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Grizzly bears in Alaskan wilderness

A case study on how indirect translation from Swedish affected the Finnish dub of the Japanese anime *Ginga Nagareboshi Gin*

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Abstract:

Indirect audiovisual translation (AVT) is a field that remains to be thoroughly researched. Especially dubbing in this field has not received enough attention, since most of the research has prioritised professional subtitling. This case study examines how the indirect translation through Swedish has affected the quality of the dubbed translation of *Ginga Nagaberoshi Gin*, one of the earlier *anime* released in Finland in 1989. The Finnish and Swedish translations are compared to the Japanese source text looking for differences, and to see whether the changes made in the Swedish translation were transferred to the Finnish target text in the translation process. This study concludes that the indirect translation has significantly affected the quality of the Finnish translation of *Ginga Nagareboshi Gin*. Traces of the mediating text (MT) are visible throughout the dialogue, and many of these changes or mistranslations were transferred to the target text through literal translation. Some descriptive information has been lost in the translation through the MT, but the essential plot remains the same.

Keywords: Indirect translation, audiovisual translation, translation quality, dubbing, anime, Ginga Nagareboshi Gin

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1. Introduction

Japanese animation, *anime*, started gaining popularity in Finland in the 1990s. The breakthrough of Japanese popular culture and *anime* started in 1999 when *Pokémon* was broadcasted in the Finnish television. However, *anime* had been broadcasted in the Finnish television already in the 1980s, way before it became well-known or popular (Anime Suomessa). Many of these shows, such as *Peukaloisen retket* (ニルスのふしぎな旅 *Nirusu no fushigina tabi*) came to Finland through Austria. These shows were co-produced by Japanese and European companies and dubbed into Finnish from intermediary language (Lehtinen, 222-223). One of the earlier *anime* in Finland was *Hopeanuoli* (銀牙 -流れ星 銀- *Ginga Nagareboshi Gin*, 1986), which was released on four VHS tapes in 1989.

Hopeanuoli was a show I grew up with, and this Finnish translated version became a cult classic for the people of the millennial generation. Despite the questionable quality of the Finnish dub, the show became extremely popular in Finland. Interestingly this *anime* is not as well-known in the country of its origin Japan. There are no previous studies on this *anime* or its translation. As I started to investigate the background and the translation of the work, I discovered it was much more complicated than I had initially thought. Firstly, it is an older *anime*, so finding information about the translation itself became a challenge. Secondly, it was not only translated indirectly from Swedish but also released in a different format than the original and some parts were censored.

The aim of this study is to examine the indirect translation of *Ginga Nagareboshi Gin* through Swedish to Finnish to find out how much it has affected the quality of the final translation of the dub. The quality will be evaluated by looking how accurate and faithful the target text is, and if there are mistakes or other changes. This will be done by comparing three texts: The Japanese original (source text), the Finnish translation (target text) and the Swedish translation (mediating text). Alongside the main research question, the findings of the study will be reflected on the historical context of the show. What can be said about audiovisual translation and dubbing when we look into *Ginga Nagareboshi Gin*, one of the earliest anime translated and released in Finland?

This study is composed of nine chapters including this introduction. The second chapter briefly explains the concepts of audiovisual translation (AVT), indirect translation and dubbing. Relevant theories are introduced in the third chapter. The fourth chapter presents previous research on indirect AVT and dubbing. The material used in the study and the

methodology used in collecting and analysing the data is introduced in chapter 5. The findings are introduced in chapter 6 and analysed in detail in chapter 7 with examples given from the data. Chapter 8 discusses the findings of the previous two chapters and places them in context with previous research. Finally, chapter 9 concludes the study and offers suggestions for future research.

2. Background

2.1 Audiovisual translation

Audiovisual translation (AVT) is a subfield of Translation studies. It is translation of audiovisual material like movies, tv-shows and videogames. In this type of media, the meaning is conveyed through multiple channels of communication. It can be combination of both visual and acoustic elements such as writing, images, sound effects, music and speech for example (Szarkowska and Jankowska 15).

Therefore, translating audiovisual material is a complex task as it is not only translating dialogue. As Szarkowska and Jankowska point out, AVT process involves “creating a meaningful and cohesive target version by considering the text and the accompanying visuals and audio” (14). It is translator’s task to “seamlessly blend the written words with the visual and auditory elements, ensuring they collectively convey the intended message” (14). Typical ways of AVT are subtitling and dubbing.

