

Creativity in the Translation of the Subtitles of Pixar Films

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Abstract

This study has carried out a detailed corpus-based research on the techniques used in the creative translation of the Pixar films with the Intertext Editor and Excel. Since some of the linguistic features of the English movie subtitles, such as the intonation of the lines, cannot be directly revealed in the Chinese version, this study has tried to unfold how those creative features are made explicit in the translation based on the subtitles of *Ratatouille*, *Up* and *Coco*. This study has shown the creativity of translation from the words, the syntax, and the intonation.

Key Words

Key Words: creativity and translation; coinage of words; novel expressions; intonation; corpus-based translation study



Introduction

In recent years, there has been growing interest in creative subtitling that goes with the current of times in terms of both the different stylistic approaches and the language. This means that the rigid traditions in audiovisual translation are melting away. There are a number of published studies (e.g., Zabalbeascoa, 2010; McClarty, 2012, 2013) that describe the unique styles of brand new movie subtitles. Other studies such as that done by Malamatidou (2017) have addressed the creativity in subtitling on the linguistic level, discussing the inflectional suffixes and gender assignment in creative subtitles. Niska (1998), following an extensive review of the literature on translational creativity (on which the above relies) and creativity in general, outlined the core of semantic creativity in translation ‘four basic strategies for the interpreting of neologies: 1. omission; 2. use of an existing term to denote “approximate” or “provisional”

equivalent; 3. explanation of concept; 4. neologisms (loans, loan-translations and word creation)'. Multiple terminologies have been used to express the idea of creative translation. One is "creative treason" mentioned by Xie (1999), another is "creative equivalence" raised by Guo (2014). These scholars have argued that creativity, as an intrinsic part of subtitles translation, is beneficial to the film makers, movie translators, and the audience. However, while creative translation has been gaining popularity, debates have long prevailed as to whether it is unprofessional and difficult to delimit the scope of creative subtitling. Foerster (2010), for instance, argues that the creative subtitlers are 'inexperienced and might not understand the underlying reasons for the conventions applied in standard subtitling practice.'

Those subtitling academics like Foerster seem to ignore the fact that some of the linguistic features of the lines of the movies cannot be revealed directly in the translation. Kovačić (1995) pointed out that since the cultural context of audiovisual subtitling is quite complex, the subtitlers have to show new forms of translational creativity, and the trainer of subtitlers also needs to pay special attention to the creativity of translation. Hatim and Mason (1997) pointed out that the shift in the mode of the movies means that certain features of speech will not automatically be detectable in the written form: the spoken language can express nuances through intonation while the written form cannot. Here creativity in this study refers to "la réexpression, la reformulation idiomatique, fonctionnelle, donc non littérale, donc creative" [re-expression, reformulation [that is] idiomatic, functional, therefore non-literal, therefore creative]. mentioned by (Bastin, 2003: 348). In the translation of Pixar films, some of the linguistic items, including the coinage of new words and some novel expressions, do not have equivalents in the target language. And sometimes even if there's an equivalent word in the target language, its meaning may not suit the context of a particular movie. Besides, we may use the exclamation mark to show astonishment in the written translation. However, the attitude cannot be revealed easily in the Chinese subtitles, and certain techniques are needed to reveal them in the movie. As a result, this study aims to unfold those linguistic features that cannot be revealed directly without special consideration, namely the creative translation of the words, the syntax, and the intonation in the subtitles of Pixar films through a detailed research on the English-Chinese subtitles of *Ratatouille* (2007), *Up* (2009), and *Coco* (2017). This research also has some practical uses. First, some of the techniques in the English-Chinese translation may be used in the translation of other genres. Second, the creativity in translation teaches the children and the adults different

philosophies. For the children, the translations need to be creative to reveal the most profound philosophy in the simplest words. For the adults, who have been constantly struggling in the complex world, the translations of the subtitles help them recall love, dream, and the emotional ties between family members. Therefore, the dialogues between adults and children and the ones between adults should be demonstrated differently.

This study is carried out based on the following research question:

How do the Chinese subtitles reveal the linguistic features of the English ones that cannot be displayed automatically in the translation? This study hopes to discuss those strategies for the words, the syntax, and the intonation.

1. The words

- A. No target language equivalents: the coinage of new words.
- B. The equivalent translation does not share the same meaning with the word in the movie: novel expressions.
- C. The symbols of the idioms are different in the source language and the target culture.
- D. Different translations for the same English word.

