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“TU CASOU COM A MULHER ELÁSTICA?”
ANALYZING FORMS OF ADDRESS IN THE BRAZILIAN PORTUGUESE DUBBING
OF *THE INCREDIBLES*

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Analyzing forms of address in the Brazilian Portuguese dubbing of *The Incredibles*

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ABSTRACT

“Tu casou com a mulher elástica?”

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Forms of address are related to the manner a person addresses another participant in a direct linguistic interaction (Crystal, 2008). While the English language offers one singular second person pronoun that does not carry any marks of intimacy or formality (i.e. *you*), the Portuguese address system offers two informal T pronouns (i.e. *tu* and *você*) and one formal V pronoun (i.e. the nominal forms *o senhor* and *a senhora*), which are employed according to the configurations of the context of situation. In this context, the present study aims at analyzing the translation of forms of address in the Brazilian Portuguese (BP) dubbing of a particular animated film, *The Incredibles*. The data source consists of original dialogues that present the singular second person subject pronoun *you* and their corresponding BP dubbed versions. The choice of T or V pronouns (Brown & Gilman, 1960) and the platform of neutrality (Cook, 1997) have been discussed in relation to the configurations of field, tenor and mode of discourse within the theoretical framework provided by Eggins (2004). The analyzed dialogues present 16 occurrences of the nominal forms *o senhor* and *a senhora*, 107 occurrences of the pronoun *você* and its oral variation *cê*, 16 occurrences of the pronoun *tu*, 03 occurrences of a neutral approach, 88 occurrences of a hidden subject and 68 occurrences in which there is no form of address in the BP dubbed sentence. The context of situation in which these occurrences are embedded shows that – in the BP dubbed version of the film – the nominal form *o(a) senhor(a)* is favored in formal interactions with asymmetrical relations of power, with *você* as the pronoun of solidarity between *power equals* in both formal and informal interactions. Moreover, the pronoun *tu*, although a T pronoun, is favored in formal interactions signaling a shift in the speaker’s attitude towards other participants.

Key-words: Forms of address; context of situation; dubbing; animated films.

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RESUMO

“Tu casou com a mulher elástica?”

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Formas de tratamento se referem à maneira como uma pessoa se dirige a outro participante em uma interação linguística (Crystal, 2008). Enquanto a língua Inglesa oferece apenas um pronome pessoal de segunda pessoa que não apresenta nenhuma marca de intimidade ou informalidade (ou seja, *you*), o sistema de formas de tratamento do Português oferece dois pronomes T informais (os pronomes *tu* e *você*) e um pronome V formal (as formas nominais *o senhor* e *a senhora*), que são usados de acordo com as configurações do contexto de situação. Assim sendo, o presente estudo tem como objetivo analisar a tradução de formas de tratamento na dublagem Brasileira da animação *Os Incríveis*. Os dados analisados compreendem os diálogos originais que apresentam o pronome de segunda pessoa do singular e as suas versões correspondentes dubladas em Português Brasileiro. A escolha dos pronomes T ou V (Brown & Gilman, 1960) assim como a plataforma de neutralidade (Cook, 1997) foram discutidas em relação às configurações de campo, relações e modo do discurso, conforme o referencial teórico fornecido por Eggins (2004). Os diálogos analisados apresentam 16 ocorrências das formas nominais *o senhor* e *a senhora*, 107 ocorrências do pronome *você* e da variação oral *cê*, 16 ocorrências do pronome *tu*, 88 ocorrências de sujeito oculto e 68 frases dubladas em quem não há pronomes de tratamento correspondentes ao texto de origem. O contexto de situação no qual estas ocorrências estão inseridas mostram que – na versão dublada do filme – o uso da forma nominal *o(a) senhor(a)* é favorecido em interações formais com relações de poder assimétricas, com *você* sendo o pronome de solidariedade entre participantes com relações de poder simétricas, tanto em interações formais quanto informais. Ademais, o pronome *tu*, apesar de ser um pronome T, tem seu uso favorecido em interações formais que marcam uma mudança de atitude do falante em relação a outros participantes.

Palavras-chave: Formas de tratamento; contexto de situação; dublagem, animações.

Número de páginas: 36

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TABLE OF CONTENTS

1. Introduction	1
2. Review of the Literature	2
2.1 Audiovisual translation	3
2.2 Dubbing	4
2.3 Context of Situation	5
2.3.1. Field, tenor and mode	6
2.4. Forms of address	8
2.4.1. The use of <i>tu</i> and <i>você</i> in Brazilian Portuguese	10
2.4.2. Translating forms of address	12
3. Method	12
3.1. Data source	12
3.2. Analytical Procedures	13
3.3. Analytical Categories	14
4. Data Analysis and Discussion of Findings	15
5. Conclusions	32
5.2. Limitations of the study and suggestions for further research	35
References	37
Appendix	39

LIST OF FIGURES

- Figure 1.* Interview with superheroes
- Figure 2.* Mr. Incredible helps an old lady
- Figure 3.* Buddy and Mr. Incredible
- Figure 4.* Elastigirl and Mr. Incredible
- Figure 5.* Mr. Parr and Mrs. Hogenson
- Figure 6.* The school meeting
- Figure 7.* Violet, Dash and Mrs. Parr
- Figure 8.* Mr. and Mrs. Parr
- Figure 9.* Mr. Huph scolds Mr. Parr
- Figure 10.* Rick and Mr. Parr
- Figure 11.* Mr. Incredible and Mirage
- Figure 12.* Mr. Parr and Edna Mode's security guard
- Figure 13.* Edna Mode welcomes Mr. Incredible
- Figure 14.* Mirage calls Mr. Incredible
- Figure 15.* Mr. Incredible and Mirage meet again
- Figure 16.* Mr. Incredible meets Syndrome for the first time
- Figure 17.* Edna and Mrs. Parr
- Figure 18.* Mr. Parr calls her friend Snug
- Figure 19.* Syndrome captures Mr. Incredible
- Figure 20.* Syndrome mocks Mr. Incredible
- Figure 21.* A security guard chases Violet
- Figure 22.* Violet and Dash
- Figure 23.* Syndrome captures the Parrs
- Figure 24.* Lucius looks for his supersuit
- Figure 25.* Final battle

LIST OF TABLES

Table 1: Occurrences of BP forms of address

Table 2: Occurrences of the nominal form *o(a) senhor(a)*

Table 3: Occurrences of the pronoun *você* and its variation *cê*

Table 4: Occurrences of the pronoun *tu*

Table 5: Occurrences of the neutral (N) approach

Table 6: Occurrences of hidden subjects

Table 7: Examples of absent BP forms of address in the target text

Table 8: Occurrences of the singular second person subject pronoun ‘you’ in S01/D01

Table 9: Occurrences of the singular second person subject pronoun ‘you’ in S02/D01

Table 10: Occurrences of the singular second person subject pronoun ‘you’ in S02/D03

Table 11: Occurrences of the singular second person subject pronoun ‘you’ in S03/D01

Table 12: Occurrences of the singular second person subject pronoun ‘you’ in S06/D01

Table 13: Occurrences of the singular second person subject pronoun ‘you’ in S07/D01

Table 14: Occurrences of the singular second person subject pronoun ‘you’ in S08/D03

Table 15: Occurrences of the singular second person subject pronoun ‘you’ in S10/D01

Table 16: Occurrences of the singular second person subject pronoun ‘you’ in S11/D02

Table 17: Occurrences of the singular second person subject pronoun ‘you’ in S12/D01

Table 18: Occurrences of the singular second person subject pronoun ‘you’ in S15/D01

Table 19: Occurrences of the singular second person subject pronoun ‘you’ in S17/D02

Table 20: Occurrences of the singular second person subject pronoun ‘you’ in S17/D03

Table 21: Occurrences of the singular second person subject pronoun ‘you’ in S18/D01

Table 22: Occurrences of the singular second person subject pronoun ‘you’ in S18/D03

Table 23: Occurrences of the singular second person subject pronoun ‘you’ in S20/D01

Table 24: Occurrences of the singular second person subject pronoun ‘you’ in S23/D01

Table 25: Occurrences of the singular second person subject pronoun ‘you’ in S23/D03

Table 26: Occurrences of the singular second person subject pronoun ‘you’ in S24/D01

Table 27: Occurrences of the singular second person subject pronoun ‘you’ in S24/D05

Table 28: Occurrences of the singular second person subject pronoun ‘you’ in S26/D05

Table 29: Occurrences of the singular second person subject pronoun ‘you’ in S26/D06

Table 30: Occurrences of the singular second person subject pronoun ‘you’ in S26/D07

Table 31: Occurrences of the singular second person subject pronoun ‘you’ in S28/D01

Table 32: Occurrences of the singular second person subject pronoun ‘you’ in S28/D04

APPENDIX

Appendix A: Complete transcription of the analyzed dialogues and tables comparing the ST utterances which present the singular second person pronoun *you* with the transcription of the BP dubbed correspondent sentences. Also, each dialogue is followed by a screenshot from the interaction.

ABBREVIATIONS

AVT Audiovisual Translation

BP Brazilian Portuguese

ST Source Text

TT Target Text

1. Introduction

The American Film Institute (2008) defines ‘animated’ films as “a genre in which the film’s images are primarily created by computer or hand and the characters are voiced by actors”. For the past fifteen years, animated films have been experiencing a huge box office success, competing with live action films in the rank of highest grossing films worldwide. The animated film *Despicable Me 2* (2013), for instance, currently ranks second in 2013 earnings worldwide (Box Office Mojo, 2013a). In Brazil, the scenario is not different: the animated film *Despicable Me 2* (2013) is also in the second position of our domestic earnings as of November, 2013, with *Wreck-it Ralph* (2012) and *Monster University* (2013) following in seventh and eighth, respectively (Box Office Mojo, 2013b).

Considering that dubbed movies reach larger audiences than subtitled films do because they do not require a great level of literacy from its viewers (Baker & Hochel, 1998) it is possible to suggest that the dubbing of these films is – to some extent – responsible for their success among Brazilian viewers. During a screening of the Brazilian Portuguese (BP) dubbed version of the animated film *The Incredibles* (2004), the second person pronoun *tu* has been observed in the speech of several dubbed characters. However, according to Azevedo (1981), the second person pronoun *tu* has fallen into disuse in the southeast of the country, which has raised the question of what determines the choices of BP forms of address when translating the second person pronoun *you*.

In essence, forms of address refer to the way a person addresses other participants in direct linguistic interactions (Crystal, 2008). In this context, the English address system is quite simple, since it offers a single second person pronoun to address a participant in a communicative act (i.e., *you*). The Portuguese address system, on the other hand, offers the speaker a multitude of forms to address someone: an intimate second person pronoun *tu*, an informal *você* and several nominal forms ranging from *o senhor* or *a senhora* to honorifics and titles such as *Vossa Excelência* (Baubeta, 1992). Thus, translating the English pronoun *you* into languages such as Portuguese is problematic in the sense that the translator is constantly faced with the decision of which form of address is more adequate to a particular interaction.

That is to say that the context of situation of the source text (ST), or “the total environment in which a text unfolds” (Halliday, 1985, p. 5), is determinant for the choice of forms of address in the target text. The context of situation impacts on how language is used in

three simultaneous dimensions: the field of discourse, which refers to what is happening in a particular interaction; the tenor of discourse, as the participants and the relationships between them; and the mode of discourse, which is the role language plays in an interaction (Halliday, 1985). Because the Portuguese forms of address are differentiated in relation to T – intimacy – and V – formality (Brown & Gilman, 1960), the configuration of tenor is particularly important. The configuration of the tenor variables power, contact and affective involvement determine the formality of an interaction (Eggins, 2004), and therefore the use of a formal (V) or intimate (T) pronoun.

Thus, the present study aims at analyzing the BP forms of address adopted in the BP dubbing of *The Incredibles*, a Walt Disney Pictures and Pixar Animation Studios animated film, released on 5 November 2004 in the United States of America, and on 10 December 2004 in Brazil. Considering BP forms of address and the impact of the context of situation on how they are used, the following research questions have been devised:

(RQ1) What are the forms of address adopted to translate the English subject pronoun *you* in the Brazilian Portuguese dubbed version of the animated film *The Incredibles*?

(RQ2) How do the configurations of the context of situation favor the use of one form of address over other possible choices?

(RQ3) What are the basic differences/similarities in terms of the relationship between the participants when the T pronouns (i.e. *tu* and *você*) are used in the BP dubbed version of the animated film *The Incredibles*?

This project is organized in the following sections: first, a brief review of the literature discusses i) audiovisual translation (AVT), ii) dubbing, iii) context of situation and iv) forms of address. Then, the method section containing the data source, the analytical procedures and the analytical categories are presented. The following section brings the data analysis and discussion of findings. Finally, the final remarks are presented, containing the limitations of the study and suggestions for further research.

2. Review of the Literature

This review of the literature is divided into four sections. The first section introduces the concept of audiovisual translation (AVT), whereas the second one focuses on a particular AVT mode – lip-sync dubbing. The third section discusses the three dimensions of the context of

situation (namely, the field, tenor and mode of discourse) and how they impact on the functional organization of language. Finally, the last section of this review of literature brings a discussion on forms of address, the use of the second person pronoun *tu* in Brazilian Portuguese and the hurdles of translating forms of address.

2.1 Audiovisual translation

‘Audiovisual translation’ (AVT) – also known as screen translation, media translation or film translation – is a translation mode concerned with the “inter-lingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device” (Chiaro, 2009, p. 141). In essence, audiovisual products (e.g. full length films, TV series and documentaries, to mention a few) must function simultaneously in both the acoustic channel – through dialogues, music, sound effects and background noise – and the visual channel – the actor’s movements and facial expressions, scenery and lightning as well as written verbal information (Chiaro, 2009; Karamitroglou, 2000).

According to Chiaro (2009), dubbing and subtitling are two of the most well-known modes of audiovisual translation. While subtitles are the superimposition of written texts on the screen, dubbing is oral and it is one of a number of translation methods that make use of the acoustic channel for translational purposes. Voice-overs, narration and free-commentary are also methods of oral language transfer in the audiovisual context, but, unlike dubbing, they do not require lip-synchronization (Baker & Hochel, 1998).

Several aspects must be considered when deciding on whether to dub or subtitle an audiovisual product. Baker and Hochel (1998) mention, among cost and availability of technology, the level of literacy of the target audience, the strength of local film industry, the degree of cultural openness and the audience habits. That is to say that there are countries that favor dubbing techniques, while others are more receptive to foreign languages and tend to favor subtitles. However, traditionally dubbing countries have been facing a demand for subtitled products due to the increasing amount of screen products now available and the need of a faster and cheaper translation technique. On the other hand, even in traditionally subtitling countries, films and TV programs for children are predominantly dubbed (Chiaro, 2009). Since this research aims at analyzing an animated film, which targets young audiences, the focus of the next section is on the dubbing technique.

2.2 Dubbing

Dubbing is a revoicing technique which “attempts to cover entirely the spoken source text with a target text adjusted to fit the – visible – lip movements of the original utterances” (Karamitroglou, 2000, p. 6). The term ‘dubbing’ was first used in an intra-lingual sense, referring to the technique of imposing sound at a post-shooting stage, in order to avoid unwanted noise. Dubbing in the current inter-lingual sense, however, was used later as an alternative for the language barrier raised by the advent of sound films. Instead of re-shooting the same movie with different actors proficient in different languages, which proved to be too expensive, film producers started applying the same lip-sync dubbing technique, now imposing a foreign-language spoken text.

The dubbing process of a film involves four basic steps: (i) translating the script; (ii) adjusting it to sound natural in the target language and to fit the actor’s lip movements and facial expressions; (iii) recording the translated script; and (iv) mixing it to the original track and musical score (Chiaro, 2009). According to Chaume (2006, as cited in Chiaro, 2009, p. 145), it is common nowadays for the first two steps to be carried out by a single translator proficient in the source and the target language. In fact, the same person may perform more than one of the aforementioned tasks; one example is the Brazilian translator Guilherme Briggs¹, who occasionally works as a dubbing actor and dubbing director in the same film.

Although expensive and time consuming, the issue of lip-synchronization is less restrictive than it may seem. According to Baker and Hochel (1998), perfect lip synchronization is necessary only in close-up shots, and the only sounds that need to be carefully matched are labial and semi-labial ones. Nowadays, it is even possible to modify lip synchronization and voice quality through different software products, and new technologies now allow for the dubbing process to be less time-consuming and more cost-effective (Chiaro, 2009).

Dubbing is in fact a more complex, expensive and time consuming mode of AVT, particularly if compared to subtitling – in Europe, dubbing is usually 15 times more expensive than subtitling (Luyken et al., 1991, as cited in Baker & Hochel, 1998, p. 75). However, dubbing involves less textual reduction and it does not offer the distraction of the written dialogues on the screen, allowing the viewer to concentrate on the images. More important, dubbed screen

¹ A list of films in which Briggs has worked as dubbing actor or director is available on his personal webpage: <http://www.guilhermebriggs.com>

products are available to a larger audience, since they do not require a high level of literacy from its viewers (Chiaro, 2009; Baker & Hochel, 1998). In the context of animated films, for example, a subtitled version would exclude a large part of its audience; namely, illiterate children.

2.3 Context of Situation

Halliday (1985) defines ‘context of situation’ as the whole environment in which the text unfolds and where it will be interpreted. The context of situation, in any communicative act, is configured by three dimensions: the field of discourse, the tenor of discourse and the mode of discourse. As stated by Halliday (1985, p. 12), field refers to “what is happening, the nature of the social action that is taking place”; tenor refers to “who is taking part, to the nature of the participants, their statuses and roles”; while mode has to do with “what part the language is playing, what is it that the participants are expecting the language to do for them in that situation”. Each dimension of the context of situation affects different aspects of language use, implicating on different varieties of language, or registers.

