “The Nanny”, in an attempt to assess the equivalence of this translation at the level of words, expressions, and grammar in general. I will draw from Baker’s (1992) categorization to organize my discussion of the results. As the primary function of the source text (ST) is to create humor, my main intent is to verify if, and how, this feature is maintained in the translated text (TT).

II. The sitcom as drama

The sitcom is a typically American style of drama, in which the

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.

Since the sitcom involves a dialogue, actions, performers, and a public, it may be understood as theatre. As such, the written text (dialogue script) is thoroughly interwoven with the other elements to produce the desired humorous effect, to the point that they do not make sense as separate units. As Jirí Veltrusky puts it:

The relationship between the dialogue and the extralinguistic situation is intense and reciprocal. The situation often provides the dialogue with its subject matter. Moreover, whatever the subject matter may be, the situation variously interferes in the dialogue, affects the way it unfolds, brings about shifts or reversals, and sometimes interrupts it altogether. In its turn, the dialogue progressively illuminates the situation and often modifies or even transforms it. The actual sense of the individual units of meaning depends as much on the extra-linguistic situation as on the linguistic context (quoted in Bassnett-McGuire, 1988, p.121).

Therefore, in order for any episode to be understood, the spectator must join both the visual and the linguistic aspect of its scenes. If one aspect is divorced from the other, the scene will not be funny. This interaction is essential to the sitcom, especially since its dialogue normally employs *double entendre* that is heavily dependent on the extralinguistic situation for its humor.

III. Translating dialogue into captions for television

When translating the characters' dialogue, the translator must pro-

ceed with caution, so as to preserve the aforementioned relationship between the visual and linguistic aspect of each scene. It is important not only to note the “play on words” that occurs in the ST, but also to represent it in the TT in a way that is humorous and matches the extralinguistic context.

Upon transcribing such dialogue into captions, however, it is seldom possible to reproduce the totality of what is said, making the translator’s task considerably more difficult. S/he must try to encapsulate the meaning of dialogue, maintaining its comedic function, into approximately two lines of written text per screen, so that it accompanies the changing visual action. Moreover, the translator is usually allowed little time to do this, often being subjected to translating/transcribing the dialogue directly, at the same time as s/he is watching the fast-paced episode in English. Also, few translators have the extensive bilingual cultural knowledge necessary to perform this type of translation accurately.

Considering such limitations, it is little wonder that a large amount of Brazilian Portuguese captions fail to capture the humor inherent in the original American English scene. For one reason or another, the ST normally loses some of its significance when represented as the TT of a sitcom.

This may pose a problem, since humor is the *raison d’être* of a sitcom. A television show such as “The Nanny” will only remain on the air if its viewers consider it funny, and consequently increase its viewing ratings. This is crucial because it draws further investment in the program from corporate sponsors, who are interested in advertising their brands and products during commercial intervals viewed by a large audience. Therefore, the presence of humor is paramount in the ST, since it is telecast in the United States and its popularity has attracted various investors. The preservation of this humor is also important in the TT, though, because Sony Entertainment Television (which broadcasts the show in Brazil) is one of many paid cable networks, and its survival depends on the public’s approval of the shows it presents. Given these facts, I would argue that a successful translation should strive to represent the comedic

function of the ST at all costs, in spite of the limitations mentioned above, for the sake of public entertainment as well as corporate sponsorship.

IV. The source text

Before describing the source text *per se*, it is crucial to provide some background regarding the whole sitcom, so that one may be better acquainted with the concept of the show. Basically, "The Nanny" is about a "thirty-something" woman of Jewish descent, Fran Fine, who is originally from a low class part of Queens, New York, but through good fortune ends up working as a live-in nanny for the children of a widowed British millionaire who resides uptown. She is a pretty, smart-mouthed romantic whose chief ambition in life is to marry a handsome, wealthy man for love as well as money. Not surprisingly, she is smitten by Maxwell Sheffield, her boss, who is a Broadway producer, and he is also interested in her, though neither will openly admit it.

Fran's ally in winning "Mr. Sheffield" 's heart is Niles, his sarcastic, but endearing butler. Niles does his best to make "Ms. Fine" seem good, and make C.C. Babcock seem bad for Maxwell. C.C. is Maxwell Sheffield's sophisticated assistant, who is infatuated with him as well. Secondary characters include the children — Margaret, Brighton, and Gracie — and Fran's mother and grandmothers. The characters are practically stereotypes, especially Fran and her family, who portray the tacky, overdressed, Barbara-Streisand-loving New York women of Jewish ethnicity. In summary, "The Nanny" is an odd American version of "The Sound of Music".

This particular episode of "The Nanny" was aired by Sony Entertainment Television on November 07, 1996. The storyline involves Freida, Fran's annoying aunt, who is bankrupt and temporarily staying at the Sheffields' mansion with Fran. Fran, her mother Sylvia, and the Sheffields do everything they can to convince Freida's rich boyfriend, Fred, to marry her, and consequently get

her away from them. Along the way, a few misunderstandings result in confusion and embarrassment for Fran — and comedy for the viewers — but all is well in the end.

V. Humor and equivalence at the word level

There are various words in the ST that carry a distinctive connotation, making them particularly funny in English, while in the TT they are usually translated literally or are omitted, resulting in a reduction in meaning and humor.

In scene 1, for instance, a generalization of the term “baboon” for “qualquer animal” lessens the impact of a good-natured joke Fran is making on Niles, the butler: “All he does is open doors and receive packages. A *baboon* could do that” / “Ele só abre portas, recebe pacotes. *Qualquer animal* faz isso”. Implying that he is a baboon, a strange-looking ape, means that he is a sub-human creature who attempts to seem human by imitation. In this case, though “qualquer animal” has a condescending implication, it does not carry the original meaning as well as a word like “macaco” would have. Therefore, Fran’s lines could be replaced by: “Ele só abre portas, recebe pacotes. Até um *macaco* faz isso”.