2.2 Indirect translation

Indirect translation means that the translation is not done directly from the original work (source text) but through intermediate languages or texts. For example, if a Japanese movie is translated into Finnish from English post-production script, that is indirect translation.

According to Pieta et al. indirect translation of audiovisual products has a long-standing history (766). Many professionals such as Bąkowska and Casas-Tost and Bustins argue that it negatively affects the quality of the final product, it is a common method in today’s media industry. According to Bakowska second-hand translation may give the impression that some of the stylistic additions are part of the original author’s work (265-266). Casas-Tost and Bustins argue that indirect translation often creates clear mismatch between the audio track and the translated subtitles (111). Despite the possible negative consequences, indirect translation can be found in various AVT modes such as dubbing, fansubbing and audio description of

different genres. One reason to favour indirect AVT is its business advantages. Pieta et al. point out that it lowers the costs of translation, because the rates involving major language pairs, such as English, are often lower (767). It is also easier to find translators capable of translating from English than those with rarer language combinations like Finnish-Japanese.

2.3 Dubbing

Dubbing is type of AVT where actors' original voices are replaced with translation in different language. The translation attempts to follow the timing and lip movements of the original dialogue as closely as possible. Each character in dubbing has their own unique voice. The key of making a successful and high-quality dub is synchronisation (Szarkowska and Jankowska 75).

Synchronisation in dubbing can be divided into three types: lip synchrony, kinetic synchrony and isochrony (Chaume 43). Lip synchronisation, also known as lip synch, is when the text is matched with the lip movements of the original actors. Kinetic synchrony is related to the actors' body movements, which means that the translation must agree with the movements of the screen characters. Isochrony refers to the duration of screen characters' utterance. Translated dialogue must fit the exact moment between the time the character opens their mouth to speak and the instant they close their mouth. According to Chaume, synchronisation can help the translator to move away from the source text to focus on the function of the text and on the viewer, which is one of the essential features of AVT (35).

Synchronisation may have different level of precision depending on the genre and text type. As Chaume points out, in cartoons the characters do not speak, but rather move their lips without actually pronouncing the words. Therefore, precise phonetic adaption is not necessary when dubbing cartoons (46). Another factor that effects the synchronisation is the target audience. Lower synchronisation quality in both lip synch and isochrony are acceptable in the cartoons for child audiences who are not as demanding as adult audiences (Chaume 49-50).

Compared to subtitling, dubbing is more expensive and time-consuming, because dubbing process is based on teamwork of professionals, the dubbing team. Translation is only one part of the process, which may also include dialogue-writers, dubbing directors, voice actors, and the dubbing studio sound technicians (Nicolae 51; Szarkowska and Jankowska 87). Translator's task is to render the original dialogue into the target language. It is possible that changes are made into the dialogue later in the process. Therefore, it is important to notice that translator alone is not responsible for the finale dialogue.

2.4 *Ginga Nagareboshi Gin* in the Swedish and Finnish market

Sweden was the first country outside Japan, where *Ginga Nagareboshi Gin* was released. The translated and dubbed version *Silver Fang* (1987) was released on VHS by Wendros AB along with other *anime* titles by Toei Animation such as *Candy Candy* and *Galaxy Express 999* (Jönson, 00:00:00-00:01:54). The person behind these releases was Christer Hagström, the CEO of the company at that time. Hagström had been working for Panasonic for ten years and discovered *anime* on his travels to Japan. He wanted to bring these exciting cartoons to Sweden as well (Jönson, 00:02:02 – 00:02:35). It was through Wendros AB that *Ginga Nagareboshi Gin* was distributed to Finland and other Nordic countries.

The age rating of the Swedish version cannot be found. Based on the image search of the VHS album cases, the rating was 9 years (not for children under 9 years old) in the older edition and changed to 11 years at some point. The age rating in the 1996 edition of the Finnish VHS is S, which stands for “suitable for all ages”.

In Sweden the show was marketed as a story that takes place in Alaska. This information is found from the VHS album case, where it says “Deep in the Alaskan wilderness, a hunting dog named Silver is born. His mission in life is to protect the people from the wild and dangerous grizzly bears that live there¹”. The same information was used in the Finnish VHS album cases as well.