2. The syntax

- A. The transformation of the syntax in the translation.

3. The intonation

- A. Different Chinese characters may be added to show the indicative, interrogative, and imperative attitudes of the character.
- B. Modal particles.
- C. Special expressions.
- D. Creatively using the phonetic system for transcribing Chinese Characters.

This study has used a corpus-based approach to align all the subtitles of the Pixar movies and used the regular expressions to search all the compound words with hyphens and the word suffixes.

This study plans to use the Intertext Editor (Vondříčka, 2014) and Excel to carry out the research. InterText is an editor for aligned parallel texts, mainly aimed at creation of translational parallel corpora, potentially also usable with translational (CAT) or educational (CAE) software. It has been developed for

the project InterCorp1 to edit and manage alignments of multiple parallel language versions (i.e. translations) of texts at the level of sentences, but it is designed with flexibility in mind and supports custom XML documents and Unicode (UTF-8) encoding. Excel is used in this study to summarize the creative expressions and sentences in the movies produced by Pixar.

The Words

While searching the corpora for patterns, an alteration is discovered on the words' level, including the coinage of new words, novel expressions, idioms and different translations for the same English word. Because there are no equivalents of those linguistic items in the target language, special techniques are needed to reveal those linguistic features in the Chinese translation. Here some of them are analyzed and the complete table may be found in the appendix.

No target language equivalents: the coinage of new words

For the coinage of new words, two most common categories are compounding and affixation. The compound words are figured out by using the regular expression: $(\backslash w+([-'])(\backslash w+)?['']?(\backslash w+))$. This regular expression finds all the new words with hyphens. Then those words that have hyphens but are not novel are deleted. For those compound words, we do not have equivalent translations in Chinese. We either have to use the expressions in Chinese which share the same meaning or translate them according to the context of the movie. This point is well illustrated in the following examples:

1. I don't want you sneaking off to who-knows-where.

你可别给我出去到处乱跑。

This is an excerpt from the movie *Coco* (2017). In this movie, the protagonist Miguel was sparing no effort to participate in music concerts despite the opposition from his family. He always sneaked off to play music. However, the Día de los Muertos clashed with a talent show that he wanted to join. While he was trying to slip away, his abuelita (grandmother) discovered and insisted that he must stay that night because all the family members who had passed away were supposed to come home. In Chinese, we do not have the equivalent translation for “who-knows-nowhere”, but “到处乱跑” expresses the same idea. Also, “到处” can be translated in many ways, including “in every place”, “at all places”, and “everywhere”, but none of them can be compared with “who-knows-where” in terms of the sentiment that it is trying to convey to the audience. Another interesting point is the word “可” used in the translation. As shown by Wang (2011), discourse markers including “倒”, “却”, “可”, “敢” softens the intonation of this line. Although abuelita (grandmother) insisted that Miguel should stay at home on this special occasion, she wouldn’t want to be too harsh on him, so a discourse marker “可” is added to reduce the force of the intonation. And we can imagine that while his family members were busy looking for Miguel, his grandmother probably would say, “Who knows where Miguel is!”

2. She didn't have time to cry over that walk-away musician.

她可没心情为离家出走的爸爸难过。

This is also an excerpt from the movie *Coco* (2017). In this movie, the Papá of Miguel’s family has left his daughter and wife to pursue his dream to be a musician, but never returned. Mamá didn’t have time to cry for him and assumed the responsibility to look after their daughter. By linking “walk” and “away” with a hyphen, the author used the word “walk-away” as an adjective to describe Papá who had left home. The phrasal verb “walk away” originally means to leave a difficult situation or relationship instead of trying to deal with it, and is translated as “脱身” or “一走了之” in Chinese. In this particular context, however, the Papá left his wife and daughter not necessarily because the family had encountered difficulties, but because he cared more about his career as a musician than his family. As a result, the word “离家出走” is more suitable for the context here. Besides, a discourse marker “可” shares the same

function as the one in the previous example.

3. Gusteau makes Chinese food, Chine-easy.

古斯特让中国菜轻松上桌。

Since the movie *Ratatouille* (2007) describes the romantic, lush vision of the French delicacies, much of the words in the movie have a French origin. The excerpt here has brought together a French word “Chine” and an English word “easy” together. Based on the theme of this movie, the translator has creatively translated this compound word as a phrase which consists of a subject “中国菜” and a predicate “轻松上桌”.