According to Eggins (2004), register theory describes “the impact of dimensions of the immediate context of situation of a language event on the way language is used” (p. 9). That is to say that the language choices individuals make during a linguistic interaction are determined by the context of situation in which the interaction is taking place. In any kind of linguistic interaction, people are able to unconsciously predict what the other is going to say – not in an exact word-by-word manner, but in the sense that participants often have an idea of what is expected in that particular interaction. This prediction-making is possible because, as language users, we draw information from the context of situation to infer about what meanings are being exchanged and are likely to be exchanged (Halliday, 1985). Similarly, Eggins (2004) suggests that people have an intuitive understanding of the three register variables, which allows us to make different linguistic choices for written or spoken texts (mode variation), for an interaction with a family member or with an employer (tenor variation), and for talking about different topics, such as politics or gossip (field variation), for example.

Some variations of register are more closed and limited, such as air traffic control language, which means the range of discourse is more restricted. On the other hand, some variations are more open-ended, allowing a larger array of possible meanings – ranging from recipes and newspaper headlines to the register of a classroom, for example. It is important to

observe, however, that no register is completely free and open; even a spontaneous conversation has its own style of meanings and strategies according to its context of situation. Otherwise, it would not be possible to make inferences and predict what the other participant is going to say, and people would not understand each other (Halliday, 1985).

As Halliday (1985) points out, register and dialect are two different sorts of variety of language, the former being a variety of language according to use and the latter a variety according to the user. In other words, the choice of register depends on the context of situation – on the types of social activity, the participants involved and the channels through which it happens. Dialect, on the other hand, is determined by who the speaker is, and where s/he comes from, either socially or geographically. In sum, “...dialects are saying the same thing in different ways, whereas registers are saying different things” (Halliday, 1985, p. 41). Therefore, it is possible for an individual to speak a single dialect his/her entire life; but no one is able to sustain a single register in different social interactions. In the present study, the occurrences of BP forms of address in the BP dubbing of *The Incredibles* are analyzed in their use according to the context of situation, and therefore, in its relation to register, not to dialect.

2.3.1. Field, tenor and mode

In essence, the field of discourse refers to what is being talked about in a particular context of situation, and the linguistic implications of this register variable are perceived mainly on the content words used. According to Eggins (2004), ‘field’ varies along a dimension of technicality – with specialized, or technical texts on one end, and everyday texts on the other. Consequently, specialized texts require a higher level of specific knowledge from the interactants, and present a more complex taxonomy (detailed classifications and sub-classifications of the field), whereas everyday texts only require common knowledge from its interactants, with shallow taxonomies. Also, specialized texts present technical nouns and verbs, technical acronyms and jargons, while the lexis of an everyday field consists of familiar words.

Tenor refers to the participants involved in the linguistic interaction and the relationship between them, and it is configured by three continua of variables: power, contact and affective involvement (Poynton, 1985, as cited in Eggins, 2004, p. 100). The power continuum expresses whether the roles participants are playing are of equal or unequal power; for example, interactions between friends are usually of symmetrical power, whereas employer/employee

interactions are not. The contact continuum refers to the frequency of contact between the participants; for instance, contact is usually frequent with immediate family members and occasional with distant acquaintances. The continuum of affective involvement determines the degree of emotional connection between the interactants, from high (such as lovers) to low (as between coworkers). Looking at these three continua simultaneously, it is possible to contrast two different situation types: formal and informal ones. Formal situations would be the ones with hierarchic power, infrequent contact and low affective involvement, while informal situations would be the ones with equal power, frequent contact and high affective involvement (Eggins, 2004).

The variation of formality in different interactions affects how language is used, including the participants' choice of vocabulary. Informal situations allow the use of slang, abbreviated forms, and attitudinal lexis (words that express our attitudes), whereas formal situations require expressions of politeness (*please* and *thank you*), complete lexical items and neutral lexis (Eggins, 2004). Similarly, the choice of vocatives (the words people use to call each other) is also correlated to all three continua of tenor variable: the use of vocatives is reciprocal in symmetrical relations of power and non-reciprocal in asymmetrical ones; nicknames, diminutive forms of names and terms of endearment are favored in relationships with high affective involvement, while first names are favored when affective involvement is low (Poynton, 1984, as cited in Eggins, 2004, p. 101). Regarding address, Eggins (2004) adds that the use of diminutives, nicknames and first names characterize informal interactions, while titles and last names characterize formal ones. The choice of forms of address is also determined by the variation of formality and informality in linguistic interactions. The following subsection of this review of the literature brings a discussion on forms of address.

The third dimension of the context of situation, mode, refers to the role language plays in an interaction. According to Martin (1984, as cited in Eggins, 2004, p. 98), the variations in the mode of discourse are characterized by two continua representing different types of distance in the relation between language and situation: the possibility of immediate feedback between the participants and the distance between language and the social process at play. The first continuum ranges from situations of immediate feedback (such as a casual conversation) to situations of delayed feedback (writing a book, for example). The second continuum ranges from language as action (accompanying a social process, such as playing a game) to language as

reflection (constituting a social process, such as writing a novel). When analyzed simultaneously, the combined extremities of these two continua characterize the main differences between written and spoken texts (Eggins, 2004). Spoken texts are usually of immediate feedback, and the language is often used to accomplish some task. Written texts, on the other hand, frequently present delayed feedback and the language is usually used to reflect on some particular topic. Additionally, spoken texts are often spontaneous and interactive (there is a turn-by-turn sequence of talk) and present a more dynamic and open ended structure, whereas written texts are very often rehearsed and non-interactive and are usually produced in monologic blocks with prestigious vocabulary (Eggins, 2004).

2.4. Forms of address

Forms of address are “the manner of referring to someone in direct linguistic interaction” (Crystal, 2008). In this sense, the English address system is quite simple, since there is only one second person pronoun (i.e., *you*) that does not carry any address information. Other than that, participants have a limited range of choices for addressing someone in a direct linguistic interaction, from a formal structure of title with last name to an informal use of first name (Brown & Ford, 1964, as cited in Garcez, 1992). However, the singular second person pronoun *you* becomes a challenge when translated into languages such as German, Spanish, French, and even Portuguese. According to Brown and Gilman (1960), such languages offer two options of singular second person pronouns: a familiar and intimate T pronoun and a polite and more distant V pronoun. This dyad of pronouns originates from the Latin pronouns *tu* and *vos* and the choice of a T or V pronoun is determined by the relations of power and solidarity between the participants.

In a linguistic interaction, one person is said to have power over the other in the degree that he or she is able to control the behavior of the other participant. Relations of power can be determined in different bases – physical strength, age, sex, wealth, profession and a person’s role in the family, to name a few – and they can be either symmetric or asymmetric. Asymmetric relations of power often configure a situation of non-reciprocal use of pronouns, in which the power superior, such as a boss, adopts a T pronoun but receives a V pronoun from an employee. However, symmetrical relations of power allow a reciprocate use of form of address, as in interactions between coworkers. In such interactions, the choice of a T or V pronoun is

determined by the semantic of solidarity (like-mindedness, frequent contact and intimacy): V is more probable as solidarity declines, and T is more probable as solidarity increases. The semantic of solidarity might also interfere in asymmetrical relations of power, when a solidary power superior, such as a parent, encourage the reciprocal use of a T pronoun. In sum, T and V pronouns are differentiated in relation to condescension or intimacy (T) and reference or formality (V).

Consequently, unexpected pronoun choices might indicate a shift in the attitude of one participant towards the other (Brown & Gilman, 1960). A speaker may suddenly opt for a T pronoun because he or she suddenly sees the other as intimate, or even switch from an intimate form to a more polite one whenever there is a estrangement between the participants (Garcez, 1992). People might even opt for disrespectful forms of address that “not only indicate an unequal relationship between the addresser and the addressee, but also expresses attitudes of hostility, hatred and contempt” (Baubeta, 1992, p. 97). In essence, “[b]reaking the norms of solidarity generally means that the speaker thinks of the other as an outsider or as an intimate; it means that sympathy is extended or withdrawn” (Brown & Gilman, 1960, p. 277).

Considering the complexity of the T/V dyad, the Portuguese address system is particularly intricate, because there are not two, but three forms to address someone in a direct linguist interaction. Baubeta (1992) refers to European Portuguese when she mentions a familiar and intimate second-person pronoun *tu* followed by a second person verb; a relatively neutral *você* followed by a third person verb; and several nominal forms followed by a third person verb (ranging from *o(a) senhor(a)* to honorifics and titles such as *Vossa Excelência*). In Brazilian Portuguese, however, the form *você* followed by a third-person verb has taken on the characteristics of T pronoun, whereas the form *o(a) senhor(a)* followed by a third-person verb has replaced the V pronoun (Azevedo, 1981; Baubeta, 1992). Outside the circle of intimacy, *você* can also be adopted in an asymmetric relation of power by the person in higher hierarchy (such as a boss addressing an employee), or by interactants in a situation of solidarity and symmetrical use of pronouns (Cunha & Cintra, 2007).

Cook (1997) proposes another dimension to the Portuguese address system in addition to the duality of intimacy (T) and formality (V); that of neutrality (N). The author suggests that the omission of the subject words *você* and *o(a) senhor(a)* provides a form of address that does not carry any mark of intimacy or formality, since both are followed by a singular third person verb.

This platform of neutrality allows the participants to adjust to the configurations of the context of situation while their relationship is defined. For instance, close friends or family members who hold different hierarchical positions in the same company might switch from a reciprocal T pronoun (e.g., *você*) in familiar contexts to a V-T or N approach at the workplace (meaning that either the power inferior adopts *o senhor* or they simply omit subject words). Also, two individuals meeting for the first time might opt to initiate the interaction with an N approach, and switch to a T pronoun once like-mindedness has been established. Thus, “N can offer a means of avoiding asymmetric stances and revise one’s own stance. N is a safe, noncommittal space on a stage where identities are played and negotiated” (Cook, 1997, p. 12).

However, it is important to observe that not every omission of a subject word represents a deliberate decision not to signal a V or T approach. In Portuguese, it is possible to omit the subject of a sentence simply because the subject can be identified by the verb ending or because it is already present in a nearby clause (Cunha & Cintra, 2007). Furthermore, this platform of neutrality is only available when the interactants adopt the pronoun *você* as the T pronoun, since the second person pronoun *tu* is recognizable in the second person verb ending, and would therefore differ from the nominal form *o(a) senhor(a)* even when omitted (Cook, 1997).

2.4.1. The use of *tu* and *você* in Brazilian Portuguese

According to Azevedo (1981), the familiar and intimate second person *tu* form has gradually fallen into disuse in the Southeast portion of Brazil, where its use has been restricted to poetry and rhetoric. Similarly, Cunha and Cintra (2007) state that the pronoun *tu* has been replaced by the pronoun *você* in most parts of the country, except for some parts of the Northern region and the southernmost areas of Brazil. However, Mota (2008) argues that the pronoun *tu* coexists with the pronoun *você* in broader areas of the country and that its usage has been documented in places such as in Minas Gerais, Rio de Janeiro and Brasília.

In her research regarding the use of the pronouns *você* and *tu* in São João da Ponte (MG), Mota (2008) has observed that the second person pronoun *tu* is employed in common language by people from different age and gender groups, and that the speaker’s choice between *tu* and *você* is determined by the relationship between the participants (more or less intimate) and the level of formality of the interaction. Moreover, there are two kinds of situation that favor the use of the pronoun *tu*: the ones with high level of intimacy between the interactants, and the ones in

which there is an asymmetrical relation of power. This is explained by the fact that either in an intimate interaction, or when a power superior addresses a power inferior, there is less pressure to impress the other participant, and therefore less pressure to control the style of the speech. It is also important to note that there are some variations of Brazilian Portuguese in which the second person pronoun *tu* is followed not by a second person verb, but by a third person one (Salles, 2001, as cited in Motta, 2008, p. 21), a phenomenon that has been observed in the data analyzed.

Although the use of the pronoun *tu* in Brazilian Portuguese is argued to have been largely replaced by *você*, *tu* is still present in the language in its object forms (*te*, *ti* and *contigo*), even when the subject of the sentence is *você* (Cunha & Cintra, 2007). Likewise, Azevedo (1981) indicates that the possessive forms *teu/tua* do not agree exclusively to the subject pronoun *tu*, but also to the pronoun *você*. The author explains that the ‘mixture of address’ is a resource to indicate a relation of intimacy between the interactants and that both phenomena have been commonly observed in colloquial conversations, in soap opera dialogues, in novels and in popular songs (Azevedo, 1981). Similarly, Cunha and Cintra (2007) affirm that the pronoun *você* and the nominal form *o(a) senhor(a)* might occupy the position of object pronouns whenever formality or deference need to be explicit, since their corresponding unstressed object pronouns (*o*, *a*, *lhe*) do not carry any information regarding formality and intimacy. Both *você* and *o(a) senhor(a)* have been observed as objects of the clause in the dubbed dialogues of *The Incredibles*.

Regarding the use of the pronoun *você* in Brazilian Portuguese, a variation of the pronoun has been observed in the analyzed data, the form *cê*. According to Othero (2012), several scholars have already documented the use of *cê* throughout the country, although there is a debate on how to classify it. Othero (2012) mentions several diachronic researches which indicate that the pronoun *você* has evolved from the formal form of address *Vossa Mercê*, and a few recent studies which suggest that the next step in this natural evolution of language will lead the pronoun *você* into the forms *ocê* and *cê*. On the other hand, Othero (2012) argues that the forms *você* and *cê* are, in fact, two separate pronouns with particular syntactic and prosodic features. For the purpose of this research, *cê* will not be analyzed as a particular pronoun, and its grammatical behavior and limitations will not be further addressed; rather, *cê* will be considered an oral Brazilian Portuguese variation of the pronoun *você* (in accordance to Castilho, 2010, as cited in Othero, 2012, p. 3) and not as a particular form of address.

2.4.2. Translating forms of address

The difficulty of translating the English form of address *you* into a language such as Portuguese is that the translator is constantly faced with the decision of each form of address is more adequate to the situation. This means that the translator might have to infer the relations of power, contact and affective involvement between the interactants from the context of situation in which the communicative act is taking place. However, the opposite can be as problematic. According to Baubeta (1992), shades of meaning, intentions and feelings might be lost when translating a Portuguese form of address into the English *you*. For instance, translating a V nominal form such as *o senhor* into *you* might require some kind of respect marker to fill the gap left by the translation. Therefore, “translators can only opt for the solution, partial and unsatisfactory as it might be, that most closely approaches the spirit of the original and causes least disruption to the flow of the text” (Baubeta, 1992, p. 102).

In sum, translating forms of address involves extra-linguistic factors, and an equivalent translation might not always be possible, since many address systems present variations that do not have correspondence in other languages. Moreover, the range of possible forms of address available in the target language as well as the subtlety of meanings and intentions behind the source text makes the translating task even more difficult. Choosing an appropriate form of address might be challenging even for native speakers when addressing someone in a direct linguistic interaction, but ignoring the peculiarities of the address system of both the source and target text might render an artificial translation and, more importantly, omit “many markers of the characters’ attitudes toward one another” (Garcez, 1992, p. 164). Therefore, translators not only need to be proficient in both the source and target language, but they also must possess a vast knowledge of both societies and cultures; otherwise, they risk providing a misleading or even inaccurate translation (Baubeta, 1992).

3. Method

3.1. Data source

The data source of the present study comprises the dialogues of the North-American animated film *The Incredibles* (2004), and it includes two sets of texts: (i) the source text (ST) containing the original speeches in English, and the target text (TT), consisting of the Brazilian Portuguese dubbed dialogues. The ST has been extracted from a word for word transcript

retrieved from IMSDb – Internet Movie Script Database (n.d.), whereas the TT has been transcribed directly from the BP dubbing in the Two-Disc Collector’s edition DVD (Bird, 2005). The criterion for selecting this animated film was at first the occurrence of the second person pronoun *tu* in the speech of several characters in different instances of the film. A further, but brief, analysis has then revealed the occurrence of all three Brazilian Portuguese forms of address in the BP dubbing (namely, *o(a) senhor(a)*, *tu* and *você*) as well as what Cook (1997) defines as a neutral (N) approach.

The Incredibles is a Walt Disney Pictures and Pixar Animation Studios animated film, released on 5 November 2004 in the United States of America, and on 10 December 2004 in Brazil. Directed by Brad Bird, *The Incredibles* narrates the story Helen and Bob Parr, a couple of retired superheroes who have to adjust to civilian life with their three children, Violet, Dash and Jack-Jack, until Mr. Incredible and Elastigirl are forced back into action to save the world. *The Incredibles* has been nominated for four Academy Awards and won two, including Best Animated Feature Film of the Year. The film ranks fourth in 2004 worldwide grosses, according to Box Office Mojo (2013c).

The American Film Institute (2008), defines ‘animated’ films as “a genre in which the film’s images are primarily created by computer or hand and the characters are voiced by actors” (n.p.). As screen products, animated films might have different translated final products, since the translation for the first screening on the cinema or the television is usually not the same for the DVD version (Chiaro, 2009). In Brazil, Delart Estúdios Cinematográficos Ltda and The Walt Disney Company Brasil Ltda have used the same dubbed audio for the cinema screening of *The Incredibles* and the DVD released in 2005, which comprises the data analyzed in the present research. However, it is important to mention that due to a lawsuit between the aforementioned companies and ANAD (Associação Nacional dos Artistas de Dublagem)², the film has been redubbed and television screenings as well as DVD and Blu-Ray products released after the judicial decision present a different dubbed product.