The information about the Finnish translation of *Ginga Nagareboshi Gin* was difficult to find. It is not mentioned in the works itself (end credits, VHS album cases), and it cannot be found on the internet either. The plan was to interview the CEO of the Finnish film company Screenet Ay ² or the dubbing cast responsible for the Finnish translated version *Hopeanuoli* (1989), to find out more about the translation process. Unfortunately, it turned out that most of these people have passed away. The author of this paper managed to contact Christer Hagström via email. According to Hagström, the Swedish version was translated by his friend, a Swedish actor and voice actor Tomas Bolme. For the translation Bolme used the Japanese original footage and a deficient English manuscript. According to Hagström, Bolme had learned some Japanese through his voice acting roles and could talk with people in Japanese. However, based on this information it can be said that the Swedish translation was not direct translation either.

¹ Djupt inne i Alaskas vildmark föds en jakthund som får namnet Silver. Hans uppgift i livet blir att skydda människorna från de vilda och farliga grizzlybjörnarna som lever där. The English translation is provided by the author of this thesis.

² The company has changed its name several times. In 1989 it was called Screenet Ay. At the moment the company goes by the name Oy Future Film Ab.

Hagström told that the Finnish dub was translated by a Finnish lady through Swedish, but he did not remember her name anymore. It is not known whether she also used the same English manuscript as Bolme did (Hagström).

Out of all the titles released by Wendros AB, *Silver Fang* became a cult classic in Sweden. Even though the show was never broadcasted in national television, it has sold more copies than *Sailor Moon* which was the first *anime* widely available in the Swedish market (Jönson, 00:43:42 – 00:46:20).

Ginga Nagareboshi Gin became exceptionally popular in Finland. The fans of the show created a petition to have the original Japanese *anime* published in Finland in the early 2000's. In 2010 the *manga* was translated and published in Finnish, which was a surprise for the Japanese publishing company. Outside the Asian market, the *manga* has only been translated into Finnish and later into English in 2020. It became the best-selling *manga* series in Finland in 2011. In 2012 an association called *Suomen Hopeanuolifanit ry* (Hopeanuoli fans of Finland) was established. The goal of the association is to increase visibility of the series and organise activities and events, such as Gingacon that was last held in Tampere in 2024. The author of the series, Yoshihiro Takahashi, is an honorary member of the association (Suomen Hopeanuoli-fanit ry).

3. Relevant theories

3.1 *Skopos* theory

Skopos is the Greek word for “aim” or “purpose”. *Skopos* theory was developed by Hans Vermeer in the 1970s. It is a functionalist translation theory that views translation as an action with purpose. Vermeer believes that the purpose of a text defines the translation strategies, and that purpose is assigned to translation by the means of commission (Du 2190). *Skopos* theory acknowledges that the translation project typically starts with an initiator, who commissions a translation. The purpose of the initiator can be different from that of the original author (Hasegawa 204).

In the *Skopos* theory a text is seen as an offering of information by a producer to recipient. Therefore, translation is an offering of information to members of the target language and culture, that is similar to the originally provided information for the members of the source language and culture. A translation product does not need to have a similar functional equivalence to a source text (Hasegawa 204; Trisnawati 247).

According to *Skopos* theory, translation should follow three principles, the *Skopos* rule, the coherence rule and the fidelity rule. The most important principle is the *Skopos* rule, which indicates that “the end justifies the means”, in other words, any action is determined by its purpose (Reiss and Vermeer 90). This means that, it is up to the translator to adopt the appropriate translation strategy. Translator also has the right to decide if some elements of the source text (ST) need to be adjusted according to translation purposes. In terms of the coherence rule, the translation process should be target-text-oriented. The target text (TT) should be translated in such a way that it is acceptable and meaningful for the TT receivers. The fidelity rule means, that the TT should be in coherence with the ST. In other words, translator should be loyal to the ST. However, as *Skopos* rule is the priority, the level of consistency between ST and TT is decided by the translator and by the purpose of the translation. (Deng and Li 3; Reiss and Vermeer 98-103.)

The *Skopos* theory will be used to define the purpose of the translation of *Ginga Nagareboshi Gin*. Identifying the *skopos* will help to understand why and how this anime was translated.

3.2 Functional equivalence theory

In 1964 Eugene Nida proposed the concept of dynamic equivalence for the first time in his book *Toward a Science of Translating*. Later he called this term functional equivalence. Nida believed that anything that can be expressed in one language can be expressed in another language. He proposed that in translation, the translator is in a dynamic relationship between the ST and the TT. This relationship is based on the principle of equivalent effect. The relationship between TL reader and the TL message should be basically the same as that between the SL reader and the SL message (Hasegawa 204; Huang 2).

For Nida naturalness is the key, as he defines the dynamic equivalence as finding “the closest natural equivalent to the source-language message” (166). Rather than translating the words literally, it is more important to convey the meaning and effect of the original text in the TL. According to Nida, translation has four basic requirements: 1) making sense, 2) conveying the spirit and manner of the source, 3) having a natural and easy form of expression, and 4) producing a similar response (qtd. in Huang 2021, 3).

Therefore, it can be said that the functional equivalence emphasizes the “closeness” of the ST and TT, but the TT should also be natural and easy to understand. Nida’s theory will be used to evaluate the success and faithfulness of the translation of *Ginga Nagareboshi Gin*.

4. Previous research

There are multiple studies on AVT and dubbing to be found. However, there are not that many studies on indirect AVT yet. This point is discussed in the recent article by Pięta et al., where the authors point out that indirect AVT has a long history and is common practice in today's media ecosystem (766). According to the authors, indirect AVT is mentioned more and more in academic publications and handbooks, but thorough and empirical research on the subject is recent and infrequent. Studies on dubbing in this context are even rarer, as most of the research has focused on professional subtitling. What the existing studies have in common is the focus on negative consequences of indirect translation.

In this article Pięta et al. also define some blind spots that might inspire new research in the field. One of these follow-up questions is "How were indirect AVT produced and received in the past?" (774). The aim of this thesis is to fill this gap, as it focuses on indirect AVT production conducted over thirty years ago.

Hongisto and Taivalkoski-Shilov have studied the sameness of plot in indirect translation. Their approach is original because the focus in Translation Studies is often on differences and loss in translation. The authors argue that "in complex translation chains, where the risk of omissions or shifts seems to be higher, sameness can reveal something essential about texts and their translators" (788). The study was conducted by comparing the translation chain of Finnish translations of Robinson Crusoe and Peter Pan and focused on plot analysis. Both translation chains had more than one mediating text.

The study found that most of the essential plot functions of the texts had been preserved in the various versions of Robinson Crusoe and Peter Pan, whereas the events that can be characterized as descriptive were not present in all versions or had been altered. The results show that the process of indirect translation does not necessarily involve loss of essential plot points even in exceptionally long translation chains where several agents contribute to the makeup of the ultimate target text. It all depends on the aims and translation/editing strategies of these agents.

This study focused on literary translation, which differs from AVT in media-specific constraints. However, the translation process and target audience of the studied works are similar to present study, and therefore the general findings are interesting. It can be said that changes are inevitable in indirect translation, but it is up to translator and editor to choose which

parts to preserve and which to omit. One reason for altering is to tailor it for a particular audience.

Spiteri Miggiani has conducted a study on quality of translation in dubbing. Even though this study does not focus on indirect translation, it is relevant for its general findings. The study points out the main translation and adaptation issues affecting quality standards in the professional practice of dubbing. Spiteri Miggiani introduces a dubbing quality assessment model based on commonly accepted dubbing quality standards, further adapted from Chaume (2007). This model was applied to two translation tasks carried out by a group of established adapters. The tasks were reviewed to identify, categorise, and quantify errors. The main error categories were synchronisation, language, visuals and sound, translation, and phonaesthetics. These categories were broken down further into 37 error specifics.

The study found that the language category had the highest error rate. The top error categories were functionality, as a process-oriented category (task 1) and translation as a product-oriented category (task 2). Translation errors included mistranslation, unnecessary omission or addition, unnecessary loss, awkward rendering, and improper translation. Spiteri Miggiani suggests that “the product-oriented errors can possibly be avoided through awareness and focused training, while the process-oriented errors reveal the need for more feedback, script follow-up and communication between clients and adapters” (316). One way to provide feedback is using assessment models, such as the one applied in the conducted study.

Dubbing in Finland has mainly been examined in master’s degree level works. One article about dubbing is found on an introduction book of audiovisual translation. The article by Tiihonen introduces the dubbing process, choosing the voice actors and working in the studio. Two of the master’s degree level studies will be presented next. The first one focuses on translation of dubbing, and the second one on attitudes towards dubbing.

Lehtomäki and Rähkä have studied the characteristics of dubbing translation. The case study was conducted by comparing the differences of the Finnish dubbing and subtitling of Tim Burton’s movie *Alice in Wonderland*. The study found that different translation techniques had been used in dubbing and subtitling. While the synchronisation of dubbing is a challenge, the authors found that in dubbing the translator had more freedom for creativity. The subtitles seemed to be more tied to the ST. The vocabulary of the dubbing was different, and more particles, interjections and spoken language expressions were used. Incomplete sentences appeared to be characteristic of dialogue in dubbing. Lehtomäki and Rähkä focused on analysing a live-action movie. Despite the different genre, the findings are still relevant for the

present study. Even though importance of synchronisation, especially lip synch, in cartoons is not as high compared to movies, the characteristics of the dubbing translation are still the same.

Prinkkilä has studied the attitudes and beliefs towards dubbed content for adults in Finland. Even though this study looks at dubbing using a communication studies approach, and does not focus on translation itself, it still gives a good overview on the history of dubbing in Finland and attitudes towards audiovisual translation. In 2021 Netflix decided to dub the American movie *Don't Look Up* (2021) into Finnish, and this sparked a lot of conversation. The study was conducted by analysing the online discussions that centred around the dub of the movie. Overall, the attitude towards the dub was negative and the most common way of negative comments was to compare the movie to other bad dubs. The Finnish dub of *Ginga Nagareboshi Gin* was mentioned as one example. Prinkkilä points out that Finland is one of the so-called subtitling countries, where subtitling became the common method of AVT. Dubbed content in Finland is mostly aimed for children. This greatly impacts on people's attitudes towards both subtitling and dubbing.

5. Material & Method

5.1 Material

The material used in this study consists of the *anime Ginga Nagareboshi Gin* (銀牙 - 流れ星 銀-) released by Toei Animation in 1986 and its two translations: Swedish translation *Silver Fang* released by Wendros AB in 1987 and Finnish translation *Hopeanuoli* released by Screenet Ay in 1989. Both translations are dubbed. The original *anime* was broadcasted on television, and it had 21 episodes (duration 23 minutes per episode). Both the Swedish and Finnish translations were released as a set of four VHS tapes, of which each was 80 minutes long. The Swedish and Finnish versions were censored (some parts were deleted) for two reasons. First to make them more suitable for children, but also to reduce the publishing expenses (Jönson, 00:37:55 – 00:38:24). All the *anime* episodes contain opening and ending themes, as well as cut scenes in the middle of the episodes. These cut scenes were probably used as a transition to a commercial break when they were broadcasted in television. The cut scenes and ending themes are deleted from the VHS formats. All the VHS versions have the opening theme at the start of the tape. The difference of the format and length of the three versions is presented in Table 1.

Table 1

Comparison of different formats and lengths of the material

Version	Format	Number of episodes or tapes	Length of episode or tape	Full length
Japanese	TV series	21	23 minutes	483 minutes
Swedish	VHS	4	80 minutes	320 minutes
Finnish	VHS	4	80 minutes	320 minutes

For this study, parts from the start, middle and the end of the show were chosen to get a sample that represents the overall storyline. Each part was one episode of the original *anime* and altogether three episodes were chosen; episode 1, 11 and 21. Focusing on three episodes narrowed down the data. The VHS album cases were examined as well, to see what information they contain and how the show was marketed.

Ginga Nagareboshi Gin is based on the *manga* series sharing the same title by Yoshihiro Takahashi. It is a story of a young silver-coloured Akita puppy Gin. Gin is born in mountain village where the people live in fear of monstrous bear Akakabuto. Gin's father, Riki, is the best bear hunting dog in the village but dies in a fight against Akakabuto. Gin wants to avenge his father's death and save the people from the bloodthirsty bear. He ends up joining a pack of wild dogs that reside in the mountains. Together they travel across Japan, gathering strong dogs to challenge Akakabuto.

5.2 Methodology

This case study examines how the indirect translation through Swedish into Finnish affected the quality of translation in the case of *Ginga Nagareboshi Gin*. This was done by comparing three texts: the Japanese original (ST), the Finnish translation (TT) and the Swedish translation (MT).

The first step was to transcribe the episodes 1, 11 and 21 of the Japanese version. These episodes were transcribed into Japanese using an online transcription software Sonix and then checked for possible errors and misspellings.

Next, the Japanese transcription and Finnish dubbed translation were compared to see if there were differences between the ST and TT. What is defined as difference is when something is added to or omitted from the dialogue, when the information is partly or

completely changed, or when a scene is deleted. When a difference was found, these cases were collected in the order of appearance into a spreadsheet. Each case was recorded with its unique case number and the time it appears in the video. Then the Finnish translation was compared to the Swedish translation to see if the changes in the TT already happened in the MT. The ST and MT were again compared to identify the translation techniques that were used, to see if there were similarities or changes between the Finnish and Swedish translation. The corresponding parts of the Swedish translation were also recorded into the spreadsheet.

The differences found between the ST and TT were categorised based on the quality assessment model for dubbing by Spiteri Miggiani (2023). To prevent overlapping of categories, minor change and total change were added. The seventh category was added for cases that do not fit into specific categories, such as deletion of footage. The same model was used for comparison between ST and MT, but the category of semantic loss was left out to see which kind of changes affected the loss in the TT.

Table 2

Model to categorise differences in dialogue based on quality assessment model for dubbing by Spiteri Miggiani (2023)

Quality parameter	Error category	Code	Specifics
Fidelity to source text	Translation	[MIS]	Mistranslation
		[MIN]	Minor change (the dialogue is partly changed i.e. a word has been changed, or same thing has been said with different words)
		[TOT]	Total change
		[OM]	Unnecessary omission
		[ADD]	Unnecessary addition
		[LOSS]	Semantic loss. (Something is lost in translation. The plot or character's personality changes etc.)
		[OTH]	Other (difference in translation that doesn't fit in other categories)

The MT-related changes that affected the TT were categorised based on translation techniques described by Hasegawa (2012). The category *total change* was added for cases when MT and TT were completely different. The category *other* was added for the cases that were not related to translation, such as deletion of footage. The categories are the following:

Literal translation: A word-for-word translation of words, that closely follows the syntactic structure of the ST.

Equivalence: Strategy that creates “equivalent texts” by using different cultural or stylistic methods. The meaning of the messages stays the same. Paraphrasing or using superordinate or hyponym are ways of equivalence strategy.

Omission: Instead of translating, a part of the ST is removed. It is a drastic strategy but may be feasible if the ST is exceedingly repetitious for example.

Addition: When the translator adds words or phrases to the TT to provide background information for the reader.

Total change: The message has completely changed.

Other: Deletion of footage or other type of change

The findings are discussed within the theoretical framework to find out why and how this work was translated, by:

1. Identifying the purpose or aim (*skopos*) of the translation. Based on *Skopos* theory by Vermeer and Reiss (2013).
2. Evaluating the quality of the translation based on Functional equivalence theory by Nida (1964).

6. Results

Both the MT and TT were compared to the ST to see how much they differed, starting with the TT. Altogether 199 lines of dialogue were collected, where the ST and TT differed in some way. Out of these 199 cases the MT differed from the ST 188 times. That leaves out 11 cases where the change happened only in TT.

Table 3

Cases where translation differed from the ST

ST- TT	ST - MT	TT only
199	188	11

Altogether there were 199 cases where ST and TT differed in some way (Table 4). From the total of 199 cases 52 were mistranslations (26%) and 50 were omissions (25%). Total change occurred in 38 cases (19%). In 19 cases (10%) there was a minor change and addition in 18 cases (9%). 14 cases (7%) fell under the category of other. Semantic loss occurred in 8 cases (4%).

Table 4

Instances categorised as differences between the ST and TT

Difference	No. of cases	% of total
Mistranslation	52	26
Omission	50	25
Total change	38	19
Minor change	19	10
Addition	18	9
Other	14	7
Loss	8	4
Total	199	100

In 188 cases, the MT differed from the ST (Table 5). 59 cases were mistranslations (31%), and the second largest category was total change with 43 cases (23%). Omission occurred in 40 cases (21%). Addition was used in 18 cases (9%) and minor change occurred in 14 cases (8%). 14 cases fell under the category of other (8%).

Table 5

Instances categorised as differences between the ST and MT

Difference	No. of cases	% of total
Mistranslation	59	31
Total change	43	23
Omission	40	21
Addition	18	9
Minor change	14	8
Other	14	8
Total	188	100

The MT related changes were categorised based on translation techniques by Hasegawa (2012). The cases under the category of other included deletion of footage, where footage had been deleted from the translated version. There were also cases where a whole line had already been deleted from the MT and TT followed this change.

Out of 188 cases, 73 were translated literally (39%) and equivalence was used in 42 cases (22%) (Table 6). Omission was used in 29 cases (16%). 29 cases fell under category of other (16%). Total change occurred in 11 cases (5%) and addition was used in 4 cases (2%).

Table 6

MT-related changes in TT categorised by translation techniques

Type of change	No. of cases	% of total
Literal translation	73	39
Equivalence	42	22
Omission	29	16
Other	29	16
Total change	11	5
Addition	4	2
Total	188	100

In 11 cases the MT followed the ST, while the change happened in TT. The changes were the following.

Table 7

Changes that happened only in TT

Change	No. of cases	% of total
Total change	3	27,3
Addition	3	27,3
Minor change	2	18,2
Omission	2	18,2
Other	1	9
Total	11	100

7. Analysis

In this chapter the relevant examples of changes in translation process are discussed. The examples are presented with the original Japanese dialogue, the Finnish translated dialogue, and the Swedish translated dialogue. English translation of the dialogue by the author is provided as well.

When comparing the translations to the ST, two types of changes were found in the TT (Table 3). Changes where the MT differed from the ST (Table 6), and cases where the change happened only in TT (Table 7).

Mistranslation was the most common difference between the comparison of the ST-TT (Table 4) and the ST-MT (Table 5). Omission was the second largest group and total change was the third largest group in the ST-TT comparison, while it was the other way around in the ST-MT comparison. Because TT followed the changes of the MT, there was already silence when the omission had happened in the MT. Therefore, these changes were categorised as other changes when comparing the TT and the MT (Table 6). Considering this, it can be said that the differences between ST-TT closely follow the changes that happened between the MT and the ST.

In the ST-TT and the ST-MT comparison, 14 cases fell under the category of other in both. These incidents show that same parts of footage were deleted from both versions. It suggests that the footage was not edited in the post-production process of the TT.

7.1 MT-related changes

7.1.1 Literal translation

As shown in Table 6, literal translation was the most common translation technique. Therefore, it can be said that most of the changes were transferred from the MT to the TT in the translation process.

Example 1	No.2 Episode 1 (Time 3:12)	
Japanese ST	Swedish MT	Finnish TT
<p>語り手: 竹田のじっ様竹田五兵衛 67 歳。5 年前、不覚にも左耳を凶暴な赤カブトに削ぎ取られて以来、宿敵の様に赤兎を追いつけていた。狩猟犬リキも赤カブトによって殺されたシロの子であった。</p>	<p>Berättare: För fem år sen fick gamle Gohei Takeda sitt vänstra öra smärtsamt avslitet av den vilda björnen Akakabuto. Allt sedan dess har Takeda sett björnen som sin värsta fiende och har svurit på att hämnas.</p>	<p>Kertoja: Viisi vuotta sitten Akakabuto-karhu raateli Kohei Takedan vasemman korvan. Siitä lähtien Takeda on pitänyt karhua pahimpana vihollisenaan ja vannonut kostavansa sille.</p>
<p>Narrator: Old man Takeda, Takeda Gohei, age 67. Ever since he let his guard down and his left ear was ripped off by ferocious Akakabuto, he has continued to pursue it like an archenemy. His hunting dog Riki is son of Shiro who was also killed by Akakabuto.</p>	<p>Narrator: Five years ago, old Gohei Takeda had his left ear painfully torn off by the wild bear Akakabuto. Ever since then, Takeda has seen the bear as his worst enemy and has sworn to revenge.</p>	<p>Narrator: Five years ago, Akakabuto-bear mauled Kohei Takeda's left ear. Ever since then, Takeda has considered the bear as his worst enemy and has sworn to take revenge on it.</p>

In the first example the TT has been translated mostly literally ³from the MT. MT follows the ST, but information about Takeda's age and the dog Riki are omitted. The same change appears in the TT.

According to Hasegawa omission is a drastic technique and should be used when information is judged distracting (179). However, Szarkowska and Jankowska point out that because of the demands of synchronisation maintaining strict faithfulness to the original is often not the primary focus in dubbing. When the target text exceeds the length of the original dialogue, reduction becomes necessary. This is done to maintain isochrony. This reduction

³ Categorising the cases was sometimes complicated, because the length of dialogue varies and there can be more than one change at a time. In these types of cases, a choice had to be made to prevent overlapping.

strategy involves removing phatic elements and non-essential linguistic components, such as interjections, modal verbs and vocatives (82).

The reason for omission in this example could be reduction of dