Dubbing Cartoons: A Comparison of English and German Version of Anime Series Naruto: Shippuden

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Abstract

Anime series are still very popular all around the world. Since most of them are originally produced in Japanese, translating them into English and other smaller languages is obligatory for the target audience to understand the utterances and the plot in general. Translating anime is more than just transferring sentences from the source language into the target language. Since anime is audiovisual content in foreign language displaying foreign culture and foreign customs, the process of appropriating them for the target culture has various technical and culturally adaptive steps. This master thesis presents different translation strategies of foreign content, namely subtitling, voice-over and dubbing, and analyzes the process of dubbing in terms of dubbing anime. Localization and synchronization are described in more detail as the most important aspects of dubbing and at the end a research is presented on differences of dubbed anime series *Naruto Shippuden* into English and German.

Key words: anime, subtitling, voice-over, dubbing, localization, synchronization

Sažetak

Anime serije i dalje su popularne u cijelome svijetu. Budući da je većina anime serija proizvedena na japanskome jeziku, prijevod istih na engleski ili na drugi manji jezik neophodan je kako bi ciljna skupina gledatelja razumjela sve izgovoreno te samu radnju serije. Prevođenje anime serija više je od prenošenja rečenica iz izvornog jezika u ciljni jezik. S obzirom na to da su anime serije audiovizualni sadržaj na stranome jeziku, koji prikazuje stranu kulturu i običaje, proces prilagođavanja anime serija ciljnoj kulturi zahtijeva različite oblike tehničke i kulturološke prilagodbe. Ovaj diplomski rad uključuje različite strategije prevođenja stranog sadržaja, a to su titlovanje, glas preko kadra i dubliranje te proučava proces dubliranja, odnosno dubliranja anime serija. Lokalizacija i sinkronizacija detaljno su objašnjenje uzimajući u obzir da su najbitniji aspekti dubliranja. Na kraju slijedi istraživanje o različitostima dublirane anime serije *Naruto Shippuden* na engleskome i njemačkome jeziku.

Ključne riječi: anime serija, glas preko kadra, dubliranje, lokalizacija, sinkronizacija

Introduction

People all around the world often develop interest in some foreign content. Sometimes this means discovering a passion for something available in English, which is an international language and has a huge amount of speakers, which makes this content easily accessible and most importantly easily comprehensible. However, in some cases, it can cause problems if the content is available in some other language and there is no translation into English or some other language one is familiar with. Anime series count as such content. They originated from Japan and most of them are still originally produced in Japanese, which means they need translation into English or some other smaller language to be accessible to the wider audience.

Anime is part of the western world since the second part of the 20th century due to subtitling, voice-over and dubbing. Since it originates from a different culture, there are many aspects people in this part of the world are unfamiliar with and could be perceived as unknown or estranging. To domesticate these popular series, studios dealing with audiovisual translation use the process of localization and adapt the content for the domestic audience by means of changing different aspects of the original content.

The aim of this master's thesis is to briefly present the possible ways of translating audiovisual content, describe the process of dubbing in more detail, name aspects that affect this process and focus on the dubbing of anime series. The main point of the thesis is the comparative analysis of two interpretations of the same anime series *Naruto Shippuden* and list the main differences in terms of dubbing and localization.

The thesis is divided into following sections. Chapter 1 deals with different strategies of translating foreign product in terms of audiovisual content, naming the three main types of translation – subtitling, voice-over and dubbing – and briefly explaining each of these. The following chapter deals with the process of dubbing in general, the aspects, expectations and aim of such translation strategy. The accompanying two sections deal with localization and synchronization, since these two are the most important factors that affect the final product of dubbing. Chapter 3 then deals with dubbing of anime in particular. This chapter gives a brief overview of anime, the definition and the audience, but also deals with solid examples of localization and adaptation usually done to domesticate the content for the US market. The majority of the thesis consists of the research on the differences observable between the English and the German dubbed version of the anime series *Naruto Shippuden*. The sections will describe the purpose and the aim of the research, methods used, and provide an extensive analysis and

explanation of the differences found as well as their impact on the viewer experience. The thesis concludes with a summary of the most important aspects and arguments mentioned in the text.

1. "Translating" Foreign Content – Types and Definitions

Introducing foreign content to the domestic audience means adapting it to a certain degree to make it seem less foreign and increase its understandability. The "foreignness" of the content reflects in different aspects – firstly in the form of a foreign language, but also through different cultural aspects, the way characters talk, behave, maybe even dress, etc. All of this may be estranging for someone in a different culture, making it impossible for the person to connect with the story and characters.

For this reason, foreign content is usually domesticated for the target audience. Books are translated, movies and TV series are either subtitled or dubbed, and different word plays, idioms, sometimes even graphic signs, typical for the source culture, are swapped with segments that are familiar in the target culture or are specific for the target audience. When talking about domesticating audiovisual content, there are three strategies of making it more "familiar" for the target audience: subtitling, voiceover and dubbing.

Subtitling is the process of adding subtitles to a motion picture, where a subtitle is defined as "a printed statement or fragment of dialogue appearing on the screen between the scenes of a silent motion picture or appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language" (https://www.merriam-webster.com/dictionary/subtitling). It is the most common way of dealing with the "foreignness" and many scholars oppose to it, the main reason being the distortion of the cinematic illusion. Instead of focusing on watching the scenes while listening to what is being said, the viewer must focus on the act of reading. "For this reason, subtitles are often interpreted as elitist – they disrupt cinematic illusion, leading to 'considerable loss of pleasure' and alienating large sectors of the audience, not least those unable to read." (Dwyer, 2017: 14)

A dubbing adapter Mario Paolinelli also claims that the speed of the speakers (usually present in Italian and French), can often pose a problem, since native speakers usually talk faster than the viewers are able to read the subtitles. Additionally, studies have shown that even 20 to 50 percent of the dialogue can get lost as the result of subtitling (Dwyer, 2017: 14). There is also proof that the mismatch between the subtitle length and the amount of dialogue happening is obvious even for viewers who do not have any knowledge of the source language. As stated in Dwyers article, "the whole point of subtitling is to have as few words on the screen as possible" (Dwyer, 2017: 15) but it does come with the price of losing some of the viewer experience and potentially also

losing on the comprehensibility of the content. However, subtitling is still the dominant strategy in the Anglophone countries (Dwyer, 2017: 10).

Voice-over, "from a translational perspective, […] consists in presenting orally a translation in a TL, which can be heard simultaneously over the SL voice." (Diaz-Cintas, Orero, 2010: 3) Similar to subtitling, voice-over is considered "adding" to the audiovisual content, because the original dialogue is not deleted, but just reduced to barely audiable in the background and the translation in TL is provided over it, usually set a few seconds back from the original (Dwyer, 2017: 15). Voice-over is technically less complex than dubbing, since there is no need to match the movement of the characters' lips, but the high degree of synchrony concerning body movements and images on the screen is still required. It is also a faster and cheaper strategy than dubbing (Diaz-Cintas, Orero, 2010: 4).

Dubbing is the most complex way of domesticating foreign content.

"It involves replacing the original soundtrack containing the actors' dialogue with a TL recording that reproduces the original message, ensuring that the TL sounds and the actors' lip movements are synchronised in such a way that target viewers are led to believe that the actors on screen are actually speaking their language." (Diaz-Cintas, Orero, 2010: 4).

Aspects of dubbing concerning steps of the process, standards required, dubbing practices in different countries, etc. will be further elaborated in the next chapter.

2. Dubbing

Dubbing occurred as a domesticating strategy in the first half of the 20th century and it was especially popular in some European countries. One of the examples was Italy, where under the leadership of Benito Mussolini, all foreign content was dubbed in order to strip the locals off the foreign influence (Dwyer, 2017: 7). The dubbing tradition is still present there, as well as in other Western European countries like Germany, Spain and France. Dubbing is also present in several other European countries, which often get criticized for it as not cost efficient. "Dries categorizes the Czech Republic, Slovakia, Bulgaria and Hungary as dubbing countries while noting that 'neither of these four countries have a dominant language or a vast audience which, when compared with the Western situation, would "justify" this." (Dwyer, 2017: 25).

In his article on dubbing practices in Europe, Chaume (2007) lists each step of the dubbing process, but here are explained only the ones concerning "the language part" of it. The translator appointed for the purpose of dubbing does not provide an accurate translation of the original, but only a rough translation which is then domesticated by the dialogue writer (or nowadays) by the translator himself to make it more natural for the target audience. The process of dubbing often affects songs or special effects included in the audiovisual content too (Chaume, 2007: 3-4).