4. You know who know do whacka-doo. Ratta-tatta.

你知道...我知道...鼠...蔬...

In the movie *Ratatouille* (2007), the protagonist Linguini hid a rat, Remy, under his toque to help him do the dishes by manipulating his hair. Once he was near to be caught by his colleagues. He was about to say the word “rat” but suddenly hit on a way out of the predicament. The French word “Ratatouille” also begins with “rat” and happens to be a dish. The Chinese translation “鼠...蔬...” has perfectly reflected this point. “鼠” and “蔬” are homophonic in Chinese.

Affixation mixes with words in English to create new meanings. Three suffixes are found in the subtitles of the movies used in this study: “-ness”, “-ish”, and “-y”.

1. It's Linguini-ness.

是林式私房菜。

This is also an excerpt from *Ratatouille* (2007). “-Ness” combines with nouns to show the quality, state, or character of something. “Linguini-ness” describes

the dishes prepared by chef Linguini. And may also be translated as “林式私房菜” or “林记私房菜”.

2. Creamy, salty sweet, an oaky nuttiness.

奶油味、咸咸甜甜的、坚果的风味。

3. Oh, I'm detecting nuttiness.

嗯，我吃出“疯”味儿来了。

4. It might be the nuttiness. See?

这可能就是你说的“疯”味儿。懂了吧？

The second to the fourth example are also drawn from the movie: *Ratatouille* (2007). Unlike others in his colony, the little rat Remy hoped to fulfill his dream to be a chef. He was trying to cook the nut he had just found, but his brother thought that he went crazy and wasn't supposed to do that. The word “nut” has two meanings: 1. “the small hard fruit with a very hard shell that grows on some trees” 2. “a strange and crazy person”. Here the translator uses the words “风味儿” and “疯味儿” to translate those three sentences. “风” and “疯” are also homophonic in Chinese.

5. What would you call that flavor? - Lightning-y?

你说这叫什么味道？雷烘...电烤味？

6. Yeah, it's lightning-y. We got to do that again.

是的，就是雷烘电烤味儿。我们得再试一次。

The fifth and sixth example continue to describe the cooking of the nuts. The translator has translated “Lightning-y” as “雷烘...电烤味”. Since the literal

translation of “Lightning” cannot make the audience aware immediately that this describes cooking rather than the meteorological phenomena, the author has come up with a creative solution. Lightning (电烤) and thunder (雷哄) frequently appear together, and “电烤” may awaken people’s associations with “电烤箱” (electric oven).

The equivalent translation does not share the same meaning with the word in the movie: novel expressions.

In subtitles translation, sometimes even if there are equivalents in the target language, their meaning may not suit the context. They have got some new senses in the movies. The novel expressions are classified into three categories: new senses for old words, phrases translated as nouns, and some popular Chinese expressions.

New senses for old words:

1. Please have all offerings ready for re-entry.

请准备好所有需要申报的物品。

This is an excerpt from the movie *Coco* (2017), at the end of the Día de los Muertos, those who had passed away had to return to the Land of the Dead after visiting their living family members with the things they had brought from their family. The dead had to report to the officers for what they had brought, thus “offerings” are translated as “申报的物品” in this specific context.

2. Disturbing the peace.

扰乱公共秩序。

This is still drawn from the movie *Coco* (2017). Héctor, who hadn't got the permission, was trying to illegally crossing the border because his family members hadn't put his photo on the ofrenda. So "peace" is translated as "公共秩序" rather than its original meaning "和平".

3. But we're supposed to return to the colony.

我们要在天黑之前回窝去。

"Colony" is translated as "老鼠窝" because the movie *Ratatouille* tells the story of a talented rat chef, Remy. It suits the specific context of this movie.

Phrases translated as nouns:

1. Put on that dumb show to mark the end of Día de Muertos.

搞这么一出愚蠢的演唱会作为亡灵节的压轴戏。

2. through and through

祖传的手艺。

The two examples above are chosen from the movie *Coco* (2017). It has broken our conventional thinking that phrases can only be translated as phrases in the target language. Here, they are translated as nouns in the subtitles. The verbal phrase "mark the end of" has been translated creatively as a noun phrase "压轴戏" in Chinese. "Through and through", a prepositional phrase, has been translated as a noun phrase "祖传的手艺" in Chinese.