3.2. Analytical Procedures

The procedures of data collection and analysis are composed of the following steps:

² A more detailed explanation about the lawsuit is available on the webpage of Tribunal Regional do Trabalho 1ª Região: <http://goo.gl/Yr2bB9>

1. Identify the utterances which present the singular second person subject pronoun *you* in the English source text.
2. Identify the corresponding utterances in the Brazilian Portuguese dubbed version of the film.
3. Transcribe the BP dubbed utterances.
4. Identify the Brazilian Portuguese forms of address in the transcribed utterances.
5. Organize the occurrences of BP forms of address according to scene and dialogue number (for example, S01/D01 corresponds to an excerpt from scene 01, dialogue 01).
6. Analyze the three dimensions of the context of situation of the communicative acts. In short, what is happening in that particular interaction (field); the relationship between the participants (tenor); and the role language plays in the interaction (mode).
7. Analyze the level of formality of the interaction according to the three continua of tenor variables: power, contact and affective involvement.
8. Select dialogues and discuss the relationship between register and the choices of BP forms of address in the selected interactions.

The dialogues discussed in the present study have been selected in order to provide examples of the use of each category of BP forms of address in different configurations of the context of situation, as well as the neutral (N) address approach and occurrences of sentences with hidden subjects that still signal a V or T approach. A complete transcription of the ST selected dialogues is presented in Appendix A, followed by a table comparing the ST sentences which contain the singular second person subject pronoun *you* with the transcription of the corresponding BP dubbed sentences. Furthermore, Appendix A also presents a screenshot of each dialogue.

3.3. Analytical Categories

Regarding the data analyzed in the Brazilian Portuguese dubbed target text, they have been categorized as follows:

1. The nominal forms *o senhor* and *a senhora*, as formal (V) pronouns;
2. The pronoun *você* and its oral variation *cê*, as intimate and informal (T) pronouns;
3. The second person pronoun *tu*, also as an intimate and informal (T) pronoun;
4. The neutral (N) address attained through the omission of the subject word;

5. Sentences with hidden subjects (*sujeito oculto*) that signal a T or V approach;
6. The inexistence of a form of address in the corresponding translated text.

The pronoun *you* has been analyzed in its singular subject form; however, occurrences of the singular subject pronoun *you* in set phrases (*you're welcome*, for instance) and filler expressions (such as *you know*, *you know what I mean* and *you see*, to name a few) have not been included in the data.

4. Data Analysis and Discussion of Findings

The data analysis of the present study is organized in the following manner: first, a table presenting the total occurrences of Brazilian Portuguese forms of address in the BP dubbed animated film *The Incredibles* will be presented. Second, extracts from the ST dialogues containing the second person subject pronoun *you* and their corresponding BP dubbed sentences will be presented in tables. The organization of the tables involve: i) the scene and dialogue number of each utterance, ii) the original characters' utterances in English, and iii) the transcription of the corresponding BP dubbed utterances with the BP forms of address in bold-faced form. A brief description of the context of situation in which each utterance is inserted and a discussion on the choice of BP form of address will follow the presentation of each table. The transcription of the complete ST dialogues is shown in Appendix A.

In short, the English language offers one second person pronoun to address a person in a direct linguistic interaction (i.e., *you*), which does not carry any information regarding intimacy or formality. The Portuguese address system, on the other hand, provides a larger array of second person subject pronouns: the intimate and informal *tu*, the informal *você* and the formal nominal form *o(a) senhor(a)* (Baubeta, 1992). Analyzing the translation of the singular second person subject pronoun *you* in the BP dubbing of the animated film *The Incredibles*, 16 occurrences of *o(a) senhor(a)*, 107 occurrences of *você* (97 as the pronoun *você* and 10 occurrences of its oral variation *cê*) and 16 occurrences of *tu* have been observed. Additionally, there are 03 BP dubbed utterances in which there is a neutral approach between the participants, 88 occurrences of hidden subjects (*sujeito oculto*) and 68 sentences in which the BP dubbing does not present a translation for the singular second person pronoun *you*. The total occurrences of BP forms of address in the target text are shown in Table 1.

Table 1
Occurrences of BP forms of address

Form of address	Number of occurrences (total = 298)
O(a) senhor(a)	16
Você	107
Tu	16
Neutral approach	03
Hidden subject	88
No form of address	68

As the V pronoun of reference and formality, the use of the nominal form *o(a) senhor(a)* in BP interactions is determined by the formality between the participants. In other words, the occurrence of this nominal form depends on the whether the three dimensions of tenor of discourse (power, contact and affective involvement) configure a formal interaction. For the most part, formal interactions are characterized by unequal roles of power, infrequent contact and low affective involvement. In the data analyzed, all 16 occurrences of the form of address *o(a) senhor(a)* have been observed in situations that can be categorized as formal ones. Table 2 provides excerpts of dialogues in which the singular second person subject pronoun *you* has been translated as *o(a) senhor(a)*.

Table 2
Occurrences of the nominal form *o(a) senhor(a)*

Scene/ Dialogue	Source text	BP dubbing
S01/D01	So, Mr. Incredible...do you have a secret identity?	E aí, Senhor Incrível, o senhor tem uma identidade secreta?
S07/D01	You saw him do this?	O senhor viu acontecer?
S07/D01	You and your son can go now, Mrs. Parr.	A senhora e o seu filho estão liberados, Dona Helena.
S11/D02	Why are you unhappy?	Por que o senhor não tá feliz?
S15/D01	I've got to warn you , it's a learning robot. Every moment you spend fighting it only increases its knowledge of how to beat you.	Mais uma coisa, tem inteligência artificial. Tudo que o senhor fizer lutando, vai aumentar a capacidade dele de derrotá-lo.
S06/D01	I'm on a fixed income, and if you can't help me, I don't know what I'll do.	A minha renda é baixa, moço, e se o senhor não me ajudar, eu não sei o que eu faço.

The first excerpt (S01/D01) belongs to the opening scene of the film. It is an interview conducted with three superheroes individually: Mr. Incredible, Frozone and Elastigirl. It is a question-answer dialogue where the interviewer and each superhero discuss the need of secret identities, the hurdles of saving the world and plans for retirement. The field of discourse, thus, is a non-technical, everyday text that requires only common knowledge from its interactants, with shallow taxonomies (Eggins, 2004). The mode of discourse is the broadcast of the recorded interview in documentary style, meaning that the dialogue has been edited to suppress the presence of the interviewer, and presents the superheroes' individual answer in sequence. Although recorded, the dialogue between superhero and interviewer is a spoken text, spontaneous and interactive, and present a turn-by-turn sequence of talk (Eggins, 2004). The participants of each interview are the superhero and the interviewer; meaning that the superheroes do not interact with each other. There is an unequal relation of power, in which the superhero (as an enforcer of the law and physically stronger), holds the higher hierarchy. There is also infrequent contact and a low degree of affective involvement. The tenor of discourse configures, thus, a formal interaction. Accordingly, the interviewer addresses Mr. Incredible as *o senhor*: "E aí, Senhor Incrível, **o senhor** tem uma identidade secreta?" However, none of the superheroes correspond the V pronoun, using the informal *você*, exemplified in Elastigirl's answer: "Claro que eu tenho uma identidade secreta. **Cê** acha que eu vou assim na... na padaria do Seu Joaquim?" This non-reciprocity of address is motivated by the unequal relation of power between the participants, configuring an interaction in which the power inferior offers the V pronoun but receives the T pronoun instead (Brown & Gilman, 1960).

The next two excerpts belong to the same dialogue (S07/D01). It is a school meeting between the school principal, a teacher, a student and his mother (Elastigirl). The student, Dash, has been accused of putting thumbtacks on the teacher's chair, which cannot be proved since no one is aware of the boy's super speed ability. This is also a non-technical, everyday text, and it configures a spoken dialogue, spontaneous and of immediate feedback. There is an unequal relation of power, in which the school principal and the teacher – as authority figures in the institution – hold the higher hierarchy; also, there is infrequent contact and low affective involvement, which altogether characterize a formal interaction. So, Mrs. Parr addresses the school principal as *o senhor*, which is the formal form of address in Brazilian Portuguese: "**O senhor** viu acontecer?" Unlike the previous dialogue, the school principal reciprocates the V

pronoun, indicating politeness and distancing towards Mrs. Parr (Brown & Gilman, 1960): “**A senhora** e o seu filho estão liberados, Dona Helena.”

The second dialogue of scene 11 (S11/D02) consists of a conversation between Mr. Parr (Mr. Incredible) and his employer, Mr. Huph. This interaction also configures a non-technical, everyday text, in which Mr. Huph scolds Mr. Parr for being lenient with his clients. It is a spoken text with a turn-by-turn sequence of talk, in which the participants have an asymmetrical relation of power, frequent contact but low affective involvement. Because there is no solidarity between the participants, Mr. Parr, the power inferior, offers a V pronoun (“Por que **o senhor** não tá feliz?”) but receives a T one instead (“**Você** tava assim de perder o seu emprego”).

Similarly, the following excerpt (S15/D01) also configures a formal interaction in which there is asymmetrical use of forms of address. This utterance has been extracted from a dialogue between Mr. Incredible and Mirage, who supposedly represents a top secret division of the government. This is a spoken dialogue, spontaneous and of immediate feedback, but not an everyday text, since it presents technical terms and requires the participants’ knowledge in a determined area; as an illustration, “The Omnidroid’s defenses necessitate an air drop from 5000 feet.” The participants have infrequent contact, low affective involvement and, in the power bases at play, Mr. Incredible is the power superior – because he is physically stronger than her, and because she depends on his willingness to defeat a rogue robot. Therefore, Mirage adopts a formal form of address: “Tudo que **o senhor** fizer lutando, vai aumentar a capacidade dele de derrotá-lo.” Mirage consistently maintains her V approach towards Mr. Incredible throughout the film, and in the only interaction Mr. Incredible addresses her, he does not reciprocate with *a senhora*; rather, he addresses her as *você*: “Por que **você** está aqui?” (S26/D01), which is justified by the power asymmetry.

Finally, S06/D01 represents a dialogue in which there is a balance of power between the participants. It is an everyday text, in which Mr. Parr helps an elderly client. It is a spoken dialogue with a turn-by-turn sequence of talk, and the participants have infrequent contact and low affective involvement. However, there are two power bases at play in this interaction: age and profession. Mrs. Hogenson is older than Mr. Parr, but as an employee of the company, Mr. Parr has the power to authorize (or not) her insurance policy. It is possible to suggest that in this particular interaction both participants would see a power superior in the other, and therefore feel the need to reciprocate the formal address. Thus, Mrs. Hogenson uses the nominal form *o*

senhor: “A minha renda é baixa, moço, e se **o senhor** não me ajudar, eu não sei o que eu faço”. In turn, Mr. Parr responds with the use of the vocative *minha senhora* – “Desculpe, **minha senhora**, eu sei que tá decepcionada!” – and the nominal form *a senhora* as object of the sentence: “E eu também não aconselho **a senhora** a preencher o formulário (...)”. According to Azevedo (1981) and Cunha & Cintra (2007), since the unstressed second person object pronouns *o*, *a*, *lhe* do not carry any information regarding formality or intimacy, they might be replaced by the nominal form to signal a V approach, which has been observed in this dialogue.

From the dialogues analyzed in the present study, and illustrated in the extracts above, it is possible to affirm that the use of the formal nominal form *o(a) senhor(a)* in the BP dubbing of *The Incredibles* is more frequent in the speech of power inferiors in asymmetrical relations of power than in the speech of power superiors or power equals. From the 16 occurrences of *o senhor* or *a senhora*, there is one occurrence of a power superior addressing a power inferior participant as *a senhora* (S07/D01), one occurrence of power equals reciprocating the formal address (S06/D01) and 13 occurrences of power inferiors using a non-reciprocated *o(a) senhor(a)*.

The second Brazilian Portuguese form of address analyzed in the present study is the pronoun *você*. This is the form of address with the highest occurrence in the analyzed data, totaling 107 incidences, including its oral variation *cê*. According to Azevedo (1981) and Cunha and Cintra (2007), the pronoun *você* has replaced the second person pronoun *tu* as the intimate and informal T pronoun in most parts of the country, which could explain the disparity between the occurrences of *você* and *tu* (107 and 16, respectively) in this study. However, the higher rates of *você* over *tu* in the analyzed data might also be explained by the fact that the pronoun *você*, although a T pronoun, has also been employed in formal interactions, either to address a participant in lower hierarchical position in asymmetric relations of power, or by both participants in situations of high solidarity (Brown & Gilman, 1960). Excerpts of BP dubbed dialogues containing the pronoun *você* are shown in Table 3. The occurrences of the form *cê* have been categorized and computed as an oral variation of the pronoun *você*, in accordance to Castilho (2010, as cited in Othero, 2012, p. 3).

Table 3
Occurrences of the pronoun você and its variation cê

Scene/ Dialogue	Source text	BP dubbing
S01/D01	Can you see me in this at the supermarket?	Cê acha que eu vou assim na... na padaria do Seu Joaquim?
S26/D05	I know you're there, Little Miss Disappear.	Eu sei que você tá aí, ô garotinha que some.
S12/D01	We appreciate what you did in the old days, but those days are over. From now on, you're on your own.	A gente agradece o que você fez no passado, mas o passado já era. Daqui pra frente você tá sozinho.
S28/D04	What are you waiting for?!	Helena, o que que cê tá esperando?
S08/D03	Normal? What do you know about normal?	Normal? O que você sabe sobre ser normal?
S10/D01	What?! You knocked down a building?!	O quê? Você demoliu um prédio?
S17/D03	You need a new suit. That much is certain.	Você precisa de outra roupa com certeza.
S17/D03	Wait. You want to make me a suit?	Espera, cê quer fazer outra roupa pra mim, é isso?

The first occurrence of the pronoun *você* in the BP dubbed version of *The Incredibles* is in the opening scene (S01/D01). As previously discussed, this scene consists of a broadcast interview conducted with three superheroes. The unequal relation of power, the infrequent contact and low affective involvement configure a formal situation, which explains the interviewer's use of the formal *o senhor*. The power asymmetry also justifies the non-reciprocity of address, such as the use of *cê*, an oral variation of the informal *você*: “**Cê** acha que eu vou assim na... na padaria do Seu Joaquim?” Moreover, the superheroes use colloquial lexis when addressing the interviewer, which characterizes an informal approach to this formal interaction. An example of colloquialism is shown in Frozone's use of slang: “A mulherada tá sempre querendo contar a identidade secreta. Entram numa que fortalece a relação, **é mole ou quer mais?**” These marks of informality (the use of slang and the informal *cê*) might be explained by the fact that when a power superior addresses a power inferior, there is less pressure to impress the other participant, and therefore less pressure to control the style of the speech (Mota, 2008).

Another interaction that characterizes a T address by a power superior in a formal interaction is in scene 26, dialogue 05 (S26/D05). This utterance belongs to an interaction between Violet and a security guard and, although spoken, the interaction does not present a turn-by-turn sequence of talk, since there is no reply from Violet. The unequal relation of power,

as well as the infrequent contact and low affective involvement characterize a formal situation in which there is no solidarity between the participants. In spite of Violet's superpowers, the security guard is the power superior not only because he is older than the girl, but because he is armed and chasing her, which explains his use of the T pronoun: "Eu sei que **você** tá aí, ô garotinha que some."

On the other hand, the first dialogue from scene 12 (S12/D01) characterizes a formal interaction in which there is a reciprocal T approach. This is a non-technical, spoken, spontaneous and interactive dialogue between Mr. Parr and Rick, a government employer responsible for erasing the evidences of the now retired superheroes activities. In this dialogue, Rick announces he will no longer provide his service to the Parrs: "A gente agradece o que **você** fez no passado, mas o passado já era. Daqui pra frente **você** tá sozinho." There are two bases of power at play in this interaction: strength and authority. Mr. Parr, who is a superhero, is stronger than Rick; however, Rick, representing the government, has more authority than Mr. Parr. Therefore, there is a balance of power between them, making them power equals. Although they are not strangers to each other, they do not have frequent contact and there is no affective involvement, configuring a formal interaction. According to Brown and Gilman (1960), the choice of address between power equals is determined by the semantics of solidarity, and there are several attributes that determine whether two people are solidary enough to use the informal T pronoun, such as intimacy, frequent contact and like-mindedness. Since they are neither intimate, nor have frequent contact, like-mindedness may be associated to their shared knowledge of the identities of superheroes, which explains the reciprocal T address. Even though Mr. Parr does not use an actual T pronoun to address Rick, he does so by calling him by his first name, which is characteristic of informal interactions with low affective involvement (Eggins, 2004).

The dialogues from which sentences S08/D03 and S10/D01 have been extracted present a similar configuration of the context of situation. Both utterances have been extracted from arguments between the Parr family and they characterize non-technical, every day texts, spoken and with a turn-by-turn sequence of talk. In S08/D03 Violet and Dash complain about being different because of their superpowers – "O que **você** sabe sobre ser normal?", whereas in S10/D01 Mr. and Mrs. Parr fight over the indiscriminate use of superpowers – "**Você** demoliu um prédio?" Both interactions are informal, in spite of the unequal relation of power between

Mrs. Parr and her children, because the participants have frequent contact and high affective involvement. The reciprocal T pronoun in asymmetrical power relations is not unusual when the semantic of solidarity surpasses the semantic of power as the governing principle for the choice of forms of address (Brown & Gilman, 1960). Thus, in the Parr family, the parents characterize a solidary power superior who allow and encourage the reciprocal T pronoun – namely, *você*.

Similarly, the sentences from scene 17, dialogue 03 (S17/D03) represent an informal interaction with reciprocal use of T pronouns. This is a non-technical text, in which Mr. Incredible and Edna Mode, a fashion stylist who used to design superhero suits, discuss the possibility of creating a new superhero uniform: “**Você** precisa de outra roupa com certeza.” Mr. Incredible’s introduction to the security guard as “an old friend” (S17/D02) indicates they used to have frequent contact, and observations such as “My God, you’ve gotten fat” (S17/D02) seem to indicate intimacy, and therefore affective involvement. Another indication that this is an informal interaction is the use of attitudinal lexis (Eggins, 2004), exemplified in Edna’s utterance: “Supermodels. Ha! Nothing super about them. Spoiled, stupid, little stick figures with poofy lips who think only about themselves.” Thus, Mr. Incredible reciprocates Edna’s use of the T pronoun *você* with the variation *cê*: “Espera, **cê** quer fazer outra roupa pra mim, é isso?” In this interaction, there is no indication that the variation *cê* has been used to mark any emphasis in intimacy or informality, since the same character, in the same interaction, also uses the pronoun *você* to address the other participant: “**Você** sabe que eu tô aposentado como super herói.”

Regarding the use of the variation *cê*, excerpt S28/D04 represents its occurrence in a similar configuration of context of situation. This is a fragment of a spoken dialogue in which Mr. Incredible, Elastigirl, Frozone, Dash and Violet are shouting fighting tactics to each other during a battle scene: “Helena, o que que **cê** tá esperando?” The participants have frequent contact, high affective involvement and a symmetrical relation of power, with superhero abilities as the power base at play. Considering that the pronoun *você* and its variation *cê* have been observed in different configurations of context of situations, and that these characters have been alternating the T pronoun *você* and its oral variation *cê* throughout the narrative, it is possible to affirm that in the BP dubbing of the animated film *The Incredibles*, the choice between *você* and *cê* is not exclusively determined by the tenor of discourse, but could in fact be related to the timing of the utterance and the lip synchronization requirements of the scene.

The next category of analysis refers to the use of the second person pronoun *tu* in the BP dubbed version of *The Incredibles*. The occurrences of *tu* in the target text indicate that, unlike Azevedo (1981) suggests, the second person pronoun has not completely fallen into disuse in colloquial speech; rather, it seems to coexist with the pronoun *você* in specific contexts of situation. Mota (2008) defends that the use of the pronoun *tu* is favored either in intimate interactions or in interactions with asymmetrical relations of power. Conversely, the data analyzed indicates that in the BP dubbing of *The Incredibles* the use of this pronoun is more recurrent in asymmetrical relations of power than in intimate interactions. Moreover, most occurrences of the pronoun *tu* in the BP dubbing signal a change in the participant's attitudes towards the other participant. Sixteen occurrences of the pronoun *tu* have been observed in the character's BP dubbed dialogues – fifteen in the speech of Brazilian Portuguese speaking characters and one in the speech of a Portuguese character. Table 4 provides examples of the occurrences of the second person pronoun *tu*.

Table 4
Occurrences of the pronoun tu

Scene/ Dialogue	Source text	BP dubbing
S01/D01	I said, "Girl, I don't want to know about your mild-mannered alter ego" or anything like that. I mean, you tell me you're a super-mega-ultra-lightning-babe, that's all right with me. I'm good. I'm good.	Eu digo, 'Gata, to nem aí pro teu alter ego quando tu tá de folga. Tipo assim, tu me diz que é a super-mega-ultra gata da parada, tá legal pra mim, tamos aí'. É mesmo.
S28/D01	"Greater good"? I am your wife! I'm the greatest good you are ever gonna get!	Bem maior? Eu sou a tua mulher. Eu sou o maior bem que tu vai arrumar nessa vida!
S23/D03	What do you need?	O que tu precisa?
S17/D02	You have an appointment?	Tu tem hora marcada?
S07/D01	Look, I know it's you !	Olha, eu sei que és tu .
S02/D03	Look, I've been nice, I've stood for photos, signed every scrap of paper you pushed at me but this is...	Olha, eu fui legal. Tirei fotos, autografei tudo que tu me colocou na fuça, mas agora...
S24/D01	I am referring to last night at 2307 hours while you were snooping around. You sent out a homing signal.	Eu tô falando de ontem à noite às 23 e 07 quando tu ficou xeretando por aí. Tu mandou um sinal.
S26/D07	You married Elastigirl?	Tu casou com a Mulher-Elástica?

Once again, the first excerpt has been extracted from the film's opening scene (S01/D01), the interview with the superheroes. As discussed, this is a formal interaction in which there is asymmetry of power and nonreciprocal use of forms of address: the interviewer offers *o(a) senhora(a)*, but receives the T pronoun *você*. However, there is a fragment of Frozone's speech that does not answer to the same context of situation as the previous excerpts (even though it is inserted in the same dialogue), and it is in this fragment that the use of the second person pronoun *tu* occurs. In his segment of the interview regarding secret identities, Frozone reports a hypothetical dialogue with a woman with whom he has an affective involvement, frequent contact and equal relation of power – either a girlfriend or a spouse. Therefore, this a fragment from an interaction that characterizes an informal context of situation, and one in which there is also intimacy, which explains his use of the pronoun *tu* (Mota, 2008): “Eu digo, ‘Gata, to nem aí pro teu alter ego quando **tu** tá de folga. Tipo assim, **tu** me diz que é a super-mega-ultra gata da parada, tá legal pra mim, tamos aí’. É mesmo.”

Correspondingly, the excerpt from scene 28, dialogue 01 (S28/D01) shown in Table 4 is part of a conversation between Lucius (also known as his alter ego Frozone) and his wife, in which she uses the second person pronoun *tu* to address him: “Eu sou o maior bem que **tu** vai arrumar nessa vida!” This is a non-technical text with a turn-by-turn sequence of talk, and it demonstrates that there is a reciprocal use of the pronoun *tu* between the participants, which reinforces the conclusion that the fragment from Frozone's interview answer in S01/D01 characterizes an informal and intimate interaction, and justifies the occurrence of the intimate second person pronoun. It is worth mentioning that, as in most of the following excerpts, the second person pronoun *tu* is not followed by a second person verb, but by a third person one, which is not unusual in some variations of Brazilian Portuguese (Salles, 2001, as cited in Mota, 2008, p. 21).

The third dialogue in scene 23 (S23/D03) exemplifies a non-reciprocal use of the pronoun *tu*. It is a spoken dialogue between Mrs. Parr and old friend, and it is spontaneous and of immediate feedback, but over the telephone. It is a non-technical, everyday text, in which Mrs. Parr asks her friend a favor. This is an informal interaction, because there is symmetrical relation of power, frequent contact, and affective involvement between the participants, indicated by Mrs. Parr's use of a nickname (Poynton, 1985, as cited in Eggins, 2004, p. 101): “**Zé**, **você** me deve um favor e eu vou **te** cobrar.” Even though Mrs. Parr adopts the pronoun *você* to address her

friend, she uses the second person object pronoun *te*, which should agree with the second person pronoun *tu*. This mixture of address indicates a relation of intimacy between the participants (Azevedo, 1981), an intimacy that is reinforced by the occurrence of *tu* in her friend's answer: "O que **tu** precisa?" Although the relationship between the participants determines the mutual T address, Mrs. Parr uses the T pronoun *você* while her friend adopts the T pronoun *tu*. The choice between *você* and *tu* in this interaction, thus, does not seem to be determined exclusively by the configuration of the context of situation, but by the dialectal features of each participant (for a more detailed discussion on dialect, see Halliday, 1985).

Excerpt S17/D02 exemplifies the occurrence of the second person pronoun *tu* in an unequal relation of power. This is a brief interaction between Mr. Parr and a security guard, and it configures a non-technical text, spoken, spontaneous and of immediate feedback. There is an unequal relation of power, infrequent contact and low affective involvement between the participants, which characterizes a formal interaction. However, the security guard's choice of form of address is not formal; rather, he opts for the intimate and informal pronoun *tu*. His choice of form of address when analyzed in conjunction with his attitude towards the visitor (brisk and interruptive) seem to indicate that he guard, with the authority to decide who enters the property or not, reinforces his power superiority by addressing the visitor with the T pronoun *tu*: "**Tu** tem hora marcada?"

The following dialogue fragments have been extracted from the school meeting between Mrs. Parr, Dash, the school principal and a teacher named Bernie (S07/D01). In short, this dialogue configures a formal interaction in which there is a reciprocal use of the formal *o senhor* and *a senhora* between the school principal and Mrs. Parr. The teacher, on the other hand, addresses the participants with the second person pronoun *tu*, and although there is no indication in the source text that Bernie might be foreigner, in the BP dubbed version of the film he is Portuguese. Because the pronoun *tu* in European Portuguese is usually restricted to intimate interactions (Baubeta, 1992), the power asymmetry between teacher and student could explain the occurrence of *tu* as a mark of power superiority: "Olha, eu sei que és **tu**." However, the school principal is Bernie's power superior (as his boss) and yet, a T approach is observed in the verb ending of the following utterance: "**Vais** liberar o miúdo outra vez?" According to Baubeta (1992), disrespectful forms of address "not only indicate an unequal relationship between the addresser and the addressee, but also expresses attitudes of hostility, hatred and

contempt” (p. 97). Thus, Bernie’s choice of an intimate and familiar pronoun in this formal situation may be understood as an expression of defiance towards the principal for not siding with him in the matter.

The expression of hostility or contempt through the use of the second person pronoun *tu* has also been observed in the speech of BP speaking characters. Unlike Bernie (S07/D01), who has consistently used the pronoun *tu* in the scene, the following excerpts demonstrate a shift in the speaker’s attitude through a change in form of address. S02/D03 is a dialogue between Mr. Incredible and Buddy, a child in a superhero costume. It is a non-technical text, spoken and with a turn-by-turn sequence of talk. There is an asymmetrical relation of power between the participants, no affective involvement and their first interaction indicates infrequent contact, which configures a formal interaction. So, as the power superior (stronger and older), Mr. Incredible first addresses the child with the T pronoun *você*: “O que? **Você** é o famoso quem?” Once Mr. Incredible realizes the child is a stalking fan, however, there is a shift in his use of pronouns, which indicates a shift in his attitude towards the boy (Brown and Gilman, 1960): “Tirei fotos, autografei tudo que **tu** me colocou na fuça, mas agora...” Even though the pronoun *tu* is not necessarily disrespectful in this context of situation, since Mr. Incredible had been addressing the boy with a T pronoun, this shift of pronoun does reflect a more exasperated response, which is reinforced by his demeanor (such as running his hands through his hair). The shift from *você* to *tu* might also be explained by the fact that when Mr. Incredible “lost his temper”, his register became less controlled, favoring the use of the more intimate pronoun (Mota, 2008).

The last two excerpts in Table 4 (S24/D01 and S27/D07) also represent the occurrence of the pronoun *tu* signaling a shift in the speaker’s attitude and expressing hostility. Both dialogues have the same participants, Mr. Incredible and Buddy – now grown up and in his supervillain persona Syndrome. In fact, the evolution of their relationship might be explained through the shifts in Syndrome’s forms of address in the last portion of the animated film. The moment Syndrome first reveals his identity to Mr. Incredible, he addresses him with the formal nominal form *o senhor*: “Claro que foi difícil, mas **o senhor** vale a pena. Afinal, eu sou o seu maior fã.” (S20/D01). Once the old relationship has been established, Syndrome shifts from the formal *o senhor* when referring to Mr. Incredible with the respect he had as a boy, to *você* when placing himself as a power equal to the superhero: “Viu? Agora **você** me respeita, porque eu sou uma

ameaça” (S20/D01). When Syndrome finally has Mr. Incredible under custody, the formal address *o senhor* is completely replaced by the informal *você*: “E **você** ainda tinha que estragar a brincadeira” (S24/D01). However, when Syndrome loses his patience with Mr. Incredible’s uncooperativeness, he immediately shifts to the pronoun *tu*, snapping at him: “Eu tô falando de ontem à noite às 23 e 07 quando **tu** ficou xeretando por aí. **Tu** mandou um sinal” (S24/D01). After this statement, the second person pronoun *tu* is recurrent in Syndrome’s addresses to Mr. Incredible, almost replacing the use of *você* in the remaining interactions. The occurrence of *tu*, from this moment on, evolves from marking utterances of hostile accusations – “Se me lembro bem, **tu** trabalha sozinho” (S24/D05) – to explicit mockery: “**Tu** casou com a Mulher-Elástica? E eles não tinham televisão! Olha a super prole toda aí” (S26/D07).

The occurrences of the pronoun *tu* in the analyzed data indicate that the second person pronoun has not been completely replaced by the pronoun *você* in Brazilian Portuguese, although less recurrent than the latter. From a total of sixteen occurrences, there are seven occurrences of the second person pronoun *tu* in interactions configuring symmetrical relations of power, and nine in asymmetrical ones. Thus, it is possible to suggest that the use of the pronoun *tu* in the BP dubbing of *The Incredibles* is more probable in formal interactions between participants with asymmetrical relations of power than in intimate ones. Moreover, the occurrence of the pronoun *tu* in formal interactions tends to signal a change in the participant’s attitudes and express a stance of hostility and contempt.

Regarding the platform of neutrality proposed by Cook (1997), very few instances have been observed in the BP dubbing of *The Incredibles* in which the characters opt for a neutral approach. In essence, the neutral (N) approach is the omission of the subject words *o(a) senhor(a)* and *você* in order to avoid signaling a V or a T approach in an interaction, allowing the participants to adjust to the configurations of the context of situation while their relationship is defined. Because most of the interactions in the animated film occur between the same participants with established roles in their relationships, there is not much ground or need for a neutral approach in the target text. However, there is one interaction in the BP dubbed film that exemplifies how this platform of neutrality can be used to defer the definition of the participant’s relationship. Fragments from the dialogue are shown in Table 5.

Table 5
Occurrences of the neutral (N) approach

Scene/ Dialogue	Source text	BP dubbing
S03/D01	Sure, you 've got him. I just took him out for you.	Ah, pegou sim. Mas quem derrubou fui eu.
S03/D01	Sure, you took him out. His attention was on me.	Claro que derrubou , ele tava olhando pra mim.
S03/D01	Well, I think you need to be more...flexible.	Eu acho que tem que usar mais a sua flexibilidade.

The fragments in Table 5 have been extracted from the same dialogue in the third scene of the film (S03/D01). The dialogue – spoken and of immediate feedback – configures a non-technical text, in which two superheroes, Mr. Incredible and Elastigirl, capture a thief. This is the first time Mr. Incredible and Elastigirl are seen together in the film, and the nature of their relationship is not immediately revealed to the audience. They have an equal relationship of power (considering superhero ability as the power base at play) and apparently frequent contact, since they recognize each other and know each other's names. They are flirtatious, which is evident in their body language and tone of voice, but it is not until scene five that their romantic relationship is revealed. Thus, the lack of subject words in their BP dubbed sentences keeps the audience oblivious to whether this is a formal (V) interaction or an intimate (T) one: “Ah, **pegou** sim. Mas quem derrubou fui eu.” As a couple, Mr. Incredible and Elastigirl would not address each other with V pronouns (namely, *o senhor* and *a senhora*), but the use of an intimate pronoun in this scene would also give away their closeness. Therefore, the omission of the subject words allows them to interact on a platform of neutrality, where they do not have to define their relationship: “Eu acho que **tem** que usar mais a sua flexibilidade.” It is only when Mr. Incredible asks Elastigirl out on a date, and a possible romantic involvement is insinuated, that he uses the T pronoun *você*: “**Você** vai fazer alguma coisa mais tarde?”

There are other occurrences of sentences in which the subject word has been omitted in the target text. However, unlike the previous interactions, the V or T approach is evident and determined by other elements of the utterance – by a vocative, by an object pronoun or by the occurrence of a subject pronoun in a nearby clause. Table 6 presents a few illustrations in which the hidden subject does not characterize a neutral approach.

Table 6
Occurrences of hidden subjects

Scene/ Dialogue	Source text	BP dubbing
S02/D01	Certainly, ma'am, but I suggest you stand clear. There could be trouble.	Pois não, senhora, mas acho melhor se afastar. Pode ser perigoso.
S11/D02	What, you 've gotten complaints?	Por que, recebeu reclamações?
S18/D01	We have a new assignment for you. How soon can you get here?	Temos outra missão pro senhor. Quando pode vir pra cá?

The first fragment exemplifies a sentence in which the absence of a subject word does not indicate neutrality, because there is a vocative that marks the V approach. S02/D01 represents a short dialogue between Mr. Incredible and an old lady requesting his services. There is infrequent contact, low affective involvement, and – regarding the power base “age” – asymmetry of power, which requires a V address from Mr. Incredible. Since the pronoun *you* does not carry any mark of formality, Mr. Incredible uses the vocative “ma’am” to express deference to the elderly woman, a vocative that is also present in the corresponding BP dubbed utterance: “Pois não, **senhora**, mas acho melhor se afastar.” Therefore, the V address is established by the use of the vocative, and there is no need to repeat the nominal form *a senhora* in the following clause. Similarly, the next excerpt represents an omission of the nominal form *o senhor* in a formal context of situation: “Por que, recebeu reclamações?” S11/D02 refers to the dialogue in which Mr. Huph scolds his employee, Mr. Parr. The omission of the subject word in this sentence does not configure a neutral approach, because the V approach has been established in Mr. Parr’s previous statement: “Por que **o senhor** não tá feliz?”

Likewise, formality is expressed through the nominal form *o senhor* as object of the sentence in a telephone conversation between Mirage and Mr. Incredible (S18/D01): “Temos outra missão **pro senhor**.” According to Azevedo (1981), the ambiguity of address of unstressed object pronouns is solved with the use of subject words as object of a verb or a preposition; so, in this particular interaction, “*pro senhor*” marks the formality required in an interaction of infrequent contact, low affective involvement and unequal relation of power. Once again, the repetition of the nominal form *o senhor* is avoided with the omission of the subject word, without threatening the formality and deference of address.

Finally, there are 68 occurrences of the singular second person subject pronoun *you* in the source text that do not have a BP form of address in the corresponding BP dubbed sentence.

This might have occurred as a result of a wide array of factors, such as the reorganization of the syntactic structure of the target text in order to fulfill lip-synchronization requirements. However, due to space and time restraints, the motivations for such changes are not investigated in the present research. Table 7 illustrates some occurrences of the pronoun *you* that do not present a BP form of address in the corresponding BP dubbed utterances.

Table 7

Examples of absent BP forms of address in the target text

Scene/ Dialogue	Source text	BP dubbing
S18/D03	You 'll be briefed on your assignment in the conference room at two.	Sua próxima missão será passada na sala de conferência às 14h.
S23/D01	What are you talking about?	Por que todo esse drama, criatura?
S26/D06	Whatever you do, don't stop!	Por favor, não para, então.

In sum, the analysis of the Brazilian Portuguese dubbed version of the animated film *The Incredibles* has revealed the occurrences of all three forms of address available in the Portuguese language, namely *o(a) senhor(a)*, *você* (including the variation *cê*) and *tu*, which answers the research question (RQ1) What are the forms of address adopted to translate the English subject pronoun *you* in the Brazilian Portuguese dubbed version of the animated film *The Incredibles*? Moreover, when comparing the occurrences of the singular second person subject pronoun *you* with the corresponding BP dubbed utterances, it has been observed that not all corresponding utterances present a form of address; some present a neutral address approach, some configure sentences with hidden subject, and some present sentences with different syntactic structures.

In regards to the question (RQ2) – How do the configurations of the context of situation favor the use of one form of address over other possible choices? – the configuration of the tenor of discourse has demonstrated to be the most significant dimension of the context of situation in the choice of forms of address. For the most part, the choice of form of address is determined by whether the participants' relationship configures a formal or informal interaction, and whether they have a symmetrical or asymmetrical relation of power. In general, an informal interaction favors a reciprocal use of T pronouns, whereas formal interactions favor the use of V pronouns by power inferiors and T pronouns by power superiors.

Regarding the use of forms of address in the BP dubbed version of *The Incredibles*, the nominal form *o(a) senhor(a)* is the only form of address restricted to a particular configuration of

context of situation. All sixteen occurrences have been observed in formal interactions, fifteen of which in interactions with asymmetrical relations of power between the participants. There is one occurrence of a formal interaction with symmetrical relation of power that presents a reciprocal formal address, with one participant offering the V pronoun *o senhor*, and the other reciprocating with the nominal form *a senhora* as object of the sentence (S06/D01). Other than that, there is one other interaction with reciprocal use of V pronouns, but within an unequal relation of power (S07/D01). These results suggest that the tenor dimension “power” is particularly important for the choice of the nominal form *o(a) senhor(a)*. In the BP dubbing of *The Incredibles*, the use of a V pronoun is favored in interactions in which a power inferior addresses a power superior in unequal relations of power.

The pronoun *você* is the form of address that has presented the highest number of occurrences (107), and in the most different configurations of context of situation. In formal interactions with symmetrical relations of power, the pronoun *você* is the T pronoun of solidarity mutually adopted between the participants, such as in S12/D01. When the relation of power is asymmetrical, aside from a few exceptions (such as S17/D02), *você* is the T pronoun adopted by power superiors to address power inferiors. In informal situations, *você* has been observed as the most recurrent reciprocal T pronoun when the participants have a symmetrical relation of power. In the few informal interactions in which there is unequal relation of power, mainly parent and child ones, the choice of address observed is also *você*, because, in the BP dubbing of the film, parents are solidary power superiors. Additionally, the use of the oral variation *cê* has been observed concurrently with the pronoun *você* in both formal and informal interactions, indicating that in the BP dubbing of *The Incredibles* the choices between *você* and *cê* are not exclusively determined by the context of situation.

The occurrences of the second person pronoun *tu* in the target text indicate that the use of this T pronoun in the BP dubbed version of *The Incredibles* is mostly favored in contexts of situation that configure formal interactions, rather than in informal ones. In informal interactions, the pronoun *tu* has been observed in relationships of high affective involvement and frequent contact, such as spouses or siblings (S28/D01, for example). In formal situations, on the other hand, the pronoun *tu* has been favored in interactions configuring asymmetrical relations of power, in which the power superior uses the T pronoun to reinforce his superiority or express hostility and contempt towards the other participant.

Considering that the Portuguese language offers two choices of T pronouns, the occurrences of *você* and *tu* have been analyzed side by side in order to answer the question (RQ3) What are the basic differences/similarities in terms of the relationship between the participants when the T pronouns (i.e. *tu* and *você*) are used in the BP dubbed version of the animated film *The Incredibles*? The data analyzed indicates that in the BP dubbing of *The Incredibles* the choice between the T pronouns *você* and *tu* is determined mainly by the speaker's attitude towards other participants. The pronoun *você* is predominantly the pronoun of informality and intimacy, with which power superiors address power inferiors in unequal relations of power, or participants with equal relation of power, frequent contact and high affective involvement address each other. On the other hand, the use of the second person pronoun *tu*, although also being observed in interactions of frequent contact and high affective involvement, is more frequent between participants with unequal relations of power, in interactions that reinforce the power asymmetry or signal a shift in the speaker's attitude, particularly towards hostility or contempt.

The last section of the present study consists of the final remarks regarding the theoretical framework and the discussion of findings, followed by a brief description of the limitations of the study and suggestions for further research.

5. Conclusions

The aim of the present study was to analyze what forms of address were adopted to translate the English subject pronoun *you* in the BP dubbing of the animated film *The Incredibles* and what were the configurations of the context of situation that favored these choices. In order to answer these questions, the context of situation of each interaction in which there is an occurrence of a BP form of address has been described and categorized as formal or informal within the theoretical framework provided by Eggins (2004). Next, the choice of T or V pronouns, defined as pronouns of intimacy and formality by Brown and Gilman (1960), and the neutral (N) approach proposed by Cook (1997) have been discussed in relation to the context of situation of the interaction.

In order to support the analysis of this study, a brief review of some important theoretical aspects have been provided regarding i) audiovisual translation; ii) dubbing; iii) context of situation and how the configurations of field, tenor and mode of discourse impact on how

language is used; and iv) forms of address, including the definition of T and V pronouns, a brief discussion on the use of the pronouns *tu* and *você* in Brazilian Portuguese and the hurdles of translating forms of address. The section of data analysis and discussion of findings was an attempt to uncover the relation of the context of situation to the choice of forms of address in the BP dubbing of an animated film.

In the context of the objectives stated above, the following research questions have been devised:

(RQ1) What are the forms of address adopted to translate the English subject pronoun *you* in the Brazilian Portuguese dubbed version of the animated film *The Incredibles*?

(RQ2) How do the configurations of the context of situation favor the use of one form of address over other possible choices?

(RQ3) What are the basic differences/similarities in terms of the relationship between the participants when the T pronouns (i.e. *tu* and *você*) are used in the BP dubbed version of the animated film *The Incredibles*?

In relation to RQ1, the three BP forms of address have been observed in the BP dubbing of *The Incredibles*: the nominal form *o(a) senhor(a)* as the V pronoun of formality, the pronoun *você* (and its variation *cê*) as the T pronoun of intimacy and informality and the pronoun *tu* also as a T pronoun of intimacy and informality. Besides these three forms of address, there are utterances in the target text in which there is no form of address corresponding to the pronoun *you* of the source text, either because the sentence has a hidden subject or because the sentence presents a different syntactic organization. Moreover, there is one interaction in which the BP dubbing presents a platform of neutrality (as proposed by Cook, 1997), meaning that no form of address has been provided in order to postpone the definition of the relationship between the participants.

In brief, the choice of forms of address is determined by the context of situation, particularly by the configuration of the three tenor variables: power, contact and affective involvement, which when analyzed simultaneously, characterize formal or informal interactions. Answering RQ2, formal interactions with asymmetric relations of power favor the un-reciprocal use of the nominal form *o(a) senhor(a)* by power inferiors, meaning that in this particular configuration of tenor, the power inferior offers the V pronoun, but receives a T one instead. There are sixteen occurrences of *o senhor* and *a senhora* in the target text, and they have all been

observed in contexts that characterize a formal interaction. There is one occurrence of *o senhor* in an interaction in which the participants have an equal relation of power, and only one interaction presents a reciprocal use of the V pronoun between participants with an asymmetrical relation of power.

The pronoun *você*, on the other hand, has been observed in both formal and informal interactions, between participants with symmetrical and asymmetrical relations of power, with or without frequent contact and affective involvement. This is explained by the fact that the pronoun *você* and its variation *cê* are not exclusively the T pronoun of intimacy and informality. In formal interactions, *você* is the pronoun with which power superiors address power inferiors in most interactions with asymmetrical relation of power, and the reciprocal T pronoun of solidarity between participants of formal interactions with symmetrical relations of power. In informal interactions, *você* is used reciprocally between participants with equal and unequal relations of power, because the power superiors (mainly parents) in the informal interactions analyzed are solidary ones. Regarding the variation *cê*, its occurrence has been observed in both formal and informal interactions and, for the most part, concurrently with the pronoun *você* in the same dialogue, which suggests that in the BP dubbing of *The Incredibles*, the choice between *você* and *cê* is not exclusively determined by the context of situation.

In the BP dubbing of *The Incredibles*, the use of the informal and intimate T pronoun *tu* is favored mostly by contexts of situation configuring formal interactions with asymmetrical relations of power. In informal situations, *tu* is favored in interactions between participants who have frequent contact and high affective involvement, such as siblings and spouses. In formal interactions, however, the use of the pronoun *tu* is favored in utterances which reinforce the speaker's power superiority or utterances that signal a shift in the speaker's attitude towards other participants, usually expressing hostility and contempt. Moreover, there is only one occurrence in which the second person pronoun *tu* is followed by a second person verb, and that is in the speech a European Portuguese speaking character (S07/D01). Other than that, the pronoun *tu* is followed by a third person verb.

Regarding RQ3, the data analyzed indicates that in the BP dubbing of *The Incredibles* the choice between the T pronouns *você* and *tu* is determined mainly by the speaker's attitude towards other participants. The pronoun *você* is predominantly the reciprocal T pronoun in informal interactions, and the T pronoun with which power superiors address power inferiors in

formal interactions with unequal relations of power. The use of the second person pronoun *tu*, however, although indicating intimacy between the participants in a few interactions, is favored mainly in interactions in which the participants not only have an unequal relation of power, but also reinforce this asymmetry or signal a shift in the speaker's attitudes, particularly towards hostility or contempt.

It is important to observe that these findings describe a pattern found in one specific data source, the BP dubbing of the animated film *The Incredibles*, and should not be viewed as a definite guideline informing the choices of forms of address in every audiovisual translation. However, this study might shed some light on the complexity of translating forms of address into a language such as Portuguese, which has a complex address system.

5.2. Limitations of the study and suggestions for further research

The main limitation of this research is related to the technicalities of dubbing. As an AVT method that requires synchronization between the translated utterances and the characters' lip movements, many decisions regarding the use of BP forms of address – or the absence of a translation for the pronoun *you* in the corresponding BP utterances – might have been motivated by this requirement, and not only by the context of situation. However, due to the time limitation of this research, the lip synchronization in the BP dubbing of *The Incredibles* has not been investigated.

Additionally, the translation of the singular second person pronoun *you* has been investigated only in its subject form due to time and space restraints. Nevertheless, as Azevedo (1981) and Cunha and Cintra (2007) demonstrate, the BP forms of address *o(a) senhor(a)* and *você* may replace their unstressed object pronouns (*o*, *a*, *lhe*) whenever formality or intimacy need to be explicit. Similarly, the second person pronoun *tu* in Brazilian Portuguese is employed in its object (*te*, *ti* and *contigo*) and possessive (*teu/tua*) forms, even when the subject of the sentence is *você* (Azevedo, 1981; Cunha & Cintra, 2007). Thus, a more detailed research in which the translation of the object pronoun *you*, the possessive pronoun *yours* and the possessive adjective *your* are also investigated might reveal interesting information regarding the use of the pronouns *você* and *tu* in Brazilian Portuguese translations of forms of address.

Because dubbing and subtitling present different limitations regarding their technicalities (e.g. lip-synchronization in the former and textual reduction in the latter) an investigation of the

BP subtitles of *The Incredibles* could have revealed significant results regarding the impact of the context of situation on the translation of forms of address in different AVT methods. Time and space have limited the present study to the analysis of one AVT method, dubbing, but a comparison between the two in different data sources is suggested for future research.

One last suggestion is the analysis of the translation of vocatives in relation to the context of situation in different AVT methods. The use of vocatives – the words people use to call each other – is also determined by the three tenor variables power, contact and affective involvement (Poynton, 1985, as cited in Eggins, 2004, p. 101), and could present different translation choices according to the technicalities involved in dubbing and subtitling.

My personal motivation for conducting this research was, first of all, my family shared love for animated films, particularly BP dubbed animated films. The occurrences of the second person pronoun *tu* in the BP dubbings of many animated films from the past fifteen years (for instance, *Monster, Inc.*, *Despicable Me*, *The Emperor's New Groove* and *Finding Nemo*) have always intrigued me and led me to question what factors were involved in the translation of forms of address. With this research I hope to demonstrate that the pronoun ‘*you*’ is not simply ‘*você*’ in Brazilian Portuguese, but that AVT also requires further attention to extralinguistic features of the communicative act, namely the context of situation.

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Appendix

Appendix A: Transcription of the analyzed dialogues and tables comparing the ST utterances which present the singular second person pronoun *you* with the transcription of the BP dubbed correspondent sentences. Also, each dialogue is followed by a screenshot from the interaction.

SCENE 1 / DIALOGUE 1 – S01/D01

MR. INCREDIBLE: Is this on?

INTERVIEWER: That's fine.

MR. INCREDIBLE: I can break through walls, I just can't...

INTERVIEWER: That's fine.

MR. INCREDIBLE: I can't get this on.

INTERVIEWER: So, Mr. Incredible...do you have a secret identity?

MR. INCREDIBLE: Every superhero has a secret identity. I don't know a single one who doesn't. Who wants the pressure of being super all the time?

ELASTIGIRL: Of course I have a secret identity. Can you see me in this at the supermarket? Come on. Who'd want to go shopping as Elastigirl, y'know what I mean?

FROZONE: Superladies, they're always trying to tell you their secret identity. Think it'll strengthen the relationship or something like that. I said, "Girl, I don't want to know about your mild-mannered alter ego" or anything like that. I mean, you tell me you're a super-mega-ultra-lightning-babe, that's all right with me. I'm good. I'm good.

MR. INCREDIBLE: No matter how many times you save the world, it always manages to get back in jeopardy again. Sometimes I just want it to stay saved, you know? For a little bit. I feel like the maid. "I just cleaned up this mess. Can we keep it clean for ten minutes?"

INTERVIEWER: I could get to that point.

MR. INCREDIBLE: "Please?"

Interviewer: Wait, no, don't get up. We're not finished.

MR. INCREDIBLE: Sometimes I think I'd just like the simple life, you know? Relax a little and raise a family.

ELASTIGIRL: Settle down? Are you kidding? I'm at the top of my game! I'm right up there with the big dogs! Girls, come on. Leave the saving of the world to the men? I don't think so. I don't think so.

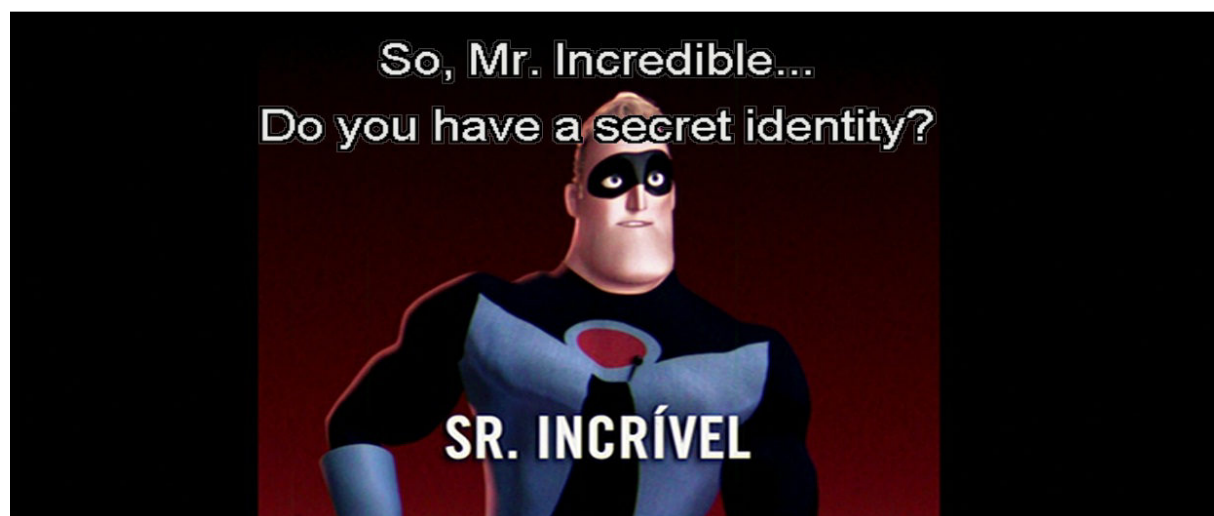


Figure 1. Interview with superheroes

Table 8

Occurrences of the singular second person subject pronoun 'you' in S01/D01

Scene/ Dialogue	Source text	BP dubbing
S01/D01	So, Mr. Incredible...do you have a secret identity?	E aí, Senhor Incrível, o senhor tem uma identidade secreta?
S01/D01	Can you see me in this at the supermarket? Come on.	Cê acha que eu vou assim na... na padaria do Seu Joaquim? Pode parar.
S01/D01	Superladies, they're always trying to tell you their secret identity. Think it'll strengthen the relationship or something like that. I said, "Girl, I don't want to know about your mild-mannered alter ego" or anything like that. I mean, you tell me you're a super-mega-ultra-lightning-babe, that's all right with me. I'm good. I'm good.	A mulherada tá sempre querendo contar a identidade secreta. Entram numa que fortalece a relação, é mole ou quer mais? Eu digo, "Gata, to nem aí pro teu alter ego quando tu tá de folga. Tipo assim, tu me diz que é a super-mega-ultra gata da parada, tá legal pra mim, tamos aí. É mesmo.
S01/D01	No matter how many times you save the world, it always manages to get back in jeopardy again. Sometimes I just want it to stay saved, you know? For a little bit. I feel like the maid. "I just cleaned up this mess. Can we keep it clean for ten minutes?"	Pode salvar o mundo quantas vezes quiser, ele sempre fica em perigo uma outra vez, é uma piada. Podia ser diferente só um instante, entendeu? Só pra variar. Me sinto uma diarista. "Acabei de limpar, será que dá pra deixar assim, sem fazer bagunça?"
S01/D01	Settle down? Are you kidding? I'm at the top of my game! I'm right up there with the big dogs! Girls, come on. Leave the saving of the world to the men? I don't think so. I don't think so.	Sossego, qual é? Tô no auge da forma, em briga de cachorro grande. Garotas, na boa, deixar o mundo ser salvo pelos homens? Claro que não! Claro que não.

SCENE 2 / DIALOGUE 1 – S02/D01

POLICE RADIO: We interrupt for an important bulletin. A deadly high-speed pursuit between police and armed gunmen is underway, traveling northbound on San Pablo Ave.

MR. INCREDIBLE: Yeah, I've got time.

OLD LADY: Mr. Incredible. Um, Mr. Incredible...

MR. INCREDIBLE: What is it, ma'am?

OLD LADY: My cat, Squeaker, won't come down.

MR. INCREDIBLE: Certainly, ma'am but I suggest you stand clear. There could be trouble.

OLD LADY: No, no. He's quite tame.

MR. INCREDIBLE: Let go now!



Figure 2. Mr. Incredible helps an old lady

Table 9

Occurrences of the singular second person subject pronoun 'you' in S02/D01

Scene/ Dialogue	Source text	BP dubbing
S02/D01	Certainly, ma'am, but I suggest you stand clear. There could be trouble.	Pois não, senhora, mas acho melhor se afastar. Pode ser perigoso.

SCENE 2 / DIALOGUE 3 – S02/D03

BUDDY (INCREDIBOY): Cool! Ready for take-off!

MR. INCREDIBLE: What the...? Who are you supposed to be?

BUDDY (INCREDIBOY): Well, I'm IncrediBoy.

MR. INCREDIBLE: What? No. You're that kid from the fan club. [stammering] Brophy. Brody. Buddy! Buddy!

BUDDY (INCREDIBOY): My name is IncrediBoy.

MR. INCREDIBLE: Look, I've been nice, I've stood for photos, signed every scrap of paper you pushed at me but this is...

BUDDY (INCREDIBOY): No, you don't have to worry about training me. I know all your moves, your crime fighting style, favorite catch phrases, everything! I'm your number one fan!

BUDDY (INCREDIBOY): Hey! Hey, wait!



Figure 3. Buddy and Mr. Incredible

Table 10

Occurrences of the singular second person subject pronoun 'you' in S02/D03

Scene/ Dialogue	Source text	BP dubbing
S02/D03	What the...? Who are you supposed to be?	O que? Você é o famoso quem?
S02/D03	Look, I've been nice, I've stood for photos, signed every scrap of paper you pushed at me but this is...	Olha, eu fui legal. Tirei fotos, autografei tudo que tu me colocou na fuça, mas agora...
S02/D03	No, you don't have to worry about training me. I know all your moves, your crime fighting style, favorite catch phrases, everything! I'm your number one fan!	Não, não, não precisa me treinar, cumpadi. Eu sei todos os seus golpes, seu etilo de combate ao crime, as suas frases feitas... eu sou seu maior fã!

SCENE 3 / DIALOGUE 1 – S03/D01

MR. INCREDIBLE: You know...you can tell a lot about a woman by the contents of her purse, but maybe that's not what you had in mind.

THIEF: Hey, look--

MR. INCREDIBLE: Elastigirl.

ELASTIGIRL: Mr. Incredible.

MR. INCREDIBLE: No, it's all right. I've got him.

ELASTIGIRL: Sure, you've got him. I just took him out for you.

MR. INCREDIBLE: Sure, you took him out. His attention was on me.

ELASTIGIRL: A fact I exploited to do my job.

MR. INCREDIBLE: My job, you mean.

ELASTIGIRL: A simple thank you will suffice.

MR. INCREDIBLE: Thanks, but I don't need any help.

ELASTIGIRL: Whatever happened to "ladies first"?

MR. INCREDIBLE: Well, whatever happened to equal treatment?

THIEF: Hey, look, the lady got me first.

ELASTIGIRL: Well, we could share, you know.

MR. INCREDIBLE: I work alone.

ELASTIGIRL: Well, I think you need to be more...flexible.

MR. INCREDIBLE: Are you doing anything later?

ELASTIGIRL: I have a previous engagement.

MR. INCREDIBLE: [whistles] Now, you just stay here. They usually pick up the garbage in an hour.



Figure 4. Elastigirl and Mr. Incredible

Table 11

Occurrences of the singular second person subject pronoun 'you' in S03/D01

Scene/ Dialogue	Source text	BP dubbing
S03/D01	You know... you can tell a lot about a woman by the contents of her purse, but maybe that's not what you had in mind.	Ô malangragem, a gente conhece uma mulher olhando o que ela carrega na bolsa, mas eu acho que não é bem isso que cê ta querendo.
S03/D01	Sure, you 've got him. I just took him out for you.	Ah, pegou sim. Mas quem derrubou fui eu.
S03/D01	Sure, you took him out. His attention was on me.	Claro que derrubou, ele tava olhando pra mim
S03/D01	Well, I think you need to be more...flexible.	Eu acho que tem que usar mais a sua flexibilidade.
S03/D01	Are you doing anything later?	Você vai fazer alguma coisa mais tarde?
S03/D01	Now, you just stay here. They usually pick up the garbage in an hour.	Você fica aqui. Costumam recolher o lixo de hora em hora.

SCENE 6 / DIALOGUE 1 – S06/D01

MRS. HOGENSON: Denied? You're denying my claim? I don't understand. I have full coverage.

BOB: I'm sorry, Mrs. Hogenson, but our liability is spelled out in paragraph 17. It states clearly...

MRS. HOGENSON: I can't pay for this.

MRS. HOGENSON: [sobbing] I'm on a fixed income, and if you can't help me, I don't know what I'll do.

BOB: All right, listen closely. I'd like to help you, but I can't. I'd like to tell you to take a copy of your policy to Norma Wilcox on...[whispering] Norma Wilcox. W-I-L-C-O-X. On the third floor. But I can't. I also do not advise you to fill out and file a WS2475 form with our legal department on the second floor. I wouldn't expect someone to get back to you quickly to resolve the matter. I'd like to help, but there's nothing I can do.

MRS. HOGENSON: Oh, thank you, young man.

BOB: Shhh! [shouting] I'm sorry, ma'am! I know you're upset! [whispering] Pretend to be upset.



Figure 5. Mr. Parr and Mrs. Hogenson

Table 12

Occurrences of the singular second person subject pronoun 'you' in S06/D01

Scene/ Dialogue	Source text	BP dubbing
S06/D01	Denied? You're denying my claim? I don't understand. I have full coverage.	Negada? Negada minha indenização, moço? Ué, eu não entendi. Eu tenho cobertura total.
S06/D01	I'm on a fixed income, and if you can't help me, I don't know what I'll do.	A minha renda é baixa, moço, e se o senhor não me ajudar, eu não sei o que eu faço.
S06/D01	Shhh! I'm sorry, ma'am! I know you're upset! Pretend to be upset.	Desculpe, minha senhora, eu sei que tá decepcionada! Finge decepcionada.

SCENE 7 / DIALOGUE 1 – S07/D01

PRINCIPAL: I appreciate you coming down here, Mrs. Parr.

HELEN: What's this about? Has Dash done something wrong?

BERNIE: He's a disruptive influence and he openly mocks me in front of the class.

DASH: He says.

BERNIE: Look, I know it's you! He puts thumbtacks on my stool.

HELEN: You saw him do this?

BERNIE: Well...not really. No. Actually, not.

HELEN: Oh, then how do you know it was him?

BERNIE: I hid a camera. Yeah, and this time, I've got him. See? You see? You don't see it? He moves! Right there! Wait, wait! Right there! Right as I'm sitting down! I don't know how he does

it, but there's no tack before he moves and after he moves, there's a tack. Coincidence? I think not!

PRINCIPAL: Bernie...

BERNIE: Don't "Bernie" me. [screaming] This little rat is guilty!

PRINCIPAL: You and your son can go now, Mrs. Parr. I'm sorry for the trouble.

BERNIE: You're letting him go again? He's guilty! You can see it on his smug little face. Guilty, I say, guilty!

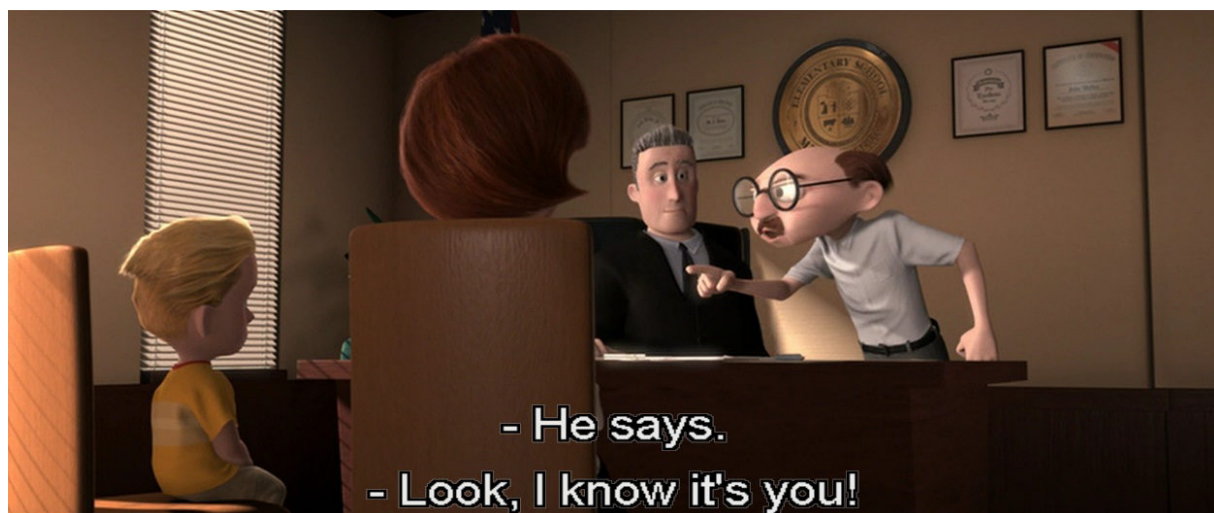


Figure 6. The school meeting

Table 13

Occurrences of the singular second person subject pronoun 'you' in S07/D01

Scene/ Dialogue	Source text	BP dubbing
S07/D01	I appreciate you coming down here, Mrs. Parr.	Obrigado por ter comparecido, Dona Helena.
S07/D01	Look, I know it's you ! He puts thumbtacks on my stool.	Olha, eu sei que és tu . Ele pôe tachinhas no meu assento.
S07/D01	You saw him do this?	O senhor viu acontecer?
S07/D01	Oh, then how do you know it was him?	Então, como sabe que foi ele?
S07/D01	You and your son can go now, Mrs. Parr. I'm sorry for the trouble.	A senhora e o seu filho estão liberados, Dona Helena.
S07/D01	You're letting him go again?	Vais liberar o miúdo outra vez?

SCENE 8 / DIALOGUE 3 – S08/D03

HELEN: Don't think you've avoided talking about your trip to the principal's office, young man. Your father and I are still gonna discuss it.

DASH: I'm not the only kid who's been sent to the office, you know.

HELEN: Other kids don't have superpowers. Now, it's perfectly normal...

VIOLET: Normal? What do you know about normal? What does anyone in this family know about normal?

HELEN: Now, wait a minute, young lady.

VIOLET: We act normal, mom. I wanna be normal! The only normal one is Jack-Jack, and he's not even toilet trained.

DASH: Lucky. I meant about being normal.

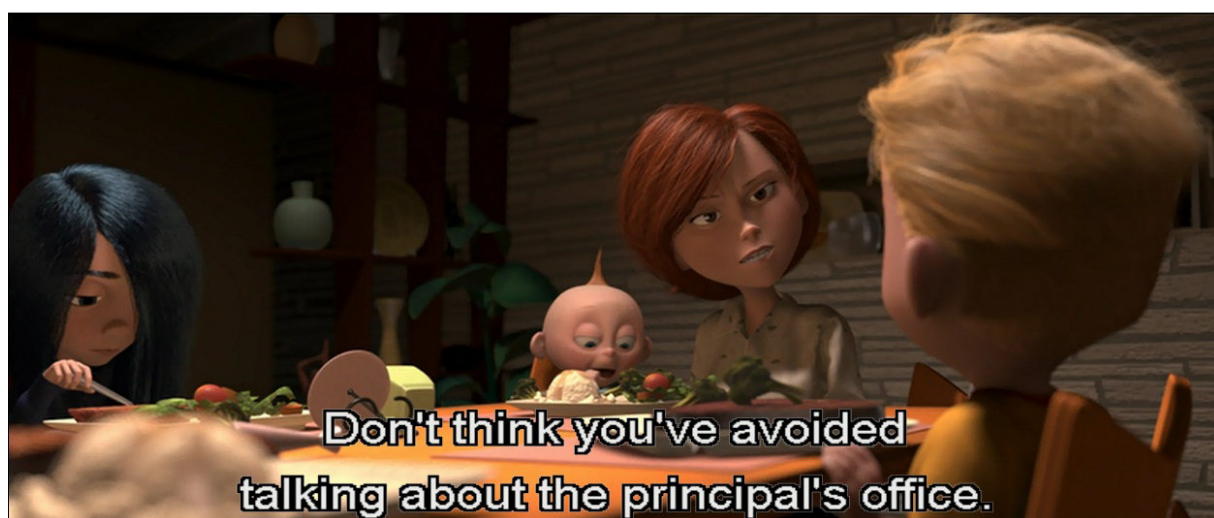


Figure 7. Violet, Dash and Mrs. Parr

Table 14

Occurrences of the singular second person subject pronoun 'you' in S08/D03

Scene/ Dialogue	Source text	BP dubbing
S08/D03	Don't think you 've avoided talking about your trip to the principal's office, young man.	Não pense que você evitou aquela conversa sobre a diretoria, meu rapaz.
S08/D03	Normal? What do you know about normal?	Normal? O que você sabe sobre ser normal?

SCENE 10 / DIALOGUE 1 – S10/D01

HELEN: I thought you'd be back by 11 .

BOB: I said I'd be back later.

HELEN: I assumed you'd be back later. If you came back at all...you'd be "back later".

BOB: Well, I'm back, okay?

HELEN: Is this rubble?

BOB: [with mouth full] It was just a little workout. Just to stay loose.

HELEN: You know how I feel about that, Bob. Darn you! We can't blow cover again!

BOB: The building was coming down anyway.

HELEN: What?! You knocked down a building?!

BOB: It was on fire. Structurally unsound. It was coming down anyway.

HELEN: Tell me you haven't been listening to the police scanner again?

BOB: Look, I performed a public service. You act like that's a bad thing.

HELEN: It is a bad thing, Bob! Uprooting our family again, so you can relive the glory days is a very bad thing.

BOB: Reliving the glory days is better than acting like they didn't happen!

HELEN: Yes! They happened! But this, our family, is what's happening now, Bob. And you are missing this! I can't believe you don't want to go to your own son's graduation.

BOB: It's not a graduation. He's moving from the fourth grade to the fifth grade.

HELEN: It's a ceremony!

BOB: It's psychotic! They keep creating new ways to celebrate mediocrity but if someone is genuinely exceptional...

HELEN: This is not about you, Bob. This is about Dash.

BOB: You want to do something for Dash? Then let him actually compete. Let him go out for sports!

HELEN: I will not be made the enemy here! You know why we can't do that.

BOB: Because he'd be great!

HELEN: This is not about you!

BOB: All right, Dash. I know you're listening. Come on out.

HELEN: Vi? You, too, young lady.

BOB: Come on. Come on out. It's okay, kids. We're just having a discussion.

VIOLET: Pretty loud discussion.

BOB: Yeah. But that's okay. Because what's important is that Mommy and I are always a team. We're always united against, uh, the forces of, uh...

HELEN: Pigheadedness?

BOB: I was gonna say evil or something.

HELEN: We're sorry we woke you. Everything's okay. Go back to bed. It's late.

DASH: Good night, Mom. Night, Dad.

VIOLET: Good night.

HELEN: In fact, we should all be in bed.

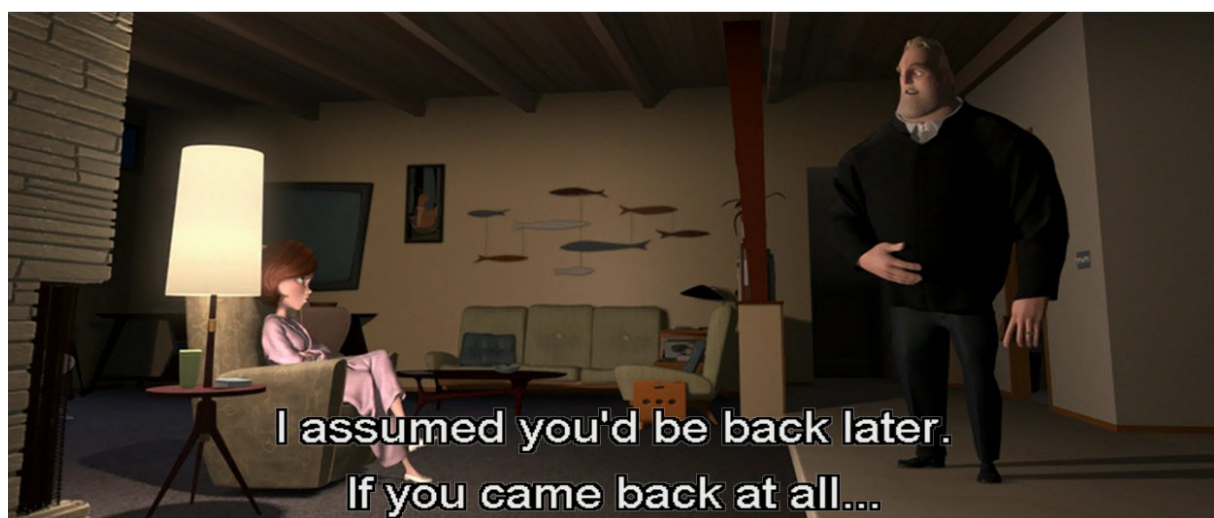


Figure 8. Mr. and Mrs. Parr

Table 15

Occurrences of the singular second person subject pronoun 'you' in S10/D01

Scene/ Dialogue	Source text	BP dubbing
S10/D01	I thought you 'd be back by 11.	Pensei que você fosse voltar às onze.
S10/D01	I assumed you 'd be back later. If you came back at all... you 'd be "back later".	Eu entendi o mais tarde. A qualquer hora seria mais tarde, não?
S10/D01	You know how I feel about that, Bob.	Sabe o que eu penso disso, Beto.
S10/D01	What?! You knocked down a building?!	O quê? Você demoliu um prédio?
S10/D01	Tell me you haven't been listening to the police scanner again?	Diz que não tava escutando a frequência da polícia outra vez.
S10/D01	You act like that's a bad thing.	Até parece que foi uma coisa ruim.
S10/D01	Uprooting our family again, so you can relive the glory days is a very bad thing.	Sua família mudar outra vez só pra reviver seus dias de glória é uma coisa muito ruim.
S10/D01	And you are missing this! I can't believe you don't want to go to your own son's graduation.	E você tá perdendo o agora. Eu não acredito que não quer ir à formatura do seu próprio filho.
S10/D01	You want to do something for Dash?	Você quer então falar do Flecha?
S10/D01	You know why we can't do that.	Você sabe porquê a gente não pode deixar.
S10/D01	All right, Dash. I know you 're listening. Come on out.	Tá legal, Flecha. Eu sei que tá escutando. Pode sair.
S10/D01	Vi? You , too, young lady.	Vi, você também, mocinha.

SCENE 11 / DIALOGUE 2 – S11/D02

MR. HUPH: Sit down, Bob. I'm not happy, Bob. Not happy. Ask me why.

BOB: Okay. Why?

MR. HUPH: Why what? Be specific, Bob.

BOB: Why are you unhappy?

MR. HUPH: Your customers make me unhappy.

BOB: What, you've gotten complaints?

MR. HUPH: Complaints I can handle. What I can't handle is your customers' inexplicable knowledge of Insuricare's inner workings! They're experts. Experts, Bob! Exploiting every loophole, dodging every obstacle! They're penetrating the bureaucracy!

BOB: Did I do something illegal?

MR. HUPH: No.

BOB: Are you saying we shouldn't help our customers?

MR. HUPH: The law requires that I answer no.

BOB: We're supposed to help people.

MR. HUPH: We're supposed to help our people! Starting with our stockholders, Bob. Who's helping them out, huh? You know, Bob, a company...

BOB: Is like an enormous clock.

MR. HUPH: ...is like an enormous clo--yes. Precisely. It only works if all the little cogs mesh together. Now, a clock needs to be cleaned, well-lubricated and wound tight. The best clocks have jewel movements, cogs that fit, that cooperate by design. [chuckling] I'm being metaphorical, Bob. You know what I mean by cooperative cogs? Bob? Bob? Look at me when I'm talking to you, Parr!

BOB: That man out there, he needs help.

MR. HUPH: Do not change the subject, Bob. We're discussing your attitude!

BOB: He is getting mugged!

MR. HUPH: Well, let's hope we don't cover him.

BOB: I'll be right back.

MR. HUPH: Stop right now or you're fired! Close the door. Get over here, now.

MR. HUPH: I'm not happy, Bob. Not happy.

BOB: He got away.

MR. HUPH: Good thing, too. You were this close to losing your jo--

BOB: Uh-oh.



Figure 9. Mr. Huph scolds Mr. Parr

Table 16

Occurrences of the singular second person subject pronoun 'you' in S11/D02

Scene/ Dialogue	Source text	BP dubbing
S11/D02	Why are you unhappy?	Por que o senhor não tá feliz?
S11/D02	What, you 've gotten complaints?	Por que, recebeu reclamações?
S11/D02	Are you saying we shouldn't help our customers?	Devemos deixar de ajudar os clientes?
S11/D02	You know what I mean by cooperative cogs?	Sabe o que quero dizer com engrenagens que se completam?
S11/D02	Stop right now or you 're fired!	Para aí agora ou tá na rua!
S11/D02	You were this close to losing your jo--	Você tava assim de perder o seu emp--

SCENE 12 / DIALOGUE 1 – S12/D01

BOB: How is he?

RICK: He'll live.

BOB: I'm fired, aren't I?

RICK: Oh, you think?

BOB: What can I say, Rick?

RICK: Nothing you haven't said before.

BOB: Someone was in trouble.

RICK: Someone's always in trouble.

BOB: I had to do something.

RICK: Yeah. Every time you say those words, it means a month and a half of trouble for me, Bob. It means hundreds of thousands of taxpayer's dollars.

BOB: I know.

RICK: We gotta pay to keep the company quiet. We gotta pay damages, erase memories, relocate your family. Every time it gets harder. Money, money, money, money. We can't keep doing this, Bob! We appreciate what you did in the old days, but those days are over. From now on, you're on your own.

RICK: Listen, Bob. Maybe I could relocate you, you know, for old times' sake.

BOB: No, I can't do that to my family. Everyone just got settled. I'll make it work. Thanks.

RICK: Take care of yourself.



Figure 10. Rick and Mr. Parr

Table 17

Occurrences of the singular second person subject pronoun 'you' in S12/D01

Scene/ Dialogue	Source text	BP dubbing
S12/D01	Oh, you think?	Ah, você acha?
S12/D01	Nothing you haven't said before.	Nada que já não tenha dito.
S12/D01	Every time you say those words, it means a month and a half of trouble for me, Bob.	Essa sua frase sempre me dá um mês e meio de dor de cabeça.
S12/D01	We appreciate what you did in the old days, but those days are over. From now on, you're on your own.	A gente agradece o que você fez no passado, mas o passado já era. Daqui pra frente você tá sozinho.

SCENE 15 / DIALOGUE 1 – S15/D01

MIRAGE: The Omnidroid 9000 is a top secret prototype battle robot. Its artificial intelligence enables it to solve any problem it's confronted with. And, unfortunately...

BOB (MR. INCREDIBLE): Let me guess. It got smart enough to wonder why it had to take orders.

MIRAGE: We lost control. And now it's loose in the jungle, threatening our facility. We've had to evacuate all personnel from the island for their own safety.

BOB (MR. INCREDIBLE): How am I going in?

MIRAGE: The Omnidroid's defenses necessitate an air drop from 5000 feet. Its cloaking devices make it difficult to track. Although we're pretty sure it's on the southern half of the island. One more thing. obviously it represents a significant investment.

BOB (MR. INCREDIBLE): You want me to shut it down without completely destroying it.

MIRAGE: You are Mr. Incredible.

MIRAGE: I've got to warn you, it's a learning robot. Every moment you spend fighting it only increases its knowledge of how to beat you.

BOB (MR. INCREDIBLE): Shut it down. Do it quickly. Don't destroy it.

MIRAGE: And don't die.

BOB (MR. INCREDIBLE): Great. Thanks.



Figure 11. Mr. Incredible and Mirage

Table 18

Occurrences of the singular second person subject pronoun 'you' in S15/D01

Scene/ Dialogue	Source text	BP dubbing
S15/D01	You are Mr. Incredible.	O senhor é o Sr. Incrível.
S15/D01	I've got to warn you , it's a learning robot. Every moment you spend fighting it only increases its knowledge of how to beat you.	Mais uma coisa, tem inteligência artificial. Tudo que o senhor fizer lutando, vai aumentar a capacidade dele de derrotá-lo.

SCENE 17 / DIALOGUE 2 – S17/D02

GUARD: You have an appointment?

BOB: I'm an old friend. I just wanted to...

GUARD: All visitors are required to make a reser--

EDNA: Get back to work! Go check the electric fence or something! What is it? Who are you?

What do you want? My God, you've gotten fat. Come in. Come, come.



Figure 12. Mr. Parr and Edna Mode's security guard

Table 19

Occurrences of the singular second person subject pronoun 'you' in S17/D02

Scene/ Dialogue	Source text	BP dubbing
S17/D02	You have an appointment?	Tu tem hora marcada?
S17/D02	Get back to work! Go check the electric fence or something! What is it? Who are you ? What do you want? My God, you 've gotten fat. Come in. Come, come.	Sai, Raul! Vai olhar a cerca elétrica, vai. Que que é? Quem é você ? Que que você quer? Misericórdia, você engordou.

SCENE 17 / DIALOGUE 3 – S17/D03

EDNA: Yes, things are going quite well. Quite well. My God, no complaints. But, you know, it is not the same. Not the same at all.

BOB: Weren't you just in the news? Some show in Prayge... Prague?

EDNA: Milan, darling. Milan. Supermodels. Ha! Nothing super about them. Spoiled, stupid, little stick figures with poofy lips who think only about themselves. Feh! I used to design for gods. But perhaps you come with a challenge, eh? I was surprised to get your call.

BOB: E., I just need a patch job.

EDNA: Hmm. This is megamesh. Outmoded, but very sturdy. And you've torn right through it! What have you been doing, Robert? Moonlighting hero work?

BOB: Must have happened a long time ago.

EDNA: I see. This is a hobo suit, darling. You can't be seen in this. I won't allow it! Fifteen years ago, maybe, but now?

BOB: What do you mean? You designed it.

EDNA: I never look back, darling. It distracts from the now. You need a new suit. That much is certain.

BOB: A new suit? Where the heck am I gonna get a new suit?

EDNA: You can't! It's impossible! I'm far too busy. So ask me now, before I again become sane.

BOB: Wait. You want to make me a suit?

EDNA: You push too hard, darling! But I accept. It will be bold. Dramatic!

BOB: Yeah.

EDNA: Heroic!

BOB: Yeah, something classic, like Dynaguy! Oh! He had a great look! Oh, the cape and the boots...

EDNA: No capes!

BOB: Isn't that my decision?

EDNA: Do you remember Thunderhead? Tall, storm powers. Nice man. Good with kids.

BOB: Listen, E....

EDNA: November 15th of '58. All was well, another day saved when his cape snagged on a missile fin.

BOB: Thunderhead was not the brightest bulb...

EDNA: Stratogale! April 23rd, '57. Cape caught in a jet turbine.

BOB: E, you can't generalize about these things.

EDNA: Meta-man, express elevator. Dynaguy, snag on takeoff. Splashdown, sucked into a vortex. No capes! Now, go on. Your new suit will be finished before your next assignment.

BOB: You know I'm retired from hero work.

EDNA: As am I, Robert. Yet, here we are.

BOB: E, I only need a patch job. For sentimental reasons.

EDNA: [sighs] Fine. I will also fix the hobo suit.

BOB: You're the best of the best, E.

EDNA: Yes, I know, darling. I know.

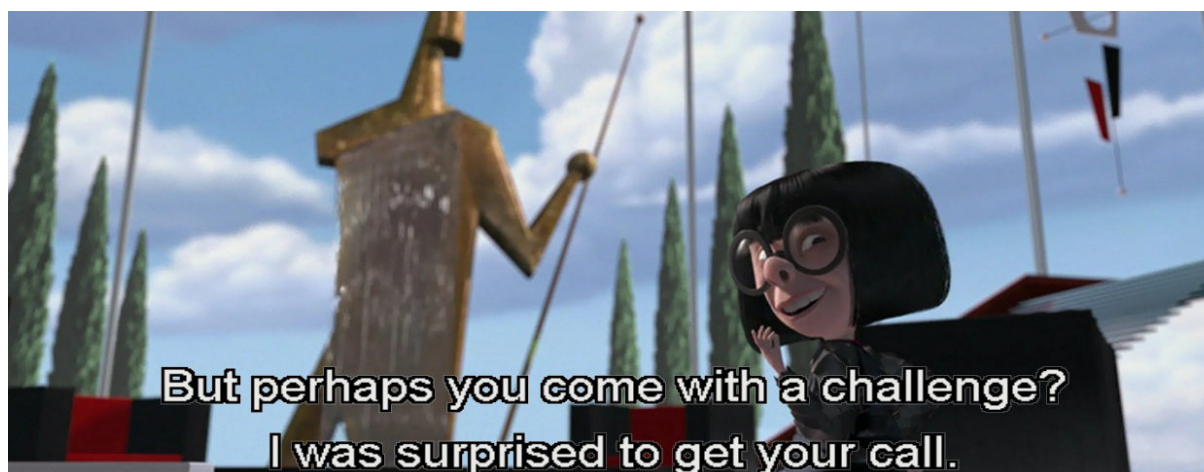


Figure 13. Edna Mode welcomes Mr. Incredible

Table 20

Occurrences of the singular second person subject pronoun 'you' in S17/D03

Scene/ Dialogue	Source text	BP dubbing
S17/D03	Weren't you just in the news?	Você não estava nos jornais?
S17/D03	But perhaps you come with a challenge, eh?	Veio me trazer algum desafio, é?
S17/D03	And you've torn right through it! What have you been doing, Robert?	E você conseguiu abrir um túnel aqui! O que anda fazendo, Roberto?
S17/D03	I see. This is a hobo suit, darling. You can't be seen in this.	Entendi. Isso aqui é um modelito de mendigo, amor.
S17/D03	What do you mean? You designed it.	Mas como assim? É criação sua.
S17/D03	You need a new suit. That much is certain.	Você precisa de outra roupa com certeza.
S17/D03	You can't! It's impossible! I'm far too busy.	Não vai! É impossível! Eu tô muito ocupada.
S17/D03	Wait. You want to make me a suit?	Espera, cê quer fazer outra roupa pra mim, é isso?
S17/D03	You push too hard, darling! But I accept.	Ai, você força a barra. Mas eu vou aceitar, meu bem.
S17/D03	Do you remember Thunderhead?	Você lembra do Homem Trovão?
S17/D03	E, you can't generalize about these things.	Edna, não dá pra generalizar essas coisas.
S17/D03	You know I'm retired from hero work.	Você sabe que eu tô aposentado como Super Herói.
S17/D03	You're the best of the best, E.	Você é a melhor de todas, Edna.

SCENE 18 / DIALOGUE 1 – S18/D01

BOB: I got it, I got it! Don't answer it, honey, I got it!

BOB: Hello?

MIRAGE: We have a new assignment for you. How soon can you get here?

BOB: I'll leave tomorrow morning.

MIRAGE: See you there.

BOB: Goodbye.



Figure 14. Mirage calls Mr. Incredible

Table 21

Occurrences of the singular second person subject pronoun 'you' in S18/D01

Scene/ Dialogue	Source text	BP dubbing
S18/D01	We have a new assignment for you. How soon can you get here?	Temos outra missão pro senhor. Quando pode vir pra cá?

SCENE 18 / DIALOGUE 3 – S18/D03

COMPUTER: This is your automated Captain. Would you care for more mimosa?

BOB (MR. INCREDIBLE): Don't mind if I do. Thanks.

COMPUTER: You're welcome.

COMPUTER: Currently 78 degrees in Nomanisan. Perfect weather for flying.

COMPUTER: Please fasten your seat belt. We're beginning our descent.

MIRAGE: Hello, Mr. Incredible. Nice suit.

BOB (MR. INCREDIBLE): Thanks. Nice to be back, Mirage.

MIRAGE: You'll be briefed on your assignment in the conference room at two. D Wing, room A-113.

BOB (MR. INCREDIBLE): 2:00. Got it.

MIRAGE: See you there.



Figure 15. Mr. Incredible and Mirage meet again

Table 22

Occurrences of the singular second person subject pronoun 'you' in S18/D03

Scene/ Dialogue	Source text	BP dubbing
S18/D03	Would you care for more mimosa?	O senhor aceita outra bebida?
S18/D03	You 'll be briefed on your assignment in the conference room at two. D Wing, room A-113.	Sua próxima missão será passada na sala de conferência às 14h.

SCENE 20 / DIALOGUE 1 – S20/D01

SYNDROME: It's bigger! It's badder! Ladies and gentlemen, it's too much for Mr. Incredible! Whoa! Whoa! It's finally ready. You know, I went through quite a few supers to get it worthy to fight you, but man, it wasn't good enough! After you trashed the last one, I had to make some major modifications. Sure it was difficult, but you are worth it. I mean, after all...I am your biggest fan.

BOB (MR. INCREDIBLE): Buddy?

SYNDROME: My name is not Buddy! And it's not IncrediBoy either! That ship has sailed. All I wanted was to help you. I only wanted to help! And what did you say to me?

BOB (MR. INCREDIBLE): Fly home, Buddy. I work alone.

SYNDROME: It tore me apart. But I learned an important lesson. You can't count on anyone. Especially your heroes.

BOB (MR. INCREDIBLE): I was wrong to treat you that way. I'm sorry.

SYNDROME: See? Now you respect me, because I'm a threat. That's the way it works. Turns out there's a lot of people, whole countries who want respect. And they will pay through the nose to get it. How do you think I got rich? I invented weapons. And now I have a weapon only I can defeat. And when I unleash it, I'll get— [laughing] You sly dog! You got me monologuing. I can't believe it. It's cool, huh? Zero-point energy. I save the best inventions for myself. Am I good enough now? Who's super now? I'm Syndrome! Your nemesis and... Oh, brilliant! All right, try this one on for size, big boy.



Figure 16. Mr. Incredible meets Syndrome for the first time

Table 23

Occurrences of the singular second person subject pronoun 'you' in S20/D01

Scene/ Dialogue	Source text	BP dubbing
S20/D01	After you trashed the last one, I had to make some major modifications. Sure it was difficult, but you are worth it.	Depois que você destruiu aquele último, eu tive que fazer umas mudanças drásticas. Claro que foi difícil, mas o senhor vale a pena.
S20/D01	And what did you say to me?	E o que que você disse pra mim?
S20/D01	You can't count on anyone. Especially your heroes.	Não dá pra confiar em ninguém.
S20/D01	See? Now you respect me, because I'm a threat.	Viu? Agora você me respeita, porque eu sou uma ameaça.
S20/D01	How do you think I got rich?	Como acha que eu enriqueci?
S20/D01	You sly dog! You got me monologuing.	Seu malandro! Eu tô fazendo discurso.

SCENE 23 / DIALOGUE 1 – S23/D01

HELEN: [sobbing] I am such an idiot. I let this happen, you know. The new sports car, the getting in shape, the blond hair, the lies.

EDNA: Yes, he attempts to relive the past.

HELEN: Now I'm losing him! What'll I do? What'll I do?

EDNA: What are you talking about?

HELEN: Hmm?

EDNA: You are Elastigirl! My God! Pull yourself together! What will you do? Is this a question? Show him you remember that he is Mr. Incredible, and you will remind him who you are! Well, you know where he is. Go! Confront the problem! Fight! Win! And call me when you get back, darling. I enjoy our visits.



Figure 17. Edna and Mrs. Parr

Table 24

Occurrences of the singular second person subject pronoun 'you' in S23/D01

Scene/ Dialogue	Source text	BP dubbing
S23/D01	What are you talking about?	Por que todo esse drama, criatura?
S23/D01	You are Elastigirl! My God! Pull yourself together! What will you do? Is this a question? Show him you remember that he is Mr. Incredible, and you will remind him who you are! Well, you know where he is. Go! Confront the problem! Fight! Win! And call me when you get back, darling. I enjoy our visits.	Você é a Mulher Elástica. Peraí. Se organiza, mulher! Não sabe o que fazer, é essa a dúvida? Você vai mostrar que lembra que ele é o Sr. Incrível e vai fazer ele lembrar quem você é. Você sabe onde ele está. Vá logo, enfrenta o problema. Lute! Ganhe! E me liga quando voltar, amor, adoro as suas visitas.

SCENE 23 / DIALOGUE 3 – S23/D03

HELEN: Snug, I'm calling in a solid you owe me.

SNUG [over phone]: What do you need?

HELEN: A jet. What do you got that's fast?

SNUG: Let me think...



Figure 18. Mr. Parr calls her friend Snug

Table 25

Occurrences of the singular second person subject pronoun 'you' in S23/D03

Scene/ Dialogue	Source text	BP dubbing
S23/D03	Snug, I'm calling in a solid you owe me.	Zé, você me deve um favor e eu vou te cobrar.
S23/D03	What do you need?	O que tu precisa?
S23/D03	A jet. What do you got that's fast?	De um jato. O que que você tem de mais veloz?

SCENE 24 / DIALOGUE 1 – S24/D01

SYNDROME: You sir, truly are "Mr. Incredible"! You know, I was right to idolize you. I always knew you were tough, but tricking the probe by hiding under the bones of another super? Oh, man! I'm still geeking out about it! [sighs] And then you had to just go and ruin the ride. I mean, Mr. Incredible calling for help? [mocking] "Help me, help me." Lame, lame, lame, lame, lame! All right, who did you contact?!

BOB (MR. INCREDIBLE): Contact? What are you talking about?

SYNDROME: I am referring to last night at 2307 hours while you were snooping around. You sent out a homing signal.

BOB (MR. INCREDIBLE): I didn't know about the homing device.

SYNDROME: And now a government plane is requesting permission to land here! Who did you contact?!

BOB (MR. INCREDIBLE): I didn't send for a plane.

SYNDROME: Play the transmission.

HELEN: India golf niner-niner checking in. VFR on top. Over.

BOB (MR. INCREDIBLE): Helen!

SYNDROME: So you do know these people. Well, then, I'll send them a little greeting.

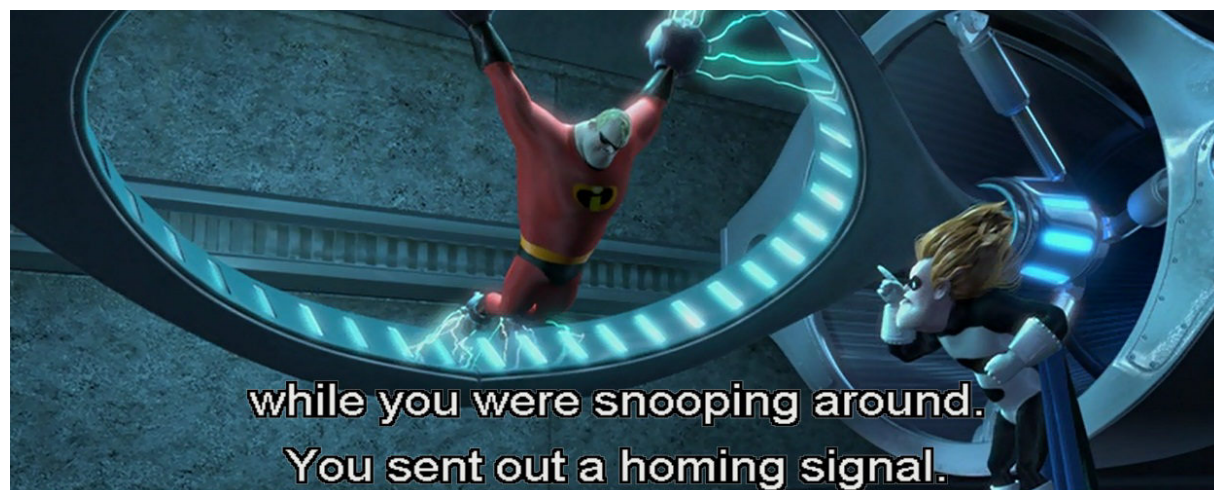


Figure 19. Syndrome captures Mr. Incredible

Table 26

Occurrences of the singular second person subject pronoun 'you' in S24/D01

Scene/ Dialogue	Source text	BP dubbing
S24/D01	You , sir, truly are "Mr. Incredible"! You know, I was right to idolize you. I always knew you were tough, but tricking the probe by hiding under the bones of another super? Oh, man! I'm still geeking out about it! And then you had to just go and ruin the ride. I mean, Mr. Incredible calling for help? "Help me, help me." Lame, lame, lame, lame, lame! All right, who did you contact?!	O senhor é mesmo o Sr. Incrível. Eu tinha razão em te idolatrar. Eu sabia que era duro na queda, mas enganar as investigações tomando o lugar de outro Super? Que é isso! Eu ainda tô muito surpreso! E você ainda tinha que estragar a brincadeira. O Sr. Incrível pedindo socorro? Me salvem! Me salvem! Comédia, comédia, comédia. Tá legal, quem é que você foi chamar?
S24/D01	Contact? What are you talking about?	Chamar? Mas que história é essa?
S24/D01	I am referring to last night at 2307 hours while you were snooping around. You sent out a homing signal.	Eu tô falando de ontem à noite às 23 e 07 quando tu ficou xeretando por aí. Tu mandou um sinal.
S24/D01	Who did you contact?!	Quem você foi chamar?
S24/D01	So you do know these people.	Ah, tu conhece esses caras.

SCENE 24 / DIALOGUE 5 – S24/D05

SYNDROME: Ah, you'll get over it. I seem to recall you prefer to "work alone". [evil laughter]

BOB (MR. INCREDIBLE): Release me...now!

SYNDROME: Or what?

BOB (MR. INCREDIBLE): I'll crush her.

SYNDROME: That sounds a little dark for you. Well, go ahead.

BOB (MR. INCREDIBLE): It'll be easy. Like breaking a toothpick.

SYNDROME: [laughing] Show me. I knew you couldn't do it. Even when you have nothing to lose. You're weak. And I've outgrown you.



Figure 20. Syndrome mocks Mr. Incredible

Table 27

Occurrences of the singular second person subject pronoun 'you' in S24/D05

Scene/ Dialogue	Source text	BP dubbing
S24/D05	Ah, you 'll get over it. I seem to recall you prefer to "work alone".	Ah, tu supera essa. Se me lembro bem, tu trabalha sozinho.
S24/D05	I knew you couldn't do it. Even when you have nothing to lose. You 're weak. And I've outgrown you.	Sabia que você não ia conseguir. Até quando você não tem nada a perder, você é fraco. E eu te superei.

SCENE 26 / DIALOGUE 5 – S26/D05

GUARD: I know you're there, Little Miss Disappear.

GUARD: You can't hide from me.

GUARD: There you are.

DASH: Hey! Don't touch my sister!



Figure 21. A security guard chases Violet

Table 28

Occurrences of the singular second person subject pronoun 'you' in S26/D05

Scene/ Dialogue	Source text	BP dubbing
S26/D05	I know you're there, Little Miss Disappear.	Eu sei que você tá aí, ô garotinha que some.
S26/D05	You can't hide from me.	Não dá pra se esconder de mim, não.
S26/D05	There you are.	Te achei.

SCENE 26/ DIALOGUE 6 – S26/D06

DASH: How are you doing that?

VIOLET: I don't know!

DASH: Whatever you do, don't stop!

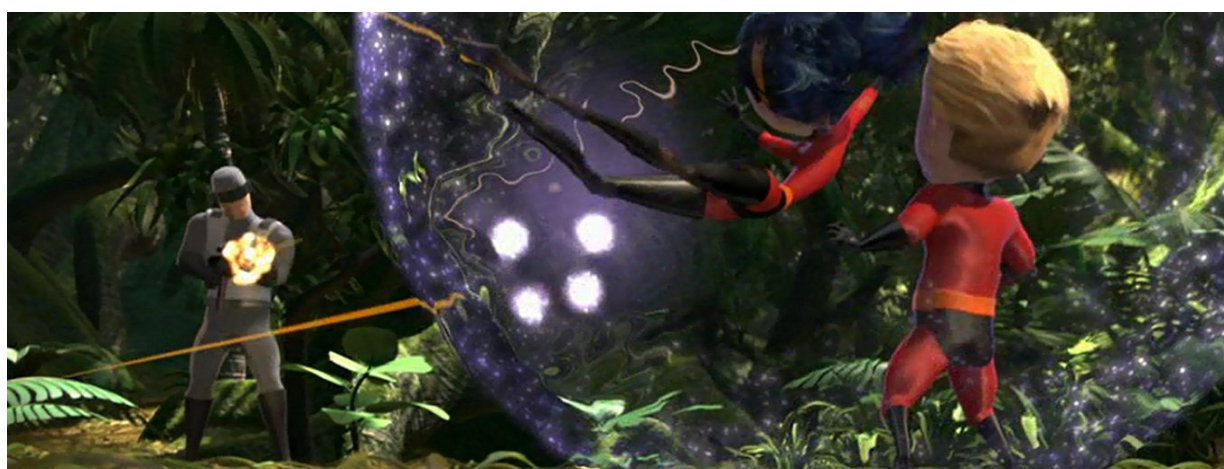


Figure 22. Violet and Dash

Table 29

Occurrences of the singular second person subject pronoun 'you' in S26/D06

Scene/ Dialogue	Source text	BP dubbing
S26/D06	How are you doing that?	Como que tu faz isso?
S26/D06	Whatever you do, don't stop!	Por favor, não para então.

SCENE 26 / DIALOGUE 7 – S26/D07

SYNDROME: Whoa, whoa, whoa! Hey, time out! What have we here? Matching uniforms? Oh, no! Elastigirl? [laughs] You married Elastigirl? Whoa! And got busy! It's a whole family of supers! Looks like I've hit the jackpot! Oh, this is just too good!



Figure 23. Syndrome captures the Parrs

Table 30

Occurrences of the singular second person subject pronoun 'you' in S26/D07

Scene/ Dialogue	Source text	BP dubbing
S26/D07	You married Elastigirl? Whoa! And got busy! It's a whole family of supers! Looks like I've hit the jackpot! Oh, this is just too good!	Tu casou com a Mulher-Elástica? E eles não tinham televisão! Olha a super prole toda aí. Eu acho que eu ganhei na loteria. Uh, é bom demais da conta!

SCENE 28 / DIALOGUE 1 – S28/D01

LUCIUS (FROZONE): Honey?

HONEY: What?

LUCIUS (FROZONE): Where's my supersuit?

HONEY: What?

LUCIUS (FROZONE): Where is my supersuit?

HONEY: I, uh...put it away.

LUCIUS (FROZONE): Where?

HONEY: Why do you need to know?

LUCIUS (FROZONE): I need it!

HONEY: Uh-uh! Don't you think about running off doing no derrin'-do! We've been planning this dinner for two months!

LUCIUS (FROZONE): The public is in danger!

HONEY: My evening's in danger!

LUCIUS (FROZONE): You tell me where my suit is, woman! We are talking about the greater good!

HONEY: "Greater good"? I am your wife! I'm the greatest good you are ever gonna get!



Figure 24. Lucius looks for his supersuit

Table 31

Occurrences of the singular second person subject pronoun 'you' in S28/D01

Scene/ Dialogue	Source text	BP dubbing
S28/D01	Why do you need to know?	Por que que cê quer saber?
S28/D01	Uh-uh! Don't you think about running off doing no derrin'-do! We've been planning this dinner for two months!	Nem pense em sair por aí salvando o mundo agora. A gente combinou este jantar tem dois meses!
S28/D01	You tell me where my suit is, woman! We are talking about the greater good!	Diz aí onde é que tá meu uniforme, mulher. A parada aqui é o bem maior.
S28/D01	"Greater good"? I am your wife! I'm the greatest good you are ever gonna get!	Bem maior? Eu sou a tua mulher. Eu sou o maior bem que tu vai arrumar nessa vida!

SCENE 28 / DIALOGUE 4 – S28/D04

DASH: Violet? Dad!

BOB (MR. INCREDIBLE): Go, go!

VIOLET: I'm okay, mom. Really.

HELEN (ELASTIGIRL): Stay here, okay?

BOB (MR. INCREDIBLE): Frozone! Yeah!

HELEN (ELASTIGIRL): Bob!

BOB (MR. INCREDIBLE): Hey!

BOB (MR. INCREDIBLE): Syndrome's remote!

VIOLET: The remote controls the robot!

DASH: Hey, dad! Throw it, throw it!

BOB (MR. INCREDIBLE): Go long!

DASH : Got it!

BOB (MR. INCREDIBLE): Honey, take out its guns!

LUCIUS (FROZONE): Dash! Gotcha!

VIOLET: Mom, I've got it! I've got the remote!

LUCIUS (FROZONE): A remote? A remote that controls what? The robot?

DASH: It's coming back! That wasn't right.

VIOLET: Give me that!

BOB (MR. INCREDIBLE): We can't stop it. The only thing hard enough to penetrate it is...itself.

DASH: It's getting closer!

VIOLET: It doesn't work!

HELEN (ELASTIGIRL): Kids!

LUCIUS (FROZONE): It's not doing anything!

HELEN (ELASTIGIRL): Lucius, try to buy us some time!

LUCIUS (FROZONE): Try the one next to it!

BOB (MR. INCREDIBLE): Honey!

BOB (MR. INCREDIBLE): Wait a minute. Press that button again! No, the other one! The first one!

HELEN (ELASTIGIRL): First button! Got it!

DASH: It's getting closer!

LUCIUS (FROZONE): Look out!

HELEN (ELASTIGIRL): Get out of here, kids! Find a safe spot!

VIOLET: We're not going anywhere!

BOB (MR. INCREDIBLE): Press the button!

HELEN (ELASTIGIRL): Not yet!

LUCIUS (FROZONE): Hang on!

BOB (MR. INCREDIBLE): What are you waiting for?!

HELEN (ELASTIGIRL): A closer target! You got one shot!

BOB (MR. INCREDIBLE): Everybody duck!

BOB (MR. INCREDIBLE): Hey, Zone.

SYNDROME: Huh? No!



Figure 25. Final battle

Table 32

Occurrences of the singular second person subject pronoun 'you' in S28/D04

Scene/ Dialogue	Source text	BP dubbing
S28/D04	What are you waiting for?!	Helena, o que que cê tá esperando?
S28/D04	A closer target! You got one shot!	Um alvo mais próximo. Você só tem uma chance!