He also names dubbing standards required from the domesticated translation. These include good lip-sync (tolerance dependent on the target culture), credible spontaneous dialogues (which are actually confined by specific norms), coherent translation (not only coherent in terms of language practice but also coherent with the visuals), equivalence to the source text, technical rigour (refers to recording conditions; there should not be any background noises or similar), and lastly credible acting (Chaume, 2007: 14).

Dubbing is sometimes characterized as easier to domesticate than subtitling since the original soundtrack is deleted and the viewers cannot compare the dubbed version to the original (Diaz-Cintas, Orero, 2010: 6). This means that the translators /dialogue writers have more freedom in adjusting or even changing the dialogue to make it fit different criteria described under the section Localization (S. 2.1).

What is interesting about dubbing is that the voice of the dubbing actor is manipulated using a computer software to make it sound like the original character.

> "The aim of the program is to convey a voice similar to that of the original actors to
> the target audience; that is, since dubbing prevents the target audience from enjoying
> the real screen actors' voices, this software is able to imitate the original actor's voice,

so that the target audience does not completely miss out on the original voices, which for the original audience are inescapably linked to the original characters." (Chaume, 2007:12).

It is also important to mention the existence of fansubs and fandubs. The name is self-explanatory, the first refers to subtitles made by fans, and the latter refers to dubbed versions made by fans via free audiovisual programs available online. (Diaz-Cintas, Orero, 2010: 6).

Both fansubs and fandubs are not considered a threat to the industry. They point to the popularity of certain anime series, which then helps official dubbing studios decide which project to take on next and provide an official dubbed version in the language of the fandub (Chaume, 2007: 13).

2.1. Localization

Localization is the first step of the dubbing process. It is defined as "the process of making a product or service more suitable for a particular country, area, etc." (https://dictionary.cambridge.org/dictionary/english/localization). "The transfer of cultural content from one culture to another is a difficult task. It means that the content will be interpreted not by the code of the visual language of the exporting culture, but by the code of the visual language of the importing culture." (Ambareva, 2015: 7). As already mentioned in the first chapter, the same content cannot be marketed in each country or culture in the same way and have the same effect on the target audience.

"Often seen as an extension of traditional translation, localization can be characterized in terms of the three interconnected features of the product to be localized: "linguistically as translating a product to suit the target users, technically as adjusting technology specifications to suit the local market, and culturally as following the norms and conventions of the target community"(Chan, 2013: 347)." (Doherty, 2016: 957).

Studies on the localization conducted in 2013 have shown that the localization industry is growing at a rate of approximately 30% a year and majority of these localized translations are actually audiovisual content (Doherty, 2016: 957).

2.2. Synchronization

Synchronization is extremely important in the process of dubbing. It is defined as "[…] the process of recording a translation in any given target language in a dubbing studio, matching the

translation with the screen actors' body movements and articulatory movements" (Chaume Varela, 2004: 9).

"The professional dubbing world prioritizes synchronization above all else, and the quality of a translation is judged in terms of whether or not "it matches the lips", in other words, whether the translation corresponds both to the screen characters' movements of the lips (lip synchrony), and particularly to the duration of the screen character's utterance, from the instant his or her mouth opens to speak to the instant it shuts (isochrony)." (Chaume Varela, 2004: 1-2).

The synchronization is considered of good quality only if the translation is "natural" and it adheres to the movement on the screen as if it was the original (Chaume Varela, 2004: 1). In order to provide a good synchronization, the dialogue writer replaces the words that do not phonetically match the movement of the character's lips on the screen by other words that do. "Pauses, the start and finish of the utterance, the openness of the vowel sounds and the presence of bilabials are all taken into account." (Chaume Varela, 2004: 9). Chaume Varela (2004) also argues that translators would be more appropriate for this task since they are the only agents in the process of dubbing who are familiar with both source and target language (Chaume Varela, 2004: 3).

He also names the three types of synchronization that need to be considered in the process of dubbing: phonetic synchrony/lip synchrony, kinetic synchrony/body movement synchrony and isochrony or synchrony between utterances and pauses (Chaume Varela, 2004: 10). Lip synchrony consists of adjusting target language utterances to the lip movements of the characters on screen, especially in close-up scenes. Kinetic synchronization refers to the harmony between the translation and the body movements of the characters (e.g. shaking head means negation). Isochrony refers to the translation matching the time of the lip movement of the characters – the utterance must exactly fit into the time between the character opening and closing his mouth. This type of synchronization causes most criticism because these kind of mistakes (too short/too long dialogue) are the most obvious ones (Chaume Varela, 2004: 10-11).

Different genres that are most commonly being dubbed (cartoons, TV series, movies) require different levels of synchronization. Cartoons demand the least synchronization since the characters are not actually pronouncing words but just opening their mouth, which simplifies the lip synchronization. Another beneficial factor is the target audience. They need more time to observe things, which means that isochrony too does not have to be perfect. Still, kinetic synchronization is extremely important and demands appropriate translation since characters

"capture the attention" with their movements (Chaume Varela, 2004: 12). TV series require precise synchronization of all the three types, but the bar is still not set as high as for dubbed movies. "All the above-mentioned synchronization types are to be found in detail in this genre, [movies], from labial consonants and open or closed vowels, to pauses and syllables, including even facial movement synchronization with the on-screen characters." (Chaume Varela, 2004: 13).

Another important factor affecting the quality of synchronization are the working conditions. A well-paid translator with longer deadline will make sure that all types of synchronization meet the required level and do not distort the viewer experience (Chaume Varela, 2004: 15).

Synchronization in all its aspects is becoming easier due to the development of technology. It will be easier to adapt translation to the lip movement, but also the duration of utterances because of "the digitisation of the image, which makes it technically easy to tweak the actors' lips in the most accommodating ways so as to make the movements coincide with the new soundtrack." (Diaz-Cintas, Orero, 2010: 5).

3. Dubbing of Anime

As already mentioned earlier, watching audiovisual content in a foreign language, depicting customs unknown to the domestic culture, may not sit well with the viewer and disable the process of connecting with the characters and the plot (Ruh, 2010: 4). For this reason, the widely popular Japanese animation films, usually referred to as *anime,* cannot be aired in the western world in the original form. The first aspect that needs to be changed is the language. Anime series are either dubbed to English (there are also many series originally streamed in English due to many Japanese-American collaborations) or even dubbed to some of the biggest European languages. Additionally, dubbing studios around the world often decide to change different cultural aspects that may seem foreign or unknown to the domestic audience to make it more "natural" and familiar. The following two sections will closely define anime and different aspects of localization to adapt them to a certain market. However, no matter the amount of localization and adaptation there are certain aspects that need to remain original. "[…] in promoting anime it is essential to keep "Japanese" features—a sophisticated graphic quality, a wide thematic diversity, and an inclination to reject the Disney convention of a happy ending—even when the anime is produced entirely in America." (Otmazgin, 2014: 14)

3.1. Anime – Definition, History, Audience

Merriam Webster Dictionary defines anime as "a style of animation originating in Japan that is characterized by stark colorful graphics depicting vibrant characters in action-filled plots often with fantastic or futuristic themes". According to Ruh (2014) the term itself is situationally dependent and does not necessarily denote an animation originating from Japan, but "rather indicates a way of positioning images and information onscreen and how viewers interact with them" (Ruh, 2014: 4-5).

The term "anime" is not perceived the same way in Japan and the rest of the world. Japanese consider each type of animation as "anime", no matter its origin (in the geographical sense), while in the rest of the world "anime" primarily denotes Japanese animations. Prior to 1980 such animations were known in the US as "Japanese animation" or "Japanimation" (Otmazgin, 2014: 3), a term that was replaced with "anime" because of it derogatory connotations.

Anime is not to be mistaken with manga, which denotes the complete opposite of what anime stands for. Anime always refers to animated content, while manga refers to printed content, most common in form of comic books, and manga is often considered the foundation upon which anime was built (Yui, 2010: 4).

Anime is still very popular among younger generations and is often the only contact with Japan and Japanese culture (Otmazgin, 2014: 6). There are many genres of anime fit for everyone's taste, irrespective of their age, gender, social class or education. Some of the most popular anime series include Pokemon, Yu-Gi-Oh, Dragonball Z, One Piece, and Naruto. Anime is not only known for its screen animation and unique style. Many anime series market themselves in form of representing commercial brands and many series related products can be found on store shelves, such as posters, art work and figures of characters from different series. Some anime series are also to be found in the form of video games, which allow players to take control over different characters from the series and relive some of the epic moments from the series or go on new adventures. Such an example is also the focus of this master's thesis: the popular series *Naruto Shippuden* adapted into a video game Naruto Shippuden: Ultimate Ninja Storm.