Popular Chinese expressions:

1. Visibility unlimited.

可见度...大大滴。

2. Don't jerk around so much, kid. Whoa!

小盆友，别老转来转去的！

Those examples mentioned above symbolize a shift from the traditional Chinese grammatical rules. In the first example, “地” is followed usually by a Chinese adverb. However, now the younger generation tends to prefer “滴” to “地” on some informal occasions, which may be strongly opposed by the older generation of Chinese people who would stick strictly to the traditional grammatical rules. “小盆友” is used instead of “小朋友” as it shows a higher degree of intimacy among the younger generation.

The symbols of the idioms are different in the source language and the target culture.

1. You're a twig, mijo.

瞧，你瘦的跟猴似的。

This is a line from the movie *Coco (2017)* to describe Miguel. Although “twig” means a small, very thin branch that grows out of a larger branch on a brush or tree, it is not commonly used by Chinese people to refer to people who are thin. Instead, we usually use “monkey” or “stick” to describe people who are thin and would say “瘦得跟猴儿似的” or “瘦得跟麻杆儿似的”. The translator here chooses to stay close to the Chinese culture.

2. Dead as a doorknob.

你跟真的死灵别无二致啦。

In the movie *Coco (2017)*, since Miguel was the only person who wasn't a skeleton, Héctor dressed Miguel up in order to avoid frightening the passers-by in the Land of the Dead. After he finished, he assured Miguel that he was as

dead as a doorknob. Here it's not quite appropriate to translate "doorknob" as "门把手" because everyone except Miguel was dead in the Land of Dead, and it would be more appropriate to stay close to the context and translate it as "死灵".

3. Your sleeves look like you threw up on them.

你的袖子看起来像一块儿抹布。

The third example is an excerpt from the movie *Ratatouille* (2007). It's required that the sleeves of the chef should be as clean as possible. Here it would be disgusting to translate "threw up on them" literally. Here the translator has chosen a thing that is commonly seen in the kitchen "a rag for cleaning (抹布)" to translate this sentence.

Different translations for the same English word

Finally, when translating a phrasal verb, different translations may be given for the phrasal verb that expresses basically the same content. For instance, the phrasal verb "play music" is a high frequency word in the movie *Coco*, and different translations are given in this context. It could be translated as how the protagonist played the musical instrument ("演奏", "弹吉他"). It could be used to refer to the songs he sang while playing the musical instrument ("开口唱歌", "唱出来"). It could be translated as his musical career in the future ("成为音乐家", "做音乐", "搭档"). And it could also be referred to the protagonist's influence on the musical arena ("音乐响起", "歌声传遍整个世界").

The syntax

There are also syntactic creativity in the movies created by Pixar:

1. Forgotten?

一样没有人记得?

It's well known that the spatial and temporal constraints in movie subtitles have always demanded the translators to condense the movie subtitles that are too lengthy. However, this example is quite different. Since there's only one line for this specific frame, more space is allowed for the translation of this specific subtitle. And the word "Forgotten" is translated into a whole sentence "一样没有人记得?" in Chinese.

2. Vitamins.

多吃蔬菜长得快。

3. Miguel, vitamins are a real thing.

米格，多吃蔬菜就是有好处。

The second and the third examples are drawn from the movie *Coco* (2017) in which Miguel's deceased family members were teaching him the benefits of eating more vegetables. The word "Vitamins" is translated into a whole sentence "多吃蔬菜长得快" in Chinese.

The intonation

In the English subtitles, the attitudes and moods of the speaker can be revealed through the intonation. However, when the subtitles are transformed into written Chinese, those tones shall be made explicit by adding modal particles such as “就”, “哦”, “吧”, changing the expressions, or creatively using the phonetic system for transcribing Chinese characters.

Wang (2011) has listed the modal particles in Chinese and explained their meanings. The following chart summarizes the most common modal particles in Chinese. This research plans to use this list to search for all sentences in the movies with modal particles:

tone of decision: used to express a kind of detection, decision, or judgement	了 (le) 啦 (la) 咯 (luo)
tone of explanation: used to state the truth, the reason	的 (de)
tone of exaggeration: used to stress	呢 (ne) 呢么 (ne me) 罢了 (ba la) 又 (you) 并 (bing) 简直 (jianzhi) 就 (jiu)
tone of doubt: used to ask for the truth	吗 (ma) 么 (me) 呢 (ne) 哪 (na) 呀 (ya) 啊 (a)
tone of retort: used to blame sb	不成 (bucheng) 难道 (nandao) 岂 (qi) 何尝 (hechang) 何不 (hebu) 何必 (hebi) 何妨 (hefang) 何况 (hekuang)
tone of supposition: used to suppose	呢 (ne)

tone of speculation: used to speculate	罢 (ba)
imperative tone: used to demand, persuade, request, and warn	罢 (ba)
tone used to urge people to do things	啊 (a) 哇 (wa) 呀 (ya)
tone of compromise: used to express anger, but is willing to give in	罢了 (bale) 也罢 (yeba)
tone used to fight for unfairness	么 (me)
tone used to reason with sb	啊 (wa) 呀 (ya) 哇 (wa) 咧 (lie)
tone of surprise	只 (zhi) 竟 (jing)
tone used to express discontent	偏 (pian)
tone used to soften the intonation	倒 (dao) 却 (que) 可 (ke) 敢 (gan)
tone used to argue	才 (cai)

1. But no!

可是她就不!

In the English text, the intonation of this sentence is expressed through the exclamation mark. In the translation, the subtitler has added the model particle to show that the character in the movie is quite determined.

2. I don't wanna be in this family!

这样的家我才不想要呢!

3. Forgotten.

鬼才记住你。

In the second and the third example, “才” is added to show that the character involved in this movie hated to stay in the family, and would never remember the person.

Apart from the modal particles, some expressions specific to the Chinese language may be used to convey the emotions:

1. Where do you get the gall.

你吃了熊心豹子胆你懂不懂规矩。

In this example, to get the gall means the rude behaviour showing a lack of disrespect because the person behaving badly is not embarrassed. It is translated as 吃了熊心 (the heart of the bear) 豹子胆 (gallbladder of the leopard) because the bear and the leopard are considered to be rude and careless in the Chinese culture.

2. I should have you drawn and quartered!

看我今天怎么修理你。

In the source text, to be hanged, drawn and quartered was from 1352 a statutory penalty in England for men convicted of high treason, although the ritual was first recorded during the reign of King Henry III (1216–1272). Convicts were fastened to a hurdle, or wooden panel, and drawn by horse to the place of execution, where they were hanged (almost to the point of death), emasculated, disembowelled, beheaded, and quartered (chopped into four pieces). (wikipedia) It's translated as “修理” in the Chinese subtitle. Here “修理” does mean to repair something, but to teach someone who fail to obey the rules a lesson.

3. Well, see you tomorrow, kid. Bye!

嗯，明天见，小样儿！

Normally, “kid” could be translated as “孩子” or “小朋友” in Chinese. Here “小样儿” is used to express that the person whom the character is talking to is still very green and could not play tricks on him.

Finally, the phonetic system for transcribing the Chinese characters may be used creatively to stress the intonation.

1. But no!

波-物-不！

In this example, instead of adding modal particles to the Chinese translation, the author has used the phonetic system for transcribing the Chinese characters (Hanyu Pinyin Romanization) creatively. Hanyu Pinyin Romanization, often abbreviated to pinyin, is the official romanization system for Standard Chinese in mainland China and to some extent in Taiwan. The system includes four diacritics denoting tones. Pinyin without tone marks is used to spell Chinese names and words in languages written with the Latin alphabet, and also in certain computer input methods to enter Chinese characters.

Usually in conversations, if the person we are talking to has difficulty in understanding, we may say it aloud phonically to stress.

Conclusions

In this corpus-based study, the aim is to find out the strategies used in the English-Chinese subtitles translation to reveal those linguistic features that cannot be revealed automatically in written Chinese.

On the words' level, we may rewrite the English words that do not have an equivalent Chinese expression in idiomatic Chinese, or translate them

according to the context of the movie. If the equivalent translation in Chinese does not share the same meaning with the English words, we may choose the expressions that suit the context of the movie. And the translation of English phrases may not be limited to Chinese phrases. A single noun can be used if it is more appropriate. Also, some popular Chinese expressions may be added to draw the attention of the young audience and keep pace with the times. In terms of the idioms used in the English subtitles, symbols in the Chinese culture should be used instead of rigidly sticking to source language. Finally, even for the translation of the same word in English, multiple Chinese expressions may be used to reflect diversity.

For the syntax, a single English word may be translated into a whole Chinese sentence if there's more space allowed for the scene of the movie.

In order to reveal the intonation in the Chinese subtitles, modal particles may be added. Special expressions may be used. And the subtitler may even creatively use the phonetic system of the Chinese language to stress the intonation.