In scene 2, an exaggeration in the ST is overly simplified in the TT. Fran’s “fashion-victim” aunt Freida has just entered the Sheffields’ home, and the first thing she does after greeting Fran is “go upstairs and *steam a couple ‘a things*”, referring to her enormous suitcase. This is translated as “subir e *abrir algumas coisas*”, which does not display humorous exaggeration. Freida does not simply want to open up her suitcase, she wants to steam her outlandish outfits, which is even more meticulous than ironing them. Hence, the Portuguese caption would be closer to this meaning if it read: “vou subir e *passar umas roupinhas*”.

Scene 3 presents some omissions and mistranslations which mitigate the sarcasm of the original. At one point, the rotund Freida is pestering Maxwell and C.C., singing (badly) a medley of Broad-

way tunes. Fran rushes over to get her aunt to leave the room, saying: “you who wanted *a bite* to eat, your *17-pound turkey*’s ready!”, which is rendered as: “— e você que precisa comer, seu peru está pronto”. This translation omits the sarcastic paradox inherent in “a bite” and “17-pound turkey”, which could easily have been included as: “— e você que quer *um lanchinho*, seu peru de *8kg* está pronto”.

Later on, after Freida exits, C.C. remarks: “Speaking of *turkeys*, how many arrangements does that human karaoke know?”. This back-reference to “turkey” sets up a *double entendre* which poses a problem for translation, since the English term has three different meanings, all applicable to the situation at hand. First and foremost, it means “the meat of a fowl”, but in slang it can also mean “an ignorant person of whom one’s group disapproves” and “a theatrical production that fails”. The caption provided deals simply with the obvious literal meaning, and the comedic effect is lost. A better, albeit imperfect, version of this wordplay could change the back-reference to: “Falando em *perua*... quantos arranjos este karaokê humano conhece?”. This way, at least some of the humor is preserved in C.C.’s condescending comment.

A few lines onward, there is a related reference to Broadway productions, which are, after all, Maxwell’s business. He chides Fran, in the lines: “Exactly how long is your aunt’s *engagement* here *going to last*, because we do have another *act coming in* — from the nanny agency!”. These are “showbiz” terms, yet this is not accurately reflected in the TT, where they are translated literally. The captions would be more equivalent, and funnier, if modified to: “Quanto tempo sua tia *vai ficar em cartaz* aqui? Temos outro *espetáculo por estrear*...da agência de babás!”.

In scene 4, a mistake in translation results in nonsense. Fran is at the yacht club, talking to a well-dressed man about a woman who tried to be admitted with a fake membership card. The man mutters: “You wouldn’t believe what people will do to *marry up*”, to which she replies: “...that is so superficial. Give me a workin’ man anyday”. The TT presents the term “marry up” as just “casar”,

making Fran's reply seem odd: "Isso é tão superficial. Para mim basta um homem que trabalha". It appears that she thinks getting married is superficial, when this is clearly not the case. The man's line would be more accurate as: "Nem imagina o que as pessoas fazem para *dar o golpe do baú*".

Another mistranslation in scene 5 is probably due to confusion in aural comprehension. Fran is trying to teach Fred to dance, so that he can impress Freida and later marry her. He is about to give up, when Fran exclaims: "Oh no, Fred. If you don't *leave* here with Freida, I will regret it for the rest of my life!", she then faces the camera and says: "Did I say, 'I'?" The translator transcribes this as: "Se não *morar* com Freida, vou me arrepender pelo resto da vida. Eu disse, 'eu'?" It appears that s/he mistook "leave" for "live". In addition to this, it is important to use the "eu" in both of Fran's lines, since she is pretending to be surprised that this "I" has slipped out — she wants to seem like her intention is purely to help Fred, when in fact it is to patronize him, and get rid of Freida. This subtly veiled patronizing would be better understood in Portuguese with a substitution of terms and grammatical rearranging: "Eu vou me arrepender pelo resto da vida se deixar você *sair* daqui sem Freida. Eu disse, 'eu'?"

These are just some examples of translation difficulties pertaining to words. There are also less significant omissions in other scenes, as well as a few spelling errors in the TT, such as "sexi" (scenes 4,5) instead of "sexy".

VI. Humor and equivalence at the level of expressions

Obtaining equivalence above word level is a delicate matter in this case, because expressions are intrinsically cultural and tend to vary in each language system. Though some expressions may accept a Brazilian Portuguese adaptation and still be humorous, others lose their emphasis when translated into a language that does not have the same cultural referent.

First, there are two instances of collocations in American English that are translated almost literally into Portuguese, making them sound dull and foreign. In scene 3, Maxwell teases Niles, accusing him of eavesdropping: "Your *big fat* ears get all that, Niles?". Here, the translator apparently overlooked this very common collocation, transcribing it: "Suas orelhas *gordas* captaram tudo, Niles?", when it would have been more appropriate to have: "Você captou tudo, Niles, *seu orelhudo*?" In scene 6, Freida's mother appears, accusing Fran of seducing Fred: "Ya happy, *hot pants*?", which is translated as: "Está feliz, *garota quente*?" Though this has the same mild sexual connotation as in English, it would be more Brazilian to say "*gostosona*".

Second, there are various expressions throughout the ST that could easily have been replaced with suitable versions in the TT, but were instead interpreted literally or incorrectly. An example of this is found in scene 2, where Fran jokes with her mother about Fred's being too humble: "*Whatta ya know*, he's half Jewish!". The caption is unclear in Portuguese: "*O que me diz*, ele é meio-judeu", and would be more equivalent if the expression was substituted for: "*Quem diria*, até parece judeu."

Another example occurs in scene 4, where Fran asks Fred about marrying Freida: "Why dontcha *pop the question*?". This typical American expression can *only* mean "Why don't you ask her to marry you?", yet the translator opted for: "Por que não *resolve a questão*?", which does not necessarily comprise marriage. A similar instance is found in scene 8. Freida is exultant as she tells Fran that "he [Fred] *proposed*", while in Portuguese this becomes "ele fez a *proposta*". Again, though the English expression is typically linked to marriage, the Portuguese translation given is not. A better option would have been "ele me *pediu em casamento*".

Scene 4 includes a very strange translation of what is intended as a joke in the ST. Fran is trying to talk to Fred, but he says: "I don't want to bother you. You look like you're in the middle of something." Fran sarcastically replies: "Yeah, *my child-bearing years*", since it is clear that she is not doing anything at the time,

and feels, in fact, that her time to enjoy life is quickly ticking away. In the TT, this interaction is rendered as:

Fred: “Não quero atrapalhar. Parece estar no meio de algo.”

Fran: “Sim, *ninando meus filhotes*.”

Fran’s line is completely inappropriate, and would make more sense as: “Sim, *na meia idade*”.

In scene 5, Fran and Fred are dancing, and the following conversation takes place:

Fred: “I’ll never be as good as you.”

Fran: “Don’t compare yourself to me. *I was on Dance Fever*.”

Though this is not actually an expression, it is a culturally loaded statement — Fran was once a dancer on an American television show. Its word for word translation in the TT does not mean much to a Brazilian: “Não se compare comigo. *Participei do ‘Dance Fever’*.” The solution might be to produce an equally loaded statement in the translated language culture, such as: “*Já fui ‘chacrete’*.”

The same could have been done for lines such as these found in scene 2. My suggestion is added below the TT captions, in italics:

Fran: “Poor Aunt Freida. She came this close to makin’ it as a singer. Then her damn boyfriend Steve had to go and meet Edie.”

Fran: “Pobre tia Freida. Faltou isto para ser cantora. E o maldito namorado dela, Steve, conheceu Edie.
“*Pobre tia Freida. Faltou isto para ser cantora. Pena que o Roberto Carlos não queria formar uma dupla.*”.

In this example, the American reference to Steve and Edie is substituted by a Brazilian reference to Roberto Carlos. Steve and

Eddie formed a famous American duet, and sometimes accompanied Frank Sinatra in his performances. Since both references entail popular music, usually of a romantic nature, enjoyed by people of Freida's age group, this substitution works better than a literal translation.

Another line that could have been culturally adapted, preserving its humor, is located in scene 8. Freida has just announced to the others that she is getting married, when Maxwell comes into the room:

Freida: "and I haven't even decided where I'm gonna have the ceremony...now that I'm getting married!"

Maxwell: "*Hear, hear!*"

Freida: "Here? You're a doll!"

Maxwell is perplexed at what Freida has replied, since his British expression merely indicated that he was endorsing the speaker. He does *not* mean that he wants the ceremony at his house. Freida, however, interprets it at face value, and so does the translator:

Freida: "Nem decidi onde será a cerimônia...agora que vou me casar."

Maxwell: "*Aqui!*"

Freida: "Aqui? Você é um amor!"

In so doing, the humor of the wordplay disappears, and the Brazilian viewer is (mis)led to assume that Maxwell *does* want the ceremony at his house. Perhaps the following adaptation would avoid this mistake:

Freida: "Nem decidi onde será a cerimônia...agora que vou me casar."

Maxwell: "*É isso aí!*"

Freida: "Aí na sua casa? Você é um amor!"

Other problems related to mistakenly interpreted expressions

abound. Also in scene 8, *"this'll be a snap for you"*, which is the same as *"isto vai ser moleza pra você"*, is translated as *"ai está a sua deixa"*, an expression that has no bearing at all on the situation. In scene 5, *"you're very light on your feet"* could have at least been transcribed as *"você é muito ágil"*, instead of the literal *"você tem os pés muito leves"*. In scene 9, the translator commits an outrageous error in turning *"you're just getting cold feet"* into *"seus pés só estão gelados"*. This expression is typically used to describe pre-wedding nervousness, and should have been transcribed as *"você só está nervoso"*. As it is, the caption is meaningless.

Finally, a few expressions in the ST cannot be adapted in the TT at all, since there is no similar equivalent nor cultural referent in Brazilian culture that would fit the extralinguistic context as well as fulfill the comedic function. Aptly enough, these have been translated literally, though losing most of their humor.

For instance, scene 9 contains the following pun by Fran, based on a well-known American wedding tradition: *"Well, we don't need anything old or blue — I just shoved Freida into her corset."* According to custom, the bride should wear "something old, something new/ something borrowed, something blue" for good luck. Fran implies that Freida is already old and also blue, after fitting into her tight corset.

Another example is in scene 10, where Maxwell complains: *"My house has turned into a pest motel... where the Fines check in, but they don't check out!"* This is a reference to a popular television commercial in the U.S. in the 1980's, for insect poison called the "Roach Motel". Its notorious slogan was: "they'll check in, but they won't check out". By using this expression, Maxwell is comparing the Fines to unpleasant cockroaches. It is unfortunate that such funny lines cannot be fully appreciated by those unfamiliar with the source text culture, but sometimes this cannot be helped.

VII. Humor and equivalence at the level of grammar

Some captions are unclear or incomplete because of grammatical inadequacies, with serious consequences to the comprehension of the episode. I will address three such cases in this section.

The first example is in scene 2, where Fran wonders how her aunt went bankrupt: "How could this happen? The woman's buried five husbands. *You'd think that she can live off of what she found in their old pants pockets.*" The caption reads: "Como aconteceu? Ela enterrou cinco maridos. *Poderá viver com o que achar nos bolsos das calças deles?*" The problem here is that, in the ST, Fran is *stating a fact* — her aunt has indeed inherited enough money to live off of from her deceased husbands — whereas in the TT, she is *asking a question*. Therefore, the TT gives the viewer the wrong idea about Fran's personality; she seems too naive, when in actuality she is smart and tough.

Scene 6 contains the second example. Everyone is at the hospital visiting Fred, who has suffered a heart attack, when Freida notes that he is pale. Fran, always bitingly sarcastic, says to her: "...*that hose you're standin' on might have somethin' to do with it*", referring to the oxygen tube by the bed. The caption given is incomplete and confusing: "*É por causa da mangueira.*" It would be clearer and more sarcastic if it read: "*Deve ser porque você está pisando nesse tubo aí.*"

The third example also deals with an incomplete, grammatically unclear caption. In scene 7, Maxwell asks Niles' opinion concerning Fran's behavior: "Do you think that she's doing this just to spite me *for taking back the, you know, thing?*" The respective caption is: "Acha que ela faz isso só para me irritar...*depois de voltar atrás aquilo?*", which sounds rather odd. The complete alternative should be: "Acha que ela faz isso só para me irritar, *porque voltei atrás com aquilo?*" The "thing" is explained later on; Maxwell told Fran he loved her, then panicked and took it back.

VIII. Conclusion

In general, the translation offered in the TT is unsatisfactory, since it lacks so much of the richness and humor inherent in the ST. Words and expressions are often translated literally, with no concern for accuracy of meaning or cultural relevance. When dealing with a text whose primary function is to evoke laughter, I believe that the qualified translator should be allowed some creative license in order to preserve this crucial function. Perhaps if the translator of this episode had more time and experience, s/he would have been able to grace the Brazilian viewers with a better representation of this award-winning American sitcom.



References

- BAKER, M. (1992). *In Other Words: a coursebook on translation*. London and New York: Routledge.
- BASSNETT-McGUIRE, S. (1988). *Translation Studies*. London: Routledge.



APPENDIX

SCENE 1	SCENE 1
Fran: Good morning!	xxx
Niles: Ms. Fine, these were delivered for you.	xxx
Fran: Oh, great!	xxx
Maxwell: Ms. Fine, filling in for your cousin Mel, the doorman again?	Vai substituir seu primo Mel, o porteiro?
Fran: I wish.	Bem que eu gostaria.
Is that a cushy job or what?	O trabalho é moleza.
All he does is open doors and receive packages.	Ele só abre portas, recebe pacotes.
A baboon could do that.	Qualquer animal faz isso.
Well, of course, a highly trained baboon.	Claro que um animal bem treinado.
Mr. Sheffield, whatta ya think? I'm gonna-mix and mingle at the yacht club today.	Sr. Sheffield, acha que vou parecer sócia do Yacht Club?
Maxwell: Yacht club?	xxx
That's setting your sights a little high, isn't it?	Está querendo se valorizar?
Fran: Ya know,	xxx
I am not the same chick I was when I started here three years ago.	Não sou a mesma garota de três anos atrás.
I mean,	xxx
I can't look for love in all the old joints, now that I've acquired so much class and panache.	Não vou procurar um amor em bares... agora que adquiri tanta classe e pose.
There's that band-aid that came off in the bathtub!	Achei o band-aid que perdi na banheira.
OPENING SONG	OPENING SONG
She was working at a bridal shoppe in Flushing, Queens 'til her boyfriend kicked her out in one of those crushing scenes	(entire song is omitted in Portuguese)
What was she to do? Where was she to go? She was out on her fanny	
So over the bridge from Flushing, to the Sheffields' door	
She was there to sell makeup, but the father saw more	
She had style, she had flair, she was there	
That's how she became The Nanny	
Who would've guessed that the girl we've described was just exactly what the doctor prescribed	
Now the father finds her beguiling	
Watch out, C.C.	
And the kids are actually smiling	
C'est la vie	
She's the lady in red when everybody else is wearing tan	
The flashy girl from Flushing	
The nanny named Fran	
SCENE 2	SCENE 2
Sylvia: Sweetheart, thank God you're home!	Ainda bem que está em casa.
I have to warn you-	xxx
you're in terrible danger.	Você está correndo perigo.
Hm, did Niles make a noodle koogew?	Niles fez a torta de macarrão?
Fran: Ma, wouldja concentrate?	Concentre-se, mamãe.
Pretend you're full.	Finja que está satisfeita.
Sylvia: Did Aunt Freida call?	- Sua tia Freida ligou?
Fran: Yeah, she said her apartment was being painted, so I said she could stay here for the night.	- Está pintando o apartamento... -convidei-a para dormir aqui.
Sylvia: Oy! I am too late!	-Cheguei tarde.
She's been thrown out of the apartment.	Foi expulsa do apartamento.
She's broke!	Está falida.
They even took away her nightclub to pay for her taxes.	Tomaram até a boate dela para pagar os impostos.
Fran: No more "Freida's Le Freak"?	Acabaram com Freida Le Freak.
That place was an institution!	Aquilo era uma instituição.

Has this city no soul?	-Esta cidade não tem alma?
Sylvia: They're putting in a Loehmann's.	-Vão construir um Loehmann's.
Fran: Ya know.	XXX
you really can't fight progress.	Não se pode lutar contra o progresso.
Sylvia: She's hitting up everyone in the family for a place to stay.	Ela está procurando um lugar para ficar.
Fran: How could this happen?	Como aconteceu?
The woman's buried five husbands.	Ela enterrou cinco maridos.
You'd think that she can live off of what she found in their old pants pockets.	Podará viver com o que achar nos bolsos das calças deles?
What happened to Fred, her millionaire boyfriend?	O que houve com Fred, aquele namorado milionário?
Sylvia: Well, she's afraid that if he knows that she's broke he'll think that she is after him for his money.	Ela acha que se ele souber da ruína... pense que ela está atrás do dinheiro dele.
Fran: Well, isn't she?	-Ela não está?
Sylvia: If she has a brain in that fat head of hers, she is!	-Se tiver algum miolo, está.
Fran: Poor Aunt Freida.	-Pobre tia Freida.
She came this close ta makin' it as a singer.	Faltou isto para ser cantora.
Then her damn boyfriend Steve had to go and meet Edie.	E o maldito namorado dela, Steve, conheceu Edie.
Sylvia: Well, good luck getting rid of Freida now.	Boa sorte para se livrar de Freida.
She's like a Caesarian sear - you'll have her for life!	Ela é como cicatriz de cesariana. Fica pra sempre.
Sylvia: Freidy!	XXX
Freida: Syl!	XXX
So, how're Morty's mumps?	Como está a cachumba de Morty?
They're still contagious?	Ainda é contagiosa?
Sylvia: Very.	Muito.
Freida: Fred, get outta the car!	Fred, saia do carro.
He's so sweet, but he's such a "schmageggy".	Ele é um amor, mas é tão tapado.
Fred, honey, pull the knob up.	Querido, levante o pino.
Sylvia: How can such a "schmageggy" become so rich?	Como um cara tão tapado fica tão rico?
Fran: This from a woman who voted for Ross Perot?	Isto vem de uma mulher que votou em Ross Perot?
Freida: Fred, I'd like you to meet my sister-in-law, Sylvia, and her daughter, Fran.	Apresento minha cunhada, Sylvia, e a filha dela, Fran.
Sylvia: I'm Sylvia.	Eu sou a Sylvia.
Freida: I'm gonna go upstairs and steam a couple 'a things.	Vou subir e abrir algumas coisas.
Fran: Fred, wouldja like ta come in?	-Não quer entrar?
Fred: Oh no, I'm fine out here.	-Não, estou bem aqui.
I've got a light, a chair... I don't want to be a bother.	Tenho luz, uma cadeira. Não quero incomodar.
Fran: Whatta ya know, he's half Jewish!	O que me diz, ele é meio-judeu.
SCENE 3	
Freida: Will someone tell me, when is it my turn	Alguém pode me dizer quando será a minha vez?
Don't I get a dream for myself	Terei um sonho só para mim?
Starting now, it's gonna be...	Começando agora, será...
Mr. Sandman, bring me a dream	Sr. Sandman, traga-me um sonho
I had a dream... a dream about you, and you.	Eu tive um sonho... um sonho sobre você, você
Fran: you who wanted a bite ta eat, your seventeen-pound turkey's ready!	-e você que precisa comer, seu peru está pronto.
Freida: Excuse me, I'm taking a short break.	Desculpe, vou fazer uma pausa.
Enjoy the buffet.	Aproveitem o bufê.
Fran: Well, now that that's taken care of, I can go to my yacht club.	Agora que já cuidei disso, posso ir para o Yacht Club.
C.C.: Speaking of turkeys, how many arrangements does that human karaoke know?	Falando em peru... Quantos arranjos esse karaokê humano conhece?
Fran: Well, that depends.	Depende.
Has she already done her tribute to Chaka Khan?	Ela já fez seu tributo para Chaka Khan?
Maxwell: C.C., would you mind leaving us alone for a moment?	C.C., pode nos deixar a sós por um minuto?
I'd like a word with the skipper.	Gostaria de trocar uma palavra com o capitão.
Exactly how long is your aunt's engagement here going to last.	Quanto tempo vai durar o compromisso de sua tia aqui?
because we do have another act coming in - from the nanny	Temos outro ato para entrar... da agência de babás!

agency!	
Fran: Well, if you'll just retract those veins,	Se controlar suas veias,
I'll tell ya a perfectly good explanation.	posso lhe dar uma explicação.
Maxwell: There is no explanation why that woman is still in my house!	Não há explicação para essa mulher estar em minha casa!
Fran: A very wealthy and repressed man's in love with her but he's not ready to commit.	Um homem muito rico e reprimido está apaixonado por ela. Mas ele ainda não está pronto para assumir um compromisso.
Maxwell: Well, that's understandable.	É compreensível.
Fran: Uh-huh.	xxx
Maxwell: It's only fair that she give him plenty of time.	É justo que ela lhe dê tempo.
Fran: And how much time are we talkin'?	-De quanto tempo falamos?
Maxwell: I don't know. Can't rush these things.	Não sei. Não devemos apressar.
Fran: Yeah, well I hope he knows that he doesn't have forever,	Aconselho que ele não espere para sempre.
because she's not gonna wait around like some "schlub",	Ela não vai esperar como uma babaca.
since she can't even spit in this town without hittin' some eligible, classy guy!	É só ela dar uma cuspada que encontra pretendentes de classe.
Maxwell: Well, good bloody luck to her catching one,	Desejo-lhe boa sorte na caçada.
because men seldom date women who say the word "schlub",	Homens não saem com mulheres que falam babaca,
and rarely marry those who spit!	e não casam com as que cospem!
Your big fat ears get all that, Niles?	Suas orelhas gordas capturam tudo, Niles?
Gracie: It's just me, daddy.	Sou eu, papai.
Maxwell: Sweetheart, I'm sorry.	Desculpe, querida.
Do me a favor?	Faça-me um favor.
Tell the man with the big fat ears	Diga ao homem de orelhas gordas,
next to you	xxx
I'd like a drink.	que quero um drinque.
Gracie: He said he wants...	Ele pediu...
Niles: I heard him.	Eu ouvi.
SCENE 4	SCENE 4
Fran: Thank you.	Obrigado.
Woman: Alright, I'm leaving!	Está bem. Estou indo embora.
Fran: What was that about?	O que houve?
Man: That woman tried to get in with a xeroxed membership card.	Ela tentou entrar com um xerox da carteirinha.
It looked so phony!	-Era uma falsificação.
Fran: Oh my God!	-Meu Deus.
Well, I'm surprised she didn't dip it in tea first, to give it that aged look.	Deveria ter colocado no chá (xxx) para parecer envelhecido.
then ya paste on one of those magnetic strips from the back of an old Blockbuster's card,	Colado a fita magnética (xxx) da carteirinha (xxx) da Blockbuster.
before givin' it that authentic look of laminating it.	Antes de dar aquela aparência autêntica de plastificado.
Man: You wouldn't believe what people will do to marry up.	Nem imagina o que as pessoas fazem para casar.
Fran: Oh boy, ya know, that is so superficial	(xxx) Isso é tão superficial.
Give me a workin' man anyway.	Para mim basta um homem que trabalha.
Whatta ya do?	-O que você faz?
Man: I'm a chauffeur.	-Sou motorista.
Fran: That seat's taken.	Esse lugar está ocupado.
Oh, Fred. Hi!	xxx
It's ok, Fred. You can talk ta me.	Tudo bem, pode falar comigo.
Fred: Well, I don't want to bother you.	Não quero atrapalhar.
You look like you're in the middle of something.	Parece estar no meio de algo.
Fran: Yeah, my child-bearing years.	Sim, ninando meus filhotes.
Fred, come on over here, honey.	Venha para cá, querido.
I din't know you were a member.	-Não sabia que era sócio.
Fred: Oh yes, for years now.	-Há muitos anos.
This is my favorite time of day.	É a minha hora favorita do dia.
I love to come over and watch the bartenders cut the fruit.	Adoro (xxx) ver o barman cortando frutas.

Fran: I dunno, when you're rich, they call it eccentric.	(xxx) Quando você é rico, dizem que é excêntrico.
Ya know, Fred, I'm really glad I ran into you.	Sabe, Fred. Foi bom tê-lo encontrado.
It's so obvious that, ya know, you're a shy guy	É óbvio que você é tímido.
but you feel so strongly about Freida.	(xxx) Está seguro quanto a Freida.
Why dontcha pop the question?	Por que não resolve a questão.
Fred: Freida would never marry me.	Ela nunca casaria comigo.
She's so vibrant, sexy.	-Ela é tão vibrante, sexi.
Fran: I want whatever he's drinkin'!	-Quero o que ele está bebendo.
Fred: I really don't know what she sees in me.	Não sei o que ela vê em mim.
Fran: It's your eyes.	São seus olhos.
Fred: Besides, I could never give her the kind of life that she's used to;	(xxx) Eu nunca poderia lhe dar a vida a que está acostumada.
Parties, nightclubbing...	Festas, boates.
I'm not a very exciting man.	Não sou um homem muito excitante.
I can't even...	Nem contigo...
Fran: Oh Fred, don't be embarrassed.	(xxx) Não se acanhe.
You know, you can do other things.	(xxx) Pode fazer outras coisas.
and really, most women just like ta cuddle.	(xxx) A maioria das mulheres só querem carinho.
Fred: I was going to say dance.	Eu ia dizer dançar.
Fran: Well, that's good,	Muito bem,
because that cuddle thing is a big myth.	porque essa história de carinho é pura ficção.
Oh Fred, I can teach you how ta dance.	(xxx) Posso ensinar você a dançar.
A couple 'a private lessons and you'll sweep her off her feet!	Algumas aulas particulares e estará deslizando.
Fred: You must really love your aunt. She'd be moved.	Deve amar sua tia. Ela ficaria tocada.
Fran: Moving my aunt is a big priority in my family.	Tocar minha (tia é uma (xxx) prioridade na família.
SCENE 5	
Fred: I should never have let you teach me to mambo.	Não deveria ter deixado você me ensinar o mambo.
Fran: Oh no, Fred. It's ok.	Tudo bem, Fred.
Ya know, in China, women without toes are considered sexy.	(xxx) Na China, mulheres sem os dedos dos pés são tidas como sexi.
Fred: Well, let's face it Fran.	Vamos encarar.
I'll never be known for my dancing.	Não serei reconhecido pela minha dança.
Fran: Nonsense, Fred.	Bobagem, Fred.
You're very light on your feet.	Você tem os pés muito leves.
I'm sure there was a pair of ski boots under here somewhere.	(xxx) As botas de esqui estavam aqui (xxx).
Fred: Let's forget the whole thing.	Vamos esquecer de tudo.
Fran: Oh no, Fred. If you don't leave here with Freida,	(xxx) Se não morar com Freida,
I will regret it for the rest of my life!	vou me arrepender pelo resto da vida.
Did I say, "I"?	Eu disse, "eu"?
Let me demonstrate. Watch me.	Deixe-me demonstrar. Observe.
one, two, three... one, two, three.	um, dois, três... (xxx)
turn, turn, turn,	vira, vira, vira,
shimmy, shimmy, shimmy	balança, balança, balança.
Now you try it.	Agora você tenta.
Fred: I'll never be as good as you.	Nunca serei tão bom quanto você.
Freida: Don't compare yourself to me. I was on "Dance Fever".	Não se compare comigo. Participei do "Dance Fever".
I'll just show you a couple 'a steps	Vou ensinar alguns passos
so you can fake it, ok?	para você imitar. (xxx)
Fred: Hey, I kinda like that.	-Estou gostando.
Fran: You're gettin' it.	Está pegando.
Now just keep doin' the same thing over and over again.	Continue fazendo sempre a mesma coisa.
Well, not that. That could get annoying.	Isso não. Pode ser chato.
Fred: Fran, wait.	-Fran, espere.
Fran: No, you're doin' great!	-Está indo bem.
Fred: There's something wrong with my arm.	-Algo errado com meu braço.
Fran: Worry more about your feet.	-Preocupe-se (xxx) com os pés.
Fred: No, really...	-Verdade...

Fran: Whoah, Fred. Not so close.	-Não tão perto.
Don't tip me!	xxx
Fred? Hello, Fred? Oh my God!	(xxx) Meu Deus!
Freida: Oh my God!	Meu Deus!
Fran: Fred, I hope, for your sake, that's "rigor mortis" settin' in.	(xxx) Pelo seu bem, espero que seja "rigor mortis".
SCENE 6	SCENE 6
Freida: Can you believe that she did this to me under my own roof?	Podem acreditar que ela fez isso (xxx) embaixo do meu próprio teto?
Mama, I'm gonna faint. Hold me!	Mamãe, vou desmaiar. Me segura.
Nettie: Hold you?	xxx
I'm still paying for this hip!	-Ainda estou descaideirada.
Ya happy, hot pants?	-Está feliz, garota quente?
Sylvia: Don't you yell at my daughter, Nettie.	-Não grite com a minha filha.
What the hell is wrong with you?	O que há de errado com você?
Are you so desperate to get married?	Está tão desesperada para casar?
Where is this insanity coming from?	De onde vem esta loucura?
Mr. Sheffield is here. Put some lipstick on.	O Sr. Sheffield chegou. Passe um pouco de batom.
Fran: Why won't anyone believe me?	Por que não acreditam?
I was just tryin' ta get those two together!	Estava tentando juntar esses dois.
Just because he was lyin' on top 'a me,	Só porque ele estava em cima (xxx)...
with romantic music at one in the morning, doesn't mean...	e tinha música (xxx) à 1:00h, não quer dizer...
Ya know, this would all be a non-issue if I was running opposite Dole.	(xxx) Isso não estaria em discussão se eu estivesse contra Dole.
Maxwell: I got an eight AM appointment.	Tenho um encontro às 8:00h.
Niles, would you let C.C. know what happened?	Niles, avise a C.C. o que houve.
Niles: Oh, I already phoned her, sir.	Liguei.
Told her a certain millionaire suffered a heart attack in Ms. Fine's bed.	Disse que um milionário enfartou na cama da Srta. Fine.
C.C.: Maxwell! You're alright!	(xxx) -Você está bem!
Niles: Oh dear! You thought I meant him?	-Achou que era ele?
Nurse: He can have visitors now, but he's weak, so you should only go in one at a time.	Pode receber visitas, mas está fraco. Entrem um por vez.
Freida: Thanks for takin' such good care 'a him.	Obrigada por cuidar dele.
All: We appreciate it.	xxx
Freida: Freddy, it's your "Freidaleh".	Freddy, é a sua Freidinha.
Are you alright? Can ya hear?	Você está bem? Pode ouvir?
His color's not so good.	-A cor dele não está boa.
Fran: Well, that hose you're standin' on might have somethin' ta do with it.	-É por causa da mangueira.
Freida: You have the nerve to speak to me?	-Tem coragem de falar comigo?
Fran: I didn't do anything! I'm innocent!	-Não fiz nada. Sou inocente.
Freida: Sh. Look, he's trying to say something.	Ele está tentando dizer algo.
Fred: Fran, you're so good.	Fran, você é ótima.
Put my leg where?	Onde ponho a perna?
Fran: Where the heck is that hose...	Onde está a mangueira?
Freida: You husband stealer, you!	Sua ladra de maridos.
Now who's gonna take care of me?	Quem vai cuidar de mim?
Where am I gonna live?	Onde vou morar?
Fran: Bedtime!	Hora de dormir!
Niles: I got a chicken in the broiler!	Tenho um frango no forno.
SCENE 7	SCENE 7
Maxwell: The idea of Ms. Fine being seriously involved with Fred is absurd.	A idéia da Srta. Fine estar (xxx) envolvida com Fred, é absurda.
Niles: Why do you say that, sir?	-Por que diz isso?
Maxwell: Come on, man...	-Vamos,
He's nice, but she couldn't be interested in him after... me.	Ele é simpático... mas ela não pode estar interessada nele... depois de mim.
Niles: What's so great about you?	O que há de tão especial no senhor?
I mean,	xxx

what's so great about you, is your ability...	-A sua capacidade é especial.
Maxwell: Oh, shut up!	-Cale-se!
Of course,	xxx
it's only a matter of time before she does find someone if she keeps putting herself out there.	É só uma questão de tempo ela encontrar alguém. Se ela continuar se expondo.
Do you think she's doing this just to spite me for taking back the, you know, thing?	Acha que ela faz isso só para me irritar... -depois de voltar atrás aquilo?
Niles: Well, it's very difficult to say, sir...	-É difícil dizer.
Considering the fact that I don't know what the bloody thing is!	Considerando (xxx) que não sei o que é aquilo!
Maxwell: Oh well, I might as well tell you.	Posso lhe contar.
Niles: We'll get back to them.	Retornamos mais tarde.
Maxwell: First of all, no one else must ever know what I'm about to tell you.	Em primeiro lugar, ninguém mais deve saber o que vou lhe falar.
Alright, let me see...	Certo, deixe-me ver.
We were on our way back from Paris...	Estávamos voltando de Paris...
Well, I thought we were about to die.	pensei que estávamos para morrer.
so I turned to Ms. Fine and I told her I loved her.	Então (xxx) disse à Srta. Fine que a amava.
Then I panicked, took it back, and that's it.	Depois entrei em pânico, e voltei atrás. E foi isso.
So, now you know what the thing is.	(xxx) Agora já sabe o que é aquilo.
SCENE 8	
Brighton: Fran, I refuse to share a bathroom with your aunt anymore.	Me recuso a dividir o banheiro com sua tia.
I brushed my teeth with some chick product.	Escovei os dentes com algum produto feminino.
I don't even want to speculate what that was.	Nem quero saber do que se trata.
Gracie: Oh, what are you complaining about?	Do que reclama?
There's, like, a toenail from Jurassic Park in my bathroom.	Tem uma unha do Jurassic Park no meu.
Margaret: And look at this!	xxx
Your aunt ate the entire box of chocolates my boyfriend gave me!	Ela comeu todos os chocolates que o meu namorado me deu.
Fran: Oh, don't worry kids.	Não se preocupem crianças.
I'll take care of everything.	Cuido de tudo.
C.C.: Nanny Fine,	xxx
I didn't know you were attracted to decrepit old men.	Não sabia que você gostava de velhos decrepitos.
Am I going to have to keep my eye on the two of you now?	Vou ter que ficar de olho nos dois, agora?
In my day, two people got to know each other first.	No meu tempo, as pessoas se conheciam (xxx).
Niles: In your day, there only were two people.	No seu tempo, so haviam duas pessoas.
Freida: Frannie, darling!	Fran, querida.
Fred regained consciousness, explained everything. And then, he proposed!	Fred recobrou a consciência. Explicou tudo. E depois ele fez a proposta.
So can ya ever forgive me?	-Poderá me perdoar?
Fran: Didja accept?	-Você aceitou?
Freida: Yeah!	xxx
Fran: All is forgiven.	Está perdoada.
Children: Here you are, all packed!	-Aí está você! -Tudo arrumado!
Freida: Look how excited they are for me.	(xxx) Estão felizes por mim.
Not quite yet, my loves.	Ainda não, meus amores.
Because, you know, there's still so much to do, and I haven't even decided where I'm gonna have the ceremony...	xxx Ainda tem muita coisa para fazer. Nem decidi onde será a cerimônia...
now that I'm getting married!	-agora que vou me casar.
Maxwell: Hear, hear!	-Aqui!
Freida: Here? You're a doll!	Aqui? Você é um amor!
So, I'm gonna go upstairs and try on my old wedding gown.	(xxx) Vou subir e experimentar o velho vestido de noiva.
C'mon, kids. Help zip me up.	Vamos, crianças. Ajudem a fechar o zíper.
Brighton: I'll get the pliers.	Vou pegar os alicates.
Maxwell: Alright. I know something just happened.	Certo. Sei que algo aconteceu.

Fran: You just offered to have Freida's wedding here.	Ofereceu a casa para o casamento de Freida.
Maxwell: What?	O quê?
Why didn't you bloody say something?	Por que não disse nada?
Fran: Oh, calm down.	Acalme-se.
Do you think	xxx
that I would subject you to the horror of a Fine family affair?	Eu não o submeteria ao horror de um encontro de família (xxx).
Not after what happened at Grandma Yetta's birthday party,	Não depois (xxx) do aniversário da vó Yetta.
which you know nothing about,	Você não sabe de nada,
so what am I bringin' it up for?	porque estou contando?
Movin' on, movin' on...	xxx
Maxwell: I can't believe I agreed to let Freida have her wedding here.	Não acredito (xxx) que permiti que Freida fizesse o casamento aqui.
Fran: Oh, relax. I've got a plan.	-Relaxe, eu tenho um plano.
Maxwell: Thank God!	-Graças a Deus!
Fran: First, I'll go out and buy a dress for the wedding.	Primeiro, vou sair e comprar um roupa para o casamento.
Better gimme your credit card,	(xxx) Dê-me seu cartão de crédito,
this way it looks like you're goin' along with it.	para parecer que concorda.
Ok, while I'm doin' that, you	Enquanto eu faço isso, você,
- this'll be a snap for you -	ai está a sua deixa,
go upstairs, find Freida, and... take it back.	sobe, encontra a Freida, e volta atrás.
SCENE 9	SCENE 9
Sylvia: This is beautiful!	Que lindo!
Why is it families only get together at weddings and funerals?	Porque famílias só se reúnem em casamentos e enterros?
Nettie: You know, you wore that dress to her last wedding.	(xxx) Usou esse vestido no último casamento dela.
Sylvia: I'm saving the new one for your "shiveh", Nettie.	Estou guardando o novo para o seu luto, Nettie.
Fran: Well, we don't need anything old or blue -	Não precisamos de nada velho ou azul.
I just shoved Freida into her corset!	Freida conseguiu entrar no espartilho.
Fred: Fran, can I talk to you?	(xxx) Posso falar com você?
I can't go through with this.	Não posso prosseguir com isto.
Fran: Oh, Fred. I don't wanna hear that you're not good enough for Freida.	(xxx) Não quero ouvir que não é bom o bastante para Freida.
You're a wonderful guy.	É um cara maravilhoso.
I'd marry you in a second.	Casaria com você na hora.
Fred: Then marry me; I think I'm in love with you.	Então case comigo. Acho que estou apaixonado por você.
Fran: Fred, don't be ridiculous.	Não seja ridículo.
You're just getting cold feet.	Seus pés só estão gelados.
Fred: I'll give you anything you've ever wanted. I'm worth millions.	Dou tudo o que quiser. Eu valho milhões.
Fran: This'll do.	Fechado.
No, no!	xxx
You don't love me, you love Freida.	Você não me ama. Ama Freida.
You guys make a perfect couple.	Fazem um par perfeito.
There is nothing more right in this whole world.	Nada pode ser tão certo no mundo.
SCENE 10	SCENE 10
Fran: This is so wrong!	Isto é tão errado.
Sylvia: Say anything to disturb this ceremony and you're dead!	Faça algo para prejudicar a cerimônia e estará morta.
Minister: Do you, Freida Rubinsky...	É você, Freida Rubinsky...
Manarino... Chong Dow, Bittermann...	Manarino... Chong Dow, Bittermann
Maxwell: Excuse me, just a minute.	Desculpe, só por um minuto.
Fran: I can't let Freida go through with this.	Não posso deixar Freida prosseguir.
Maxwell: Oh yes, you can!	Pode sim.
My house has turned into a pest motel...	Minha casa se transformou num hotel...
where the Fines check in, but they don't check out!	onde os Fines entram mas não saem.
Fran: You don't understand!	Não entende.
He doesn't wanna marry her,	Ele não quer casar com ela.
He said he loves me!	-Ele disse que me ama.
Maxwell: He's confused!	-Está confuso.

The man just had a near-death experience.	Esteve muito perto da morte.
He didn't know what he was saying!	Não sabia o que estava dizendo.
Fran: Waita minute, lemme get this straight.	Um minuto, deixe-me entender.
Now you're takin' it back, for him?	Está voltando atrás, por ele?
Oh, ya know, maybe ignorance is bliss.	(xxx) A ignorância é uma benção.
Maybe I should just let them be happy.	Deixe que sejam felizes.
I mean, Freida's been widowed five times,	(xxx) Freida já enviuvou cinco vezes.
maybe six 'll be her lucky number,	Seis pode ser o número de sorte.
who knows?	-Quem sabe?
Fred: I do.	- "Aceito."
Freida: Fred? "Fredeleh"?	xxx
He said "I do".	-Ele disse "eu aceito".
All: We heard him!	-Nós ouvimos.
CLOSING SCENE	CLOSING SCENE
Fran: Mr. Sheffield, look.	Veja, Sr. Sheffield.
Aunt Freida sent us a tape from their honeymoon.	Tia Freida mandou a fita da lua-de-mel.
Maxwell: I can't believe how well Fred recovered!	Não acredito, como Fred se recuperou bem.
Fran: I know, doesn't he look incredible?	Eu sei, ele não está ótimo?
Boy, that quadruple bypass really did the trick!	(xxx) As pontes resolveram o problema.
Next week I'm gonna teach him the macarena.	Na próxima semana vou ensinar a "macarena".