The popularity of anime outside Japan began in the early 1990s due to the international success of Otomo Katushiro's *Akira* (1988), the growth of fansubs (late 1980s), the founding of US distribution companies like AnimEigo and AD Vision that increased the presence of anime in retail stores, and the expansion in communication on the Internet, which allowed anime fans outside of Japan to be on track of the latest developments in anime programs, films, and culture (Ruh, 2014: 5). Its growth was additionally spurred by the development of digital marketing which enabled promoting of anime on TV, internet, billboards, etc. "The way anime uses its medium of animation is so fundamentally different from the artistic tradition of Walt Disney, that it creates a freshly intriguing aroma that lures foreigners into its mist (Darling-Wolf, 2014: 19-20)."

As mentioned before, depending on the genre or subgenre, anime boasts a wide audience including both children and grown-ups. Many love watching anime regardless of their social status, gender and age, but that was not always the case. "American viewers originally thought anime was socially inappropriate because they acted under the impression that all animation was for children." (Chambers, 2012: 2). Several researches have shown that "people who watch anime regularly eventually develop the ability to understand these cultural references and artistic value through repeated exposure." (Chambers, 2012: 2).

3.2.   Localization of Anime

When Japanese anime studios decided to expand the market of anime series to the western countries, they became aware that their animations would not be accepted in their original form. Americans went to an extent of changing some of the broadcast animations beyond recognition (Darling-Wolf, 2014: 4). At the beginning of 1970s, when the airing of anime began in the US,

American producers would usually take the raw source animation and manipulate the content and the story to create something common and appropriate for their audience. Other TV producers in America and Europe often obtained the non-Asian rights to these shows and actually redubbed the already changed version of the series (Ruh, 2010: 2). The following sections will name the most common ways of localization present in anime series.

"In order to create a space for Japanese animation to thrive, it needed to secure its own marketplace niche by first becoming less Japanese and more 'global.'" (Ruh, 2014: 8) In many anime series it is observable that, even if the plot takes place in Japan, characters do not usually look Japanese. Their looks are rather stripped off any national or cultural features to make them more "global" and adaptable to different cultures.

American producers thought that their children would not recognize traditional Japanese food (such as rice balls) and decided to change such food with food familiar and common on the US ground. Another example is the change of names of the characters. Sometimes it concerns just the pronunciation (mentioned in the next chapter of the thesis), but in some cases the names were changed completely. Such an example is the popular anime series Pokémon, where all characters got new American names (Chambers, 2012: 6). The main characters Ash, Brook and Misty are in the original actually called Satoshi, Takeshi and Kasumi, while the famous villain couple are not Jessie and James but Musashi and Kojiro. (https://www.quora.com/What-are-Japanese-names-of-all-these-pokemon-characters) As it is observable, those are not Americanized versions of the names, but completely new names, which would be unknown to the origin culture, just like the original names are unknown to the western countries due to this change.

The amount of violence in the series is different in Japan and other cultures. "The Japanese acknowledged that death was a part of life by occasionally allowing characters to die instead of having the characters stay immortally young as in many American television shows." (Chambers, 2012: 3) Fighting and violence are usually allowed in anime, but the Americanized versions usually "tone it down a little" by portraying a villain's death as a death of a humanoid robot, not a human being, while the protagonist does not die, but is severely injured and must leave the show (Ruh, 2010: 6-7). Censorship in the US nowadays sometimes goes to the extent of censoring "homoeroticism, gender ambiguity, or anything that suggested the main protagonist was not one hundred percent 'good-guy material' " (Chambers, 2012: 2-3).

There are also various instances where the product was just too foreign or considered weird and did not appeal to the audience. One example of such series was *Sailor Moon,* which was

considered "too different", which confirms that the American market does not corespond well to foreign products and they need to be adapted for the domestic audience (Wong, 2006: 14-15).

One of the studies, however, showed that the localized and completely adapted content often opposes the expectations of the viewers. They claimed that such content, with many domestic aspects, completely changed the experience of watching the series, since there is no "unknown", which can in some cases be perceived as exciting and adventurous. For this reason, many dubbing and voice-over studios are starting, "out of deference to the Other, to use English with the appropriate foreign accent." (Diaz-Cintas, Orero, 2010: 4).

4. Research on the differences between the English and German dubbed version of Naruto Shippuden

For the purpose of this master's thesis, a thorough research on the differences between the English and German dubbed version of the anime series *Naruto: Shippuden* has been conducted. As a child, I used to watch different anime series and this one I have seen both in German and later on in English. There are many differences between the two versions in terms of utterances (differences in translation), the viewer gets a different impression of the characters based on these utterances and the way they articulate, and there are also different cultural and other aspects that affect understanding the plot in a different way.

Here is a short summary of the series: *Naruto Shippuden* is the sequel of the anime series *Naruto*. The main character is Naruto Uzumaki, who possesses the power of the Nine-Tails, or more precisely, the so-called Nine-Tails has been sealed within him on the day he was born. The Nine-Tails is one of the nine tailed beasts, which have been used for centuries as a tool for war. It attacked Konohagakure, Naruto's home village, and caused many deaths and a lot of destruction, before the Fourth Hokage, Naruto's father, gave his life to seal the beast into Naruto. Throughout the series, viewers witness the development of Naruto as a shinobi and follow many of his interesting adventures.

The main aim of this master's thesis is to list types of differences found in the chosen episodes and explain how they differ from the other version provided and how they affect the viewer experience, that is, the impact of the characters and their utterances on the viewer.

4.1. Methods

In order to display the differences between the English and German version of the series, ten episodes were randomly picked and viewed in both English and German. Each episode's length is ca. 20 minutes, including the introduction and exit music. The episodes were viewed in segments, meaning, every twenty to forty seconds (parts with silence or music excluded) one version was paused in order for the other to play up to that part. This proved effective, as it is easier to navigate each version back and forth and note any kind of differences spotted, as opposed to viewing the whole episode at a time.

Words and utterances, and in some cases graphic content, that have offered a different impact on the comprehensibility of the plot, characters or cultural aspects, are presented in a table, followed by an explanation of the difference it makes and, in some cases, an explanation of certain plot-related terms and possible mistakes in the translation. This should make it easier for the reader

to understand why those differences have been pointed out. The last section in this chapter gives a final analysis of the research data and draws a conclusion in accordance with the aim set in the previous section.

4.2. Analysis of the Episodes

Episode 1 – "Homecoming" (ger. „Die Heimkehr")

At the beginning of the episode, at around 01:10[1], there is a different pronunciation of the name "Sasuke" between English (/sɑske/) and German (/zazʊke/). The German pronunciation version sounds slightly outstretched as opposed to the English dub, which isn't any different from the Japanese one (hereinafter "original"). The same happens at 01:44 with the name "Sakura" and with most of the names later in the whole series, which means that the English version mostly complies with the original pronunciation, while the German version uses the adapted names.

At 1:55, there is a difference between the two versions in terms of lip-synchronization. In the English dub, Sakura's lips read and say *Sa-su-ke*, as opposed to the German dub, which in a way does not match the lip movement and reads *Sasuke, bist du das?*, adding whole three words, which are not present in the English dub. A similar thing occurs at 2:35 in the English dub with only the name "Sasuke" being lip-synced, whereas the German dub replaces the name with a short sentence *Endlich haben wir dich gefunden*.

The voice actors have similar voices in the two versions, e.g. Naruto has a childlike and squeaky voice in both versions. This is interesting, considering the fact that Naruto's voice actor in the English dub happens to be a woman. In the English dub, Naruto is voiced by Maile Flanagan (https://voice-actors-from-the-world.fandom.com/wiki/Naruto) for the majority of the series and in the German dub, Tobias Pippig (https://www.synchronkartei.de/serie/14834) is the voice actor.

At 10:05 after the introduction music in the German dub, the protagonist mentions the name of the episode. This is often the case with German dubbed series, for example, it is also present in the series "One Piece", where the protagonist's voice actor presents every single episode's title. This does not happen in the English dub.

Further examples that have a different impact on the comprehensibility of characters, relationships and of the plot in general, as well as some cultural differences will be shown in a table.

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[1] The timecode refers to the English version of the anime series *Naruto Shippuden*.

English dub	German dub
03:30 **SASUKE:** Why would you go so far for me?	Warum tust du das alles hier für mich?

Explanation/Comment: This question is answered differently in the two versions. The English one states, that this is the first time Naruto has a bond like this with anyone (in this case Sasuke), whereas the German dub indicates that the two of them are connected through a common destiny. One has little to do with the other, so it leads to a different understanding between the two audiences as to why Naruto keeps trying to stop Sasuke from leaving Konohagakure, and all the people that cared for him, behind.

English dub	German dub
03:45 **NARUTO:** Why didn't you kill me that day?	Warum hast du mich damals nicht besiegt?

Explanation/comment: As mentioned in the chapter dealing with the localization of anime series, content containing violence often gets censored. The German dubbing studios mostly change utterances refering to violence and the term *kill* is here not translated as *töten*, but as *besiegen*. The German dub would translate as *Why didn't you <u>defeat</u> me that day?*

English dub	German dub
04:25 **SASUKE:** I just couldn't stand the idea obtaining power by following his footsteps. I spared your life on a whim.	Ich musste auf den richtigen Augenblick warten, um die Macht des Kaleodoscope Sharigans zu erschließen. Auf den Augenblick, in dem du mir am meißten von Nutzen bist.

Explanation/comment: Sasuke talks about how he did not want to follow in his brother's footsteps in order to gain the power of the Kaleidoscope Sharingan, which was to kill a close friend. He also states, that he spared Naruto's life on a whim. In the German dub however, he states that he just wanted to wait for the right moment to take Naruto's life. This presents Sasuke in a different light in the two versions, as he seems more treacherous and power hungry in the German dub as opposed to the English one, where at first it seems like he does not want to waste his time on Naruto.

English dub	German dub
07:20 **NARUTO:** How did you …? **SASUKE:** I can see everything.	Wie machst du das? Vollkommen unwichtig.

Explanation/comment: Naruto asks Sasuke how he appeared in Naruto's inner world, which Sasuke answers with *I see everything*. The German dub would translate as *Not important at all*. This may not seem like a dramatic difference, but the audiences may perceive Sasuke's powers differently. In the English dub, one may believe that he used his Sharingan to get into Naruto's world, hence the *I can see everything*. The Sharingan is a special power of Sasuke's clan, which grants the wielder different abilities, e.g. clarity of perception, insight of a person's chakra, increased reaction time, and so on (Narutopedia). It turns the iris red, and black dots appear around it, depending on how developed the Sharingan is. In the German dub, Sasuke appears more mysterious, with the viewer not knowing what kind of powers he has gained over the years, as he did not appear on screen for a long time.

English dub	German dub
12:30 **KONOHAMARU:** If that old windbag were my master, I'd probably run for the hills too.	Ich würde aber auch abhauen, wenn ich bei so einer abgedrehten Ziege wohnen müsste.

Explanation/comment: Oddly enough, the German term *abgedrehte Ziege* may seem more derogatory, as it would translate as *a crazy doe*. This seems a little too harsh, considering that the German dub is often the one that has been censored, and also, the target audience are children most of the time. However, if one watches the series long enough, it becomes clear that the characters in the German dub are verbally more aggressive than the characters in the English dub. The German dub appears more colloquial than the English one. This is the case throughout the whole series.

English dub	German dub
13:50 **KONOHAMARU:** I bet that when he comes back, he'll become an awesome shinobi.	Bestimmt trainiert er unheimlich hart, um ein Superninja zu werden.

Explanation/comment: In the German dub, Konohamaru uses the term *shinobi* as opposed to *Ninja* in the German dub. The German dub is inconsistent in the use of this particular term, as *Shinobi* is often used too in other parts of the series. It does not make much of a difference for

the viewer, but there is a historical difference between the terms (terms being used in different regions throughout the history; "Shinobi" refers to a male ninja (https://youtu.be/nE6s_e4TmEI)).

English dub	German dub
19:00 **SAKURA:** Right, like a new pervy ninjutsu. **NARUTO:** Here we go! **SAKURA:** Are you kidding me?! **SAKURA:** What the heck is wrong with you, you pervy little doofus?!	**SAKURA:** Und mehr fällt dir im Moment nicht ein? **NARUTO:** Nö, wieso auch? **SAKURA:** Du dämlicher Lackaffe! **SAKURA:** Los kommt her, du warst zweieinhalb Jahre weg. Dann kommst du wieder und hast nichts weiter als deine blöden Jutsus im Kopf du Knaller!
Explanation/comment: In the English dub, Sakura clearly gets mad at Naruto for being immature, whereas in the German dub she gets mad at him for only caring about his new skills instead of paying attention to her since they have not seen each other for two and a half years.	

Episode 19 – "Traps Activate! Team Guy's Enemies" (ger. „Team Guy gegen Team Guy?)

English dub	German dub
09:50 – 11:15 **DEIDARA:** What? Something on your mind, Sasori, my man? [...] **SASORI:** Look, our quota is one a piece. Don't push your luck, Deidara.	Was ist mit dir, gibt's vielleicht irgendein Problem? [...] Was? Jeder von uns bekommt seine eigene Jinchu-Kraft, also werd bloß nicht frech, Deidara.
Explanation/comment: From 9:50 through 11:15 in the English dub, Deidara refers to Sasori as *my man* several times, indicating that they have a strong bond even though they often have their differences. In the German dub however, their relationship appears to be neutral, if not slightly negative. The phrase *Also werd bloß nicht frech*, which can be translated as *So do not be cheeky*, confirms this, as this is the reaction of Sasori after Deidara proposed his selfish plan.	
English dub	**German dub**

11:30	
SASORI: What? Those pirate techniques of yours? Art? Art is a work of beauty, captured and left for posterity. Art is eternal beauty.	Du nennst deine lächerlichen Explosionen Kunst? Es ist Theaterdonner, du Grünschnabel. Kunst ist etwas, dessen Schilder nicht mal die Zeit etwas anhaben kann. Ewige Schönheit, das ist Kunst.

Explanation/comment: *Grünschnabel* can be translated as *Greenhorn*, which is a derogatory term. In the German dub, Sasori uses this term to insult Deidara during their dispute about the definition of art, while he does not show this kind of aggressivity in the English dub.

English dub	German dub
18:50	
SAKURA: I can tell just by looking at him, the incredible difference in our battle experience, and the number of lives he's taken.	Was für unheimliche Augen er hat. Er verfügt über mehr Kampferfahrung als ich und hat bestimmt viel Blödsinn angerichtet.

Explanation/comment: In the German dub, Sakura is commenting on Sasori's eyes after the close-up shot in such a way, that the viewer can feel the fear Sakura is experiencing. The first sentence can be translated as *He has such uncanny eyes.* This does not occur in the English dub even though it is the exact same close-up shot of Sasori's eyes, but rather she is commenting on his whole physique. The part *and the number of lives he's taken* is censored with the German phrase *Blödsinn anrichten*, which can be translated as *to fool around*. This makes a big difference because the German audience may not even understand what is meant with this utterance, since the phrase *Blödsinn anrichten* usually has no connotations with murder, but is rather used to describe immature and mostly harmless behavior.

English dub	German dub
19:50	
SASORI: How would you and that little brat there like to be part of my collection, eh, Grandmother?	Ich fürchte, dass du in Kürze ein Teil meiner Sammlung sein wirst, Großmutter.

Explanation/comment: In the German dub, Sasori is saying that only his grandmother will become part of his collection, whereas in the English dub he is addressing both his grandmother and Sakura. This may lead the German audience to believe that Sasori will not harm Sakura and that his only target is his grandmother.

Episode 34 – "Formation! New Team Kakashi" (ger. „Team Kakashi neu formiert")

English dub	German dub
00:50 **SHIZUNE:** The situation is different from when we've sent them to the Hidden Sand Village.	Diese Mission ist nicht mit der in Sunagakure zu vergleichen Tsunade.
Explanation/comment: The English dub stays true to the original by Shizune saying *Hidden Sand Village*, whereas in the German dub, she says *Sunagakure* and not *Dorf versteckt im Sand*, which does not make a difference, but is still interesting as it appears that the German version often uses terms opposite to those used in the English dub. This could be defined with mandatory lip synchronization and the length of the original utterance.	

English dub	German dub
02:30 **SHIKAMARU:** Naruto, go straight for him!	Na los, mit den albernen Biestern werden wir fertig!
Explanation/comment: Shikamaru tells Naruto to go straight instead of performing a Ninjutsu, whereas in the German dub he just encourages him. His words can be translated as *Let's go, these foolish beasts are no match for us*. This carries a difference in regards of the plan execution and Shikamaru's brilliant knack for strategy.	

English dub	German dub
03:20 **KOHARU:** Tsunade. I need to discuss something with you. It's rather important.	Tsunade. Ich habe etwas mit dir zu besprechen. Du wirst jetzt reinkommen.
Explanation/comment: In the English dub, the village elder from the Konoha Council tells Tsunade that they need to discuss something and that it is rather important, whereas in the German dub the village elder is rude towards Tsunade and even goes as far as to order Tsunade to come in at once by saying *You will go in at once*. Judging by Tsunade's look (she appears extremely angry and annoyed), it can be said that the English dub displays the village elder's request too soft since Tsunade hates the council and would not look so mad if they politely asked her to come in, like they do in the English dub.	

English dub	German dub
05:15	

English dub	German dub
TSUNADE: So, what did you want to talk about? Since both of you advisors are here, I imagine this isn't a social visit. **HOMURA:** Now that you mention it. **KOHARU:** Shizune recently paid us a visit seeking our advice on something.	Und, was gibt es nun zu besprechen? Wenn ihr zwei hier auftaucht, dann wird es mit Sicherheit nichts Angenehmes sein. Wie nett von dir. Tja, um ganz ehrlich zu sein, wir haben es im Ansatz schon mit Shizune besprochen.

Explanation/comment: This confirms the previous claim that the English dub displays dialogues as not tense enough. The conversation between the council and Tsunade seems rather relaxed, whereas in the German dub Tsunade seems extremely annoyed. She even says what can be translated as *As soon as you two show up, it can only mean that it's going to get unpleasant*, and the village elder sarcastically answers with *How nice of you to say that*. This kind of tension fits the facial expressions more.

English dub	German dub
18:50 **TSUNADE:** Meet up with the rest of your team immediately. **YAMATO:** Right away.	Ich gebe dir Bescheid, wann sich das Team trifft. Gut.

In the English dub, Tsunade urges Yamato to meet up with the rest of the team immediately, which means that Yamato already knows where they are. In the German dub, Tsunade says *I'll let you know when the team will assemble*. As it will be seen later, the characters in the English dub seem more organized than in the German one.

English dub	German dub
19:50 **NARUTO:** Hey! What are you doing here? You're the guy from the roof earlier!	Das, o Mann, das ist der Idiot! Der, der uns vorhin vom Dach aus angegriffen hat.

Explanation/comment: In the German dub, Naruto insults Sai by saying *Oh man, that's the idiot who just attacked us from the roof*. In the English dub, Naruto asks Sai what he is doing here, appearing mad, yet not insulting Sai. As mentioned before, the fact that insults are added in the German dub, where there are none in the English one, leads the audience to a conclusion that the relationships between characters are worse than they actually are. This occurs in many different scenes throughout the series.

Episode 56 – "Writhe" (ger. „Sich krümmen und winden")

English dub	German dub
00:50 **NARUTO'S DOPPELGÄNGER 1:** Hey, there is a tear in mine. It's finally working! **NARUTO'S DOPPELGÄNGER 2:** Not fair. I can't get mine to do anything at all. **NARUTO'S DOPPELGÄNGER 1:** Well, I guess that means I'm just better than you. **NARUTO'S DOPPELGÄNGER 2:** What do you mean, better than me? You are me!	Hey, seht euch das mal an. Es ist ein bisschen eingerissen. Na wie toll für dich. Ich hab' sowas von gar nichts hinbekommen. Wundert mich gar nicht. Ich bin ja auch besser als du. Vor allem bist du besser blöd, du Angeber.

Explanation/comment: In the German dub, Naruto's Doppelgänger says to his other Doppelgänger *You're better at being dumb, you show-off*, after the latter boasts that he is better. In the English dub, he is not that mean to him. At this point it is clear that the German dub leans towards more aggressive dialogues, even though it censors words like "die" and "kill" which directly express violence.

English dub	German dub
03:25 **NARUTO:** Hey! Asuma sensei!	Hallo! Ich hab dich schon gesucht, Asuma.

Explanation/comment: In the English dub, Naruto calls Asuma *Asuma sensei*, which indicates that there is a form of respect towards higher ranked ninjas. In the German dub however, the word *sensei* is omitted, making the relationship between students and their teachers seem a lot friendlier.

English dub	German dub
07:00 **ASUMA:** The wind change in nature is best suited to close- and medium-range combat, got it?	Das Chakra, das zum Windelement gehört, eignet sich für Kämpfe auf mittlere Entfernung am besten.

Explanation/comment: In the English dub, Asuma says that the wind change in nature is best suited for close- to medium-range combat, whereas in the German dub he only says that it is best suited for medium-range combat. This leads the audiences of the two versions to understand this particular element different from each other, meaning that the German audience may not think that the wind element is useful in close-range combat.

English dub	German dub

08:25 **SAI:** It says here: When a friend is engaged in strenuous work or play, the thoughtful thing to do is to bring him refreshment. [...] Lack of refreshment is the least of his worries now.	Also, mal sehen. Wenn sich deine Freunde bei der Arbeit oder bei der Ausübung ihres Hobbies ganz besonders viel Mühe geben, bring ihnen eine kleine Mahlzeit. [...] Das sieht aber nicht nach besonders viel Mühe aus.

Explanation/comment: In the German dub, after reading a book about how one should bring his friends refreshment if they are engaged in an exhausting task, Sai sees Naruto training. He says that it does not seem like Naruto is working hard enough, so he proceeds to eat the apple himself, whereas in the English dub he only comments how lack of refreshment is the least of Naruto's worries right now, referring to the enemies who are after Naruto's powers. One may interpret this as if Sai wants to apply the knowledge he gained from reading the book in the German dub, whereas in the English one he mocks the book in a way or just looks for an excuse not to follow it. However, the German dub is known for bringing in short moments of comedy where there are none in the English dub, and Sai obviously makes a funny remark in the German dub, adding a small touch of comedy for a moment, which in the other version is not there.

English dub	German dub
12:50 **SHIKAMARU:** In the meantime, what about Naruto? **TSUNADE:** A nice safe D-rank mission is just the thing.	Was is mit Naruto. Wer soll ihn beschützen? Diese B Mission könnte das richtige für ihn sein.

Explanation/comment: In the English dub, Tsunade is looking for a rank D mission for Naruto, whereas in the German dub she is looking for a rank B mission. This is a huge difference because missions are categorized in five ranks, based on the difficulty and importance of the mission (https://naruto.fandom.com/wiki/Missions). The mission ranks are:

Rank D – assigned to genin, who just graduated the academy. Genin are the lowest level of ninjas, something like a novice.

Rank C – assigned to more experienced genin or chunin. Chunin are the middle level of ninjas, they are more mature and they have experience in leadership and a knack for tactics.

Rank B – assigned to experienced chunin.

Rank A – assigned to jonin. Jonin are the high-level ninjas, they are very experienced, skilled and are usually military captains.

Rank S – assigned to experienced jonin.

At this point, Naruto is still a genin, so a rank B mission would be too hard for him to complete. However, this might be a translation mistake.

Episode 79 – "Unfulfilled Scream" (ger. „Asumas letzter Kampf")

English dub	German dub
06:20 **SHIKAMARU:** This kind of guy is cagey, always gauging his opponent, looking for any way to gain an advantage. It would be in his best interest to have us thinking we've got the upper hand.	Er gehört zu der Art von Feinden, die schon vor dem Kampf die Talente des Gegners ausloten. Ich sollte also meine Stärke auch sofort unter Beweis stellen.
Explanation/comment: This presents a difference in the analysis of a character between the two versions. In the English dub, Shikamaru is aware that his enemy most likely wants them to attack and show their real strength, implying that it would be a mistake to do that. In the German dub however, he believes that he should prove his strength right away. This would mean that Shikamaru has opposite strategies as to how he would take care of the enemy, in one he would be hesitant to attack and more likely wait for the right moment, and in the other one he would attack right away with his full strength.	

English dub	German dub
11:40 **KAKUZO:** They're giving me a run for my money. **HIDAN:** Sounds like Kakuzo is just about worn out. I better cut this short and step in.	Deinetwegen verspäten wir uns wieder. Nun komm schon, der schnellste warst du heute aber auch nicht. Du scheinst ein bisschen erschöpft zu sein, Kakuzo.
Explanation/comment: In the German dub, Kakuzo is blaming Hidan that he is the reason why they are going to be late for a meeting with their allies, whereas in the English dub he is addressing his enemies. It appears as if the relationship between the two of them in the German dub is worse than in the English one, due to them constantly getting into verbal disputes with one another and insulting each other.	

Episode 104 – "Breaking the Crystal Style" (ger. „Der Aufbruch des Kristallverstecks")

English dub	German dub
03:43 **GOZU:** You seem so persistent and yet when your ink doesn't quite work, you head for the hills. Is that how your ninja arts work? **SAI:** You should know that my ink has other uses.	Ich geb' zu du hast Ausdauer, aber wenn deine Tintenbilder nicht mehr helfen, dann läufst du einfach weg. Ein bisschen dünn für einen Shinobi, oder? Ich bin doch noch nicht am Ende, wart's ab.

Explanation/comment: As mentioned in episode 1, the German dub uses the term *ninja* or *shinobi* inconsistently. It appears as if, in the German dub, the terms are used opposite of the ones used in the English dub on purpose.

English dub	German dub
06:33 **SAKURA:** Hold it! **SHIZUNE:** Ino, focus your chakra on the barrier. **INO:** Right.	Was soll das? Pass auf! Konzentrier dich gefälligst auf die Barriere! Ja.

Explanation/comment: In the German dub, Sakura and Shizune are verbally more aggressive towards Ino, who makes a mistake while they all perform a jutsu together. The german term *gefälligst* is used to express displeasure. The way in which this trialogue happens plays a huge role in determining the quality of relationships between the characters. Even though it is true that the relationship between Ino and Sakura is not the best in both versions, the German dub displays this feud as a lot more serious, which means that the viewers of the German dub may also perceive some parts of the plot differently.

English dub	German dub
07:07 **GUREN:** Time's ticking. What do you say we finish this? **NARUTO:** Kakashi sensei! **KAKASHI:** ... **GUREN:** Prepare to die!	Jetzt wird es doch langweilig, wir sollten es zu Ende bringen. Kakashi, pass auf! Guter Tipp. Hey, bist du soweit?

Explanation/comment: When translated from German to English, Naruto says to Kakashi to *watch out*. Kakashi sarcastically responds with *Good advice*, as opposed to the English dub where he is silent. Once again this brings a certain degree of comedy to the episode, which just is not there in the English dub. Another example of German censorship is also seen here. Translated from German, Guren would say *Hey, are you ready?*

English dub	German dub
10:45 **SHINO:** It seems that crystal can mend itself instantaneously.	**KAKASHI:** Sieht so aus, als würde der Kristall sich eigenständig regenerieren.

Explanation/comment: In the English dub, Shino is talking about the crystal, as opposed to the German dub, in which Kakashi is the one talking. This is interesting because both of them have their mouths hidden beneath a mask and their mouths cannot be seen moving. Thus it is unclear who the speaker is and that may be the reason, why this difference occurs in the two versions.

English dub	German dub
12:05 **KAKASHI:** ... **GOZU:** I won't let you get to her!	Hi. Du wirst sie in Ruhe lassen!

Explanation/comment: Once again comedy is present in the German dub when Kakashi greets his enemy Gozu, who is defending Kakashi's enemy. This is not the case in the English dub as Kakashi is just silent when Gozu approaches him.

English dub	German dub
13:13 **LEE:** You told me that the enemy was formiddable and was burning with the passion to fight. **TENTEN:** What's the deal? They were kinda lame. **KIBA:** Well, yeah. It's like it was a totally different person. **TENTEN:** I bet the others aren't gonna be much of a challenge neither.	Ich finde, dass wir uns alle tapfer geschlagen haben. Kein wunder, wir haben ja auch die Kraft der Jugend. Was für'n Quark. Die zu besiegen war leicht. Richtig. Wir waren irgendwie ganz anders als damals find' ich. Na vielleicht bist du auch da ja einfach nur schwächer gewesen.

Explanation/comment: In the German dub, Tenten is clearly rude to Kiba after they have commented on their enemies, whereas in the English one this is not the case. There is no

connection between the two versions in this particular scene and it seems like they are talking about completely different things, apart from mocking the enemy at first.

English dub	German dub
14:40-15:45 **TOBI:** See? It is the Three-Tails, Deidara. Wait, he's not here, is he? [...] **TOBI:** This is bad. At this rate, the Three-Tails is gonna get sealed, but if I go out there I'll be outnumbered. Right Deidara? Oh yeah, he's not here.	Na wenn das Deidara sehen könnte, der Dreischwänzige ist genau hier. Wie brutzelig. Wenn das so weiter geht, wird der Sanbi versiegelt und Schwupp, weg ist er, aber wenn ich jetzt angreife, sehe ich alt aus. Ich bin ihnen doch zahlenmäßig sehr unterlegen. Wie brenzlich.

Explanation/comment: In the English dub, Tobi at first appears to be unaware that his companion Deidara is not around, but quickly notices that he is alone. The same thing happens at 15:40, but in the German dub Tobi does not even mention Deidara. This time, the characters in the German dub appear more organized and aware of their environment.

English dub	German dub
16:33 **GUREN:** Gozu, why did you ...?	Gozu, hilf mir.

Explanation/comment: Back to character awareness again, a similar thing happens in the German dub, when Guren is calling out for Gozu's help, not aware that he is dead as opposed to the English dub, where she is laying on the ground and muttering Gozu's name after he has sacrifised himself for her to escape.

English dub	German dub
18:13 **GUREN:** Kabuto, we need to talk. **KABUTO:** This isn't really the time for a chat, Guren. **GUREN:** But I must know. If we force Yukimaru to unleash his hidden powers, please, you must tell me what will happen. **KABUTO:** I see. Is that all you're worried about?	Hör mal, es gibt ein Problem. Unpassender Zeitpunkt, aber schieß los. Es ist wichtig. Du solltest wissen, was passieren kann, wenn wir Yukimaru's Kräfte weiterhin für unsere Pläne benutzen. Wo ist das Problem? Natürlich werden wir das tun.

English dub	German dub
GUREN: I've a right to know. Tell me!	Vielleicht hörst du einfach mal zu!
KABUTO: Why are you so upset? Live or die, Yukimaru's faith has nothing to do with you.	Jetzt komm mal wieder runter. Was mit Yukimaru passiert oder auch nicht, hat dich überhaupt nicht zu interessieren.
GUREN: No, Kabuto, it does.	Aber das tut es. Sehr.

Explanation/comment: In the German dub, Guren tells Kabuto that he should know what will happen after they unleash some sort of dangerous power, indicating that she is aware that something bad will happen. In the English dub however, she is asking Kabuto what will happen if they proceed with this plan. This, in a way, presents Guren in a different light when comparing the two versions, because in the German dub she appears to know everything about the plan, whereas in the English dub she just appears as a naive foot soldier who is not aware how dangerous the plan is.

English dub	German dub
18:40	
KABUTO: So even the devil sheds a tear now and then. You've murdered countless people over the years. To think you actually got a soft spot for Yukimaru ... That's a shocker.	Was? Eine Frau wie du entwickelt plötzlich Gefühle? Merkwürdig, wenn man bedenkt wie vielen Menschen du schon das Leben schwer gemacht hast. Und dass ausgerechnet der Kleine zu deinem wunden Punkt wird, finde ich überraschend.
GUREN: This one is special.	Der Junge ist was besonderes.
KABUTO: Why? Because you murdered the boy's mother?	Achja? Nur weil du seine Mutter besiegt hast?

Explanation/comment: Another example of German dialogue censorship. The term *to murder* is once again translated as *besiegen*, which means *to defeat*.

Episode 123 – "Clash!" (ger. „Sasuke gegen Deidara")

English dub	German dub
02:35	
DEIDARA: Sharingan, huh? Well, you're Itachi's kid brother alright. You were only able to kill Orochimaru thanks to your Uchiha	Er besitzt Sharingan. Er ist wirklich Itachi Uchiha's kleiner Bruder. Nur aufgrund deiner guten Gene konntest du Orochimaru erledigen.

blood. You were lucky to be born into that family, and nothing more!	Aber du bist einfach nur ein Idiot, der gute Gene hat!

Explanation/comment: In the German dub, Deidara insults Sasuke by calling him an *idiot*, whereas in the English dub, Deidara is just addressing Sasuke as lucky enough to be born into a powerful family and thus gain the mighty Sharingan. And again, to kill is softened to *erledigen* "take care of".

English dub	German dub
03:27 **DEIDARA:** What are you doing, Tobi? Don't let your guard down just cause he's a kid! **TOBI:** His teleportation jutsu makes it too fast for both of us.	Was machst du denn da, Tobi? Bei dem darfst du nie unachtsam sein. Ich kann nichts dafür. Sein Teleportationsjutsu ist zu schnell, geben wir auf.

Explanation/comment: In the English dub, Tobi is only addressing the speed of Sasuke, whereas in the German dub he is saying *geben wir auf*, which translated into English means *let's give up*. This makes Tobi appear as a coward in the German dub, whereas in the English one he only appears as slightly eccentric.

English dub	German dub
06:43 **DEIDARA:** It's almost time. **TOBI:** No way!	So, jetzt ist die Zeit reif für dich. O, nein!

Explanation/comment: As soon as Deidara's explosion hits Sasuke, Tobi appears perplexed, indicating that he cannot believe that Deidara managed to hit Sasuke. In the German dub, he reacts in an anxious manner by saying *No!*, appearing to root for Sasuke even though he is his enemy.

English dub	German dub
08:55 **DEIDARA:** Ha!	Explosion!

Explanation/comment: In the German dub, Deidara says *Explosion* just after he performs a hand seal. This is typical for series localized for import into Germany, e.g. "One Piece" when Ruffy shouts *Gum-Gum Kalashnikov* before engaging enemies with a particular power move

In the English dub, this is not the case in this scene, as Deidara only grunts after doing the hand seal.

English dub	German dub
20:40 **DEIDARA:** I set this jutsu aside specially to kill Itachi, but oh well.	Das sollte eigentlich mein Trumpf sein, mit dem ich Itachi besiegen wollte.
Explanation/comment: In the German dub, once again the term *besiegen* is used, whereas in the English dub, the term is *kill*.	

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Episode 157 – "Assault on the Leaf Village" („Angriff auf Konoha")

English dub	German dub
04:30	
Explanation/comment: In the German dub, a translation of the Japanese sign is present. This means that apart from the translation of speech, there is also the translation of graphical entities (see Figure 1).	

English dub	German dub
07:25 **SHIKAMARU:** The real one's not among them. Maybe he's telling us the six Pains are all genjutsu, A jutsu cast by the female akatsuki member, who was there too. And she's the one who physically attacked lord Jiraiya from the shadows. **SAKURA:** No. I think that's a long shot. According to lord Fukasaku, when lord Jiraiya was killed, he was stabbed by actual weapons from all six Pains.	Der Satz lautet: Der richtige ist nicht unter ihnen. Vielleicht sind die sechs, die sich Pain nennen, einfach nur Genjutsus. Die Frau, die es bei Akatsuki geben soll, könnte sie hergestellt haben. Das würde auch erklären, warum Jiraiya überhaupt keine Chance gehabt hat. Wohl kaum. Das glaub' ich nicht, Shikamaru. Fukasaku hat berichtet, dass Jiraiya mit echten Waffen besiegt worden ist, dann kann es kein Genjutsu gewesen sein.
Explanation/comment: A prime example of dialogue censoring is seen here in the German dub (see figure 2). The phrase *was killed* is once again translated as *besiegt worden ist*.	

English dub	German dub
19:00	

SAKURA: Iruka sensei, what's going on, what is this?	Alles prima. Ich wüsste nur gerne was lost ist.
IRUKA: I don't know exactly, but someone is attacking the Leaf Village! [...] Don't worry though, I've contacted Lady Tsunade, so the alarm should sound any minute now.	Ich hab' keine Ahnung. Ich weiß nur, dass irgentjemand das Dorf angreift. [...] Ich weiß nicht wer, aber wir müssen Tsunade informieren.

Explanation/comment: In the German dub, during the attack on the village, Iruka says that Lady Tsunade needs to be informed. This means that in one version, the head of the village knows already what is going on, and in the other one she has yet to find out. It may not seem like a big difference, but, as mentioned before, comparing the reaction time by this, ninjas in the English dub react faster and their leaders may also be more "up-to-date".
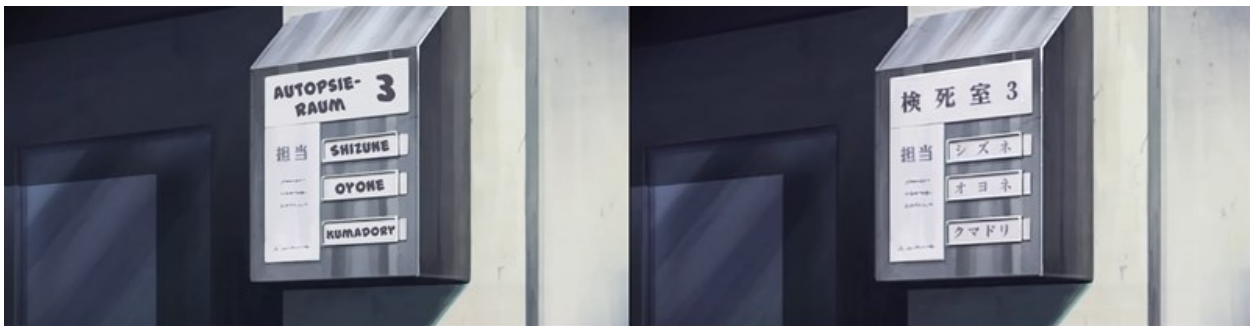
Figure 1 Comparison between the translation of graphic entities (German dub on the left, English dub on the right). The signs are not translated in the English dub. © Naruto Shippuden, episode 157.

Figure 2 „Dialogzensur" in the German dub. Words depicting death are censored and replaced with soft words, e.g. *kill* vs. *defeat*. © Naruto Shippuden, episode 157.

Episode 179 – "Kakashi Hatake, the Jonin in Charge („Kakashi und das ungleiche Team")

English dub	German dub
03:45 **SAKURA:** She used Lady Katsuyu's jutsu to protect everyone in the village, and she's been unconscious ever since. [...] We don't know when she'll regain consciousness, if at all.	Es ist so traurig. Sie wollte das Dorf mit Katsuyu's Technik beschützen, aber kurz darauf ist sie dann bewustloss geworden. [...] Ich hab' keine Ahnung wann sie aufwachen wird. Furchtbar.
Explanation/comment: In the English dub, the audience learns that there is a chance that Tsunade may not wake up at all. In the German dub, *if at all* is left out, indicating that Tsunade will wake up sooner or later. The German audience may not even sense that there is a danger of Tsunade dying due to this censorship.	
English dub	**German dub**
10:05 **SARUTOBI:** Well, Kakashi. You studied under the fourth Hokage, and you also possess the Sharingan. Who would've ever thought that you'll end up looking after those two.	Kakashi, ich bin ziemlich stolz auf dich. Du warst der Schüler des vierten Hokage, du verfügst über das Sharingan, also wenn du die zwei nicht in den Griff kriegst, wer dann?

KAKASHI: I'm not naïve enough to go easy on them because of personal feelings.	Danke für dein Vertrauen, aber es ist trotzdem eine schwierige Aufgabe.
SARUTOBI: Yes, I realize that. I wish you good luck.	Das weiß ich selbst auch. Deswegen hast du sie bekommen.
KAKASHI: Understood.	Na klar.

Explanation/comment: In the English dub, after learning that he is going to train Naruto and Sasuke, Kakashi makes a remark how he would not let his personal feelings get the better of him. In the German dub, he comments on the difficulty of the task instead and the audience does not learn here that Kakashi has personal feelings towards Naruto, even though Naruto's father was Kakashi's sensei. There is also a touch of comedy present, with Kakashi sarcastically saying *Na klar*, which means *Of course*, after Sarutobi deliberately assigned him a difficult task.

English dub	German dub
15:43 SAKURA: Sasuke, you're back! Don't be so shy, you bad boy!	Ich finde es voll süß, dass du so ein schüchterner Typ bist.

Explanation/comment: In this scene, Sakura calls Sasuke a *bad boy*, referring to his intimidating appearance and the fact that he is the most skilled student in the whole academy. In the German dub, she calls him a *schüchterner Typ*, which means *shy guy*. The two terms are almost complete opposites and it makes Sasuke appear differently to the two audiences.

English dub	German dub
16:20 SAKURA: It must be nice, being alone like that. Not having any parents pester you. He's so selfish and bratty because he's all alone.	Das wär' cool. Ich hätte gern mal so viel Freiheit wie er. Endlich mal tun und lassen, was man will, und weit und breit niemand, der dafür mit einem schimpft. Klasse.
SASUKE: Loneliness. [...] It's not like that. You have no idea what it means to be alone.	Dumme Kuh. [...] Einsamkeit ist viel schlimmer, als Ärger von den Eltern zu bekommen!
SAKURA: Sasuke, what's the matter? Why are you saying that?	Was hast du? Du wirkst plötzlich so böse.
SASUKE: Because you're annoying.	Du bist 'ne dumme Ganz.

Explanation/comment: In German dub, Sasuke is much more aggressive towards Sakura, after she has been commenting on Naruto's behaviour and the lack of parent authority in his life. Sasuke obviously gets mad because his own brother killed his parents when he was a child. He insults her as *dumme Kuh*, which means *stupid cow*. He says nothing that harsh to her in the English dub.	

English dub	German dub
19:15 **SASUKE:** Don't you think that was a little over the top? **NARUTO:** Got a little excited I guess. Wait a minute! How did you get over there? [...] Hey, get back here! **NARUTO'S DOPPELGÄNGERS:** ...	Übertreibst du es nicht manchmal, Naruto? Stimmt, ich steigere mich zu sehr rein. Was machst du hier? Wie kommst du hierher? Hey, moment mal! Warte! Hey, moment mal! Warte!

Explanation/comment: In German dub, Naruto's clones are seen shouting after Sasuke individually, whereas in the English dub only Naruto himself is shouting. This makes the German dub seem slightly superior compared to the English one, at least in terms of small details like that.	

Episode 200 – "Naruto's Plea" (ger. „Eine Allianz gegen Akatsuki")

English dub	German dub
00:55 **RAIKAGE:** Enough of this! Alright, you there, boy, start talking. **NARUTO:** It's Sasuke. I want you to cancel the elimination of Sasuke Uchiha!	Na schön, Kleiner. Du kannst jetzt frei reden, also fang an. Es geht um Sasuke. Ich möchte Sie bitten, jede weitere Verfolgung sofort zu unterbinden.

Explanation/comment: Another example of dialogue censoring in the German dub. The word *elimination* is translated as *Verfolgung*, which means *pursuit*. Further on, there is even a pop-up window (see figure 3), where the true meaning is explained, but in this particular case it carries a completely other meaning. Namely, if the Raikage and his companions are only chasing or pursuing Sasuke, that does not necessarily mean that they are going to eliminate	

him. So, once again, this leaves the German audience slightly delusional of what is actually going to happen.

English dub	German dub
10:43 **TSUCHIKAGE:** My, my, how the Kage have changed. To be named Kage at your young age is quite impressive, Lord Kazekage. Yet, despite your father's obviously brilliant guidance, he seems to have not taught you any etiquette. **KAZEKAGE:** Yes, probably. That's why I was chosen as Kazekage. **TSUCHIKAGE:** You cheeky young rascal. **MIZUKAGE:** Lord Tsuchikage, please don't interrupt anymore.	Die fünf Kage haben sich geändert, sie sind anders als früher. Komisch, dass so ein junger Kerl wie du zuerst das Wort ergreift, Meister Kazekage. Dein Vater hat dich offensichtlich gut trainiert, aber er hat dir leider nicht die nötige Etikette beigebracht. Möglicherweise. Aber darum bin ich jetzt als Kazekage hier. Du bist wirklich ein Angeber. Meister Tsuchikage, Sie sollten Ihn besser nicht auslachen.

Explanation/comment: In the English dub, the Mizukage is asking the Tsuchikage to stop interrupting the Kazekage, whereas in the German dub she is advising him not to ridicule the Kazekage. This places the Kazekage in another light, because it seems as if he will attack the Tsuchikage if he continues disrespecting him, as opposed to the English dub, where he is depicted as calm and doesn't care if others insult him.

English dub	German dub
16:00 **TSUCHIKAGE:** It takes effort and money to cultivate accomplished ninja from within one's own hidden village. The Akatsuki makes war its livelihood and is made up of experienced professionals. Furthermore, they can be hired quite cheaply. Best of all, their soldiers have always delivered superior results.	Es kostet viel Geld und Anstregung, um Ninjas im eigenen Dorf auszubilden. Das ist eindeutig. Aber Akatsuki hat sich kriegerischen Auseinandersetzungen verschworen und besteht aus erfahrenen Ninjas. Es ist zwar gar nicht so billig sie anzuheuern, aber sie können immer wieder perfekte Ergebnise vorweisen. Was will man denn mehr?

Explanation/comment: In the English dub, the Tsuchikage says how the Akatsuki mercenary service is quite cheap, as opposed to the German dub where he says *Es ist zwar gar nicht so*

billig sie anzuheuern, which means *It may not be cheap to hire them*. This leads the audience to believe that the Akatsuki organisation operates differently in the two versions. However, it may also be a false translation, which perhaps was not marked as is the usual practice (see Figure 4).

Figure 3 Censoring the dialogue completely can lead the viewers to have different understandings of the plot. To prevent this, a small pop-up window with an explanation appears. © Naruto Shippuden, episode 200.

Figure 4 Translation mistake. A pop-up window appears, explaining whether the translation is reliable or not.

4.3.   Research data analysis and conclusion

As highlighted, differences between the two versions are frequent in each episode analyzed in the previous chapter. These range from simple translation differences, which still have an impact on understanding the plot, to cultural differences, e.g. German colloquial language as opposed to the English standard language.

Based on the different utterances in the two versions, the audience watching the series in English and the audience watching it in German will understand the plot in two different ways and may also get a different impression of the characters. The German audience even misses out on some aspects and intentions of characters, e.g. the Raikage wanting to kill Sasuke. The German dialogue is generally more aggressive, insults are more frequent as opposed to the English version, but words depicting death are avoided and replaced by soft words, e.g. kill (in the English version) vs. defeat (in the German version). Perhaps this is a way of compensating the dialogue censorship, as they are not allowed to talk about killing and death, they appear more aggressive in their dialogues.

The German characters or their voice actors, however, seem more in place than their English counterparts. Subjectively speaking, in certain scenes, where gestures and facial expression play a huge role, the German voice actors are superior (matching the kinetic movements of the characters, therefore successful kinetic synchroization). They depict the feelings of characters perfectly and it can all be heard in the voice. Furthermore, the attention to detail, e.g. Naruto's clones individually shouting after Sasuke, and adding a certain amount of comedy, where there is none in the English version, makes it all the more enjoyable to watch. However, the English version seems more loyal to the original one. It was mentioned in the section on localizing anime that the Japanese anime often show the situation realistically, as it is, including violence and aspects that usually have negative connotations. From characters' names being pronounced as they are in the original, to depicting the violence and chaos in the shinobi world, the English dub seems less domesticated. When watching the English dub, there is no feeling of something being left out or censored, but rather authentic and realistic.

Conclusion

Anime series still keep being one of the most popular interests of many people, especially younger generations. Next to being a way of entertaining themselves, it also gives an insight into a foreign, maybe even exotic culture many do not have the chance to experience in person. The amount of learning about this culture, however, depends on various aspects of adaptation of these animations. Since they are mostly produced in Japanese, translation is mandatory for the rest of the world to be able to enjoy them. There are three strategies of translating foreign content of anime, subtitling, voice-over and dubbing, each of them having both advantages and disadvantages.

Subtitling is the fastest and the cheapest way of translation, but the element of foreignness is still present in form of audio content in a foreign language. It also takes away from the viewer experience, since the viewer must concentrate on the process of reading, which could mean losing some of the visual content. Voice-over bridges the foreignness by offering the utterances in native tongue, but the original is still audiable in the background, which could again distort the experience. Dubbing is the most expensive option, but also qualitatively the best one because it takes away the foreign feeling by providing utterances in the viewers' native tongue matching the movements and the expressions of the characters on screen.

Dubbing is a complex process of adapting audiovisual content for the target audience and the main aspects of it are localization and synchronization. Localization ensures that the content is domesticated for the audience, which means changing foreign or unknown aspects of the source culture with elements of the target culture in order to improve the level of comprehensibility of the plot. Synchronization, on the other hand, ensures that the translation is "invisible", that is, that the dialogue written in the target language matches the lip movement and the kinetic movements of characters on the screen but also the pauses and the length of the original utterances.

The research presented in this master's thesis has exemplified different types of changes depending on the target culture, such as the adaptation of the characters' names, changing utterances partially or adding to them, changing the intonation and articulation of the characters, censoring violent segments, translating graphic signs and in some cases even notifying the viewer about the original meaning or the possible mistakes in the translation due to ambiguous original sentences. The analysis of the results has shown that there are not many cultural changes (maybe because there were no culturally specific aspects), but each type of change observed does impact the viewers' experience and the comprehensibility of the original plot.

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