This study has carried out a detailed research on techniques involved in making those implicit linguistic features explicit in the Chinese subtitles, and further research might explore the subtitles of other movies produced by the Pixar Company.

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Appendix

Table for The Words

Table 1. No target language equivalents: the coinage of new words.

Compounding	
1. I don't want you sneaking off to <u>who-knows-where</u> .	你可别给我出去到处乱跑。
2. She didn't have time to cry over that <u>walk-away</u> musician.	可没心情为离家出走的爸爸难过。
3. I thought it might have been one of those <u>made-up</u> things...	我以为这又是一个大人骗小孩的故事呢。
4. You know, <u>afterlife-wise</u> ?	我是说...来世。
5. Gusteau makes Chinese food, <u>Chine-easy</u> .	古斯特让中国菜轻松上桌。
6. and you're not my <u>puppet-controlling</u> guy!	你也不是耍傀儡戏的人。
7. This <u>lighter-than-air</u> craft	这艘轻气飞艇。
8. It's got, like, this " <u>ba-boom, zap</u> " kind of taste.	像是“碰...轰...”的味道。
9. Cooking and reading and <u>TV-watching</u>	你...烧菜读...读书看...看电视
10. Or as a big ear of corn in <u>doggie make-up</u> .	或是一根玉蜀黍化妆成一只狗
11. Let us toast your <u>non-idiocy</u> .	为您的睿智干杯
12. You know who know do <u>whacka-doo. Ratta-tatta</u> .	你知道...我知道...鼠...蔬...
13. was my <u>great-great-grandmother...</u>	这个就是太奶奶的
14. I know who my <u>great-great-grandfather</u> was!	我知道我的曾曾爷爷是谁了!

15. Your <u>great-great-grandson</u> .	您的 <u>曾曾孙子</u>
16. He's your <u>gr-gr-gr-what</u> ?	他是你 <u>曾曾</u> 啥?
17. Eh. <u>Ta-da!</u>	<u>大功告成!</u>
18. Come on, yell. Belt it out. <u>Haoeey-he-he-hey!</u>	就是这样玩命的 <u>嚎叫</u>

Affixation	
-ness	
19. It's <u>Linguini-ness</u> .	是 <u>林式私房菜</u> 。
20. Creamy, salty sweet, an oaky <u>nuttness</u> .	奶油味、咸咸甜甜的、 <u>坚果的风味</u> 。
21. Oh, I'm detecting <u>nuttness</u> .	嗯，我吃出“ <u>疯</u> ” <u>味儿</u> 来了。
22. It might be the <u>nuttness</u> . See?	这可能就是你说的“ <u>疯</u> ” <u>味儿</u> 。懂了吧?
23. <u>Cleanliness</u> is close to...	<u>近乎纯净</u> 就是没有
24. -ish	
25. at a <u>close-ish</u> sort of range.	我 <u>近距离</u> 观察过他们。
26. -y	
27. What would you call that flavor? - <u>Lightning-y</u> ?	你说这叫什么味道? <u>雷烘...电烤味</u> ?
28. Yeah, it's <u>lightning-y</u> . We got to do that again.	是的，就是 <u>雷烘电烤味儿</u> 。我们得再试一次。

Table 2. The equivalent translation does not share the same meaning with the word in the movie: novel expressions.

New senses for old words	
Please have all <u>offerings</u> ready for re-entry.	请准备好所有需要 <u>申报的物品</u> 。
I'm <u>fading</u> , Héctor.	我要 <u>不行了</u> ，埃克托。

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Be <u>reasonable</u> .	<u>要乖哦</u> 。
Disturbing the <u>peace</u> .	扰乱 <u>公共秩序</u> 。
Gusteau's restaurant is <u>the toast of Paris</u> ,	古斯特餐厅是 <u>巴黎的骄傲</u> 。
but there's <u>something</u> about them.	他们有某种 <u>能耐</u> 。
But we're supposed to return to the <u>colony</u> .	我们要在天黑之前回 <u>窝</u> 去。
Great cooking is not for <u>the faint of heart</u> .	<u>胆小的人</u> 做不出精湛的美食。
You're the reason I'm <u>in this mess</u> .	就因为你我才会 <u>身陷囹圄</u> 。
<u>appear human</u>	<u>装样</u> 。
It will just overwhelm your <u>blinky thingy</u> .	刷的话怕是会让你们的小机器 <u>过载死机</u> 。
Phrases translated as nouns	
Put on that dumb show to <u>mark the end of</u> Día de Muertos.	搞这么一出愚蠢的演唱会作为亡灵节的 <u>压轴戏</u> 。
<u>through and through</u>	<u>祖传的手艺</u> 。
Popular Chinese expressions	
What are you <u>blathering</u> about?	你们在 <u>唧哩咕嚕</u> 什么?
So, where did you <u>train</u> , Linguini?	你在哪里 <u>拜师学艺</u> ?
<u>Visibility unlimited</u> .	可见度... <u>大大滴</u> 。
Swear you'll take us! <u>Cross your heart!</u>	发誓你会带我们过去! <u>划心心!</u>
Is this how you <u>steer your house</u> ?	哦, 您用这个“ <u>开</u> ”房子?
Don't jerk around so much, <u>kid</u> . Whoa!	<u>小盆友</u> , 别老转来转去的!
<u>GP ... What?</u>	<u>GP...啥玩意?</u>
Hi, <u>boy</u> . Don't eat it all.	嗨, <u>小乖乖</u> , 别一下吃完哦。

Don't be afraid, <u>little snipe</u> .	别怕, <u>小鹞鹞</u> 。
My wife and I, we were your <u>biggest fans</u> .	我夫人和我, 是您 <u>头号粉丝</u> 。

Table 3. The symbols of the idioms are different in the source language and the target culture.

1. You're a <u>twig</u> , mijo.	瞧,你瘦的跟 <u>猴</u> 似的。
2. But the plaza's where the <u>foot traffic</u> is.	但是广场上的人很多啊。
3. <u>Heaven and earth</u> ?	<u>赴汤蹈火</u> ?
4. Dead as a <u>doorknob</u> .	你跟真的 <u>死灵</u> 别无二致啦。
5. I have to fish him out of a <u>sinkhole</u> !	我就得把他从 <u>污水坑里捞出来</u> !
6. You get picky about what you put in the tank, <u>your engine is gonna die</u> .	你如果挑三拣四, <u>引擎没油就动不了啦</u> 。
7. Your sleeves look like you <u>threw up on them</u> .	你的袖子看起来像 <u>一块儿抹布</u> 。
8. <u>Symphony of crackle</u> . Only great bread sound this way.	<u>交响乐般的清脆</u> 只有好面包才能发出这种声音。

Table 4. Different translations for the same English word.

play	
to play for the world	让自己的歌声传遍整个世界。
But when he played music	可他一开口唱歌。
Like if he could play music	如果他能成为音乐家。
I only really play for myself.	我只唱给自己听。
He played out loud!	他大声地唱出来。
I have to play.	我一定要演奏。

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I play my guitar.	我会弹吉他。
It's playing just for you?	一首歌好像就是为你而唱。
I'm gonna play in Mariachi Plaza if it kills me.	今天晚上广场的才艺大赛，我一定要去。
I'm supposed to play music.	那我就可以去做音乐。
Just listen to me play.	只听我弹一次就好。
I-I wanna play in the plaza.	我，我想在广场上表演。
I'm gonna play in the Plaza.	我想去广场上表演。
And to never play music again.	永远也不许碰音乐。
Winner gets to play at his party.	获胜者可以在派对里表演才艺。
I couldn't even play that thing if I wanted to.	就算我现在想弹吉他我也弹不动了。
You, play me something.	你给我弹点什么吧。
Oh, you know I don't play anymore, Chich.	不，你知道我再也不弹吉他了的，猪皮哥。
We used to play music together.	我们一直是搭档。
You played with Ernesto de la Cruz?	你是德拉库斯的搭档?
The winner gets to play for the maestro himself...	获胜者将在今晚参加歌神德拉库斯的。
So, what's the plan? W-what are you gonna play?	什么情况?你准备唱什么?
If I can't go out there and play one song...	如果我连上台表演都不敢
When my husband would play, and I would sing.	我丈夫在我身边弹吉他，我在他旁边唱歌。
He wanted to play for the world.	可他却想唱遍全世界。
You really did play together.	你们以前真的是搭档啊。
Never play music again.	永远别碰音乐。

He used to play it to you?	他以前经常弹给您听。
To a melody played	华丽的音乐响起。

family	
I'm proud we're family.	我们是一家人，我很骄傲。
I spent decades protecting my family from your mistakes.	我花了几十年让我的子孙远离你当年犯的 错误。
Nothing is more important than family.	没有什么比家人更重要了。
He's part of our family.	他也是这个家庭的一员。
He left this family.	他离开了他的家庭。
Family comes first.	家人永远最重要。
To never forget how much your family loves you.	永远别忘了你的家人们有多爱你。
There aren't just old pictures, they're our family.	照片里的人都是我们的家人。
Oh, mi familia.	哦，我的孩子们。
♪ And the world es mi familia ♪	这世界是个大家庭。
I'm proud we're family.	我们是一家人，我很骄傲。
I spent decades protecting my family from your mistakes.	我花了几十年让我的子孙远离你当年犯的 错误。
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To never forget how much your family loves you.	永远别忘了你的家人们有多爱你。

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There aren't just old pictures, they're our family.	照片里的人都是我们的家人。
Oh, mi familia.	哦，我的孩子们。
♪ And the world es mi familia ♪	这世界是个大家庭。

clean	
Clean.	安全。
Clean.	安全。
Cleanerific.	安全极了。
Cleanerino.	非常安全。
Which means clean. You know, cleanliness is close to...	近乎纯净 意思是安全你知道因为纯净就没有.....
You will minimize cuts and burns and keep your sleeves clean.	能减少切烫伤，还要保持袖子的整洁。
Mark of a chef: Messy apron, clean sleeves.	肮脏的围裙和干净的袖子是做厨师的象征。
Make sure the floors and countertops are clean before you lock up.	你锁门之前要把炉台和地板打扫干净。
Wait. You want me to stay and clean?	等等，你让我最后离开打扫锁门。

Table 5. The syntax.

Forgotten?	一样没有人记得？
Vitamins.	多吃蔬菜长得快。
Miguel, vitamins are a real thing.	米格，多吃蔬菜就是有好处。
F-I-R-E-D! Fired!	炒鱿鱼，开除。

Table 6. The intonation.

Modal particles	
But no!	可是她 <u>就不</u> !
I don't wanna be in this family!	这样的家我 <u>才不</u> 想要呢!
I want nothing to do with you. Not in life, not in death.	我不想和你有任何关系。活着没有，死了 <u>更</u> 别想。
Forgotten.	鬼 <u>才</u> 记住你。
Oh, how generous!	你还真是好心啊!
Yes, yes, take it. And on the way,	<u>巴不得</u> ，带走吧，顺便。
At such a bad time.	偏偏是在这个时候。
Special expressions	
Miguel, eat your food.	米格，好好吃饭。
I asked for a shoe shine, not your life story.	我让你擦鞋 不是听你叨叨家事。
You'll feel better after you eat with your family.	一家人好好吃个饭什么都过去了。
Get outta here, kid.	一边儿去，小屁孩儿。
Nothing at all.	就是太高兴了。
I promise! I-I won't let Coco forget you!	我保证! 我一定不会让可可太奶奶忘了你的!
No conditions.	没有任何条件。
Oh. Oh, that's such a sweet sentiment.	多么感人的想法啊!
This is Emile, my brother. He's easily impressed.	这是我哥哥艾米，两下就能让他信服。
This is my dad. He's never impressed.	这是我爸，他一向见怪不怪。

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When I eat, I don't want to taste everywhere my paws have been.	我吃的东西，不希望里面有臭脚丫的味道。
Gusteau says it's excellent. Good thing the old lady is a food love...	古斯特说这香料很棒，幸亏这老太婆也爱烧菜...
Where do you get the gall	你吃了熊心豹子胆你懂不懂规矩。
I should have you drawn and quartered!	看我今天怎么修理你。
Our reputation is hanging by a thread as it is.	我们的声誉本就已危在旦夕。
Okay, I said not to. I told him... He goes and blabs to...	我告诉过他叫他不要...结果他还是到处宣传...
Yeah, it's a disaster.	搞得天下大乱。
Who would dare set foot on this inhospitable summit?	有谁，胆敢闯入这处高高在上的胜境？
Humiliated, Muntz vows a return to Paradise Falls ...	为雪此辱，孟茨发誓返回“天堂瀑布”
and promises to capture the beast alive!	并誓言要将怪兽...生擒活捉。
and I will not come back until I do!	不达目的，誓不罢休。
Well, see you tomorrow, kid. Bye!	嗯，明天见，小样儿！
Don't wanna wake up the traveling flea circus.	吵醒那俩马戏团活宝就有的受了。
Creatively using the phonetic system for transcribing Chinese characters	
But no!	波-物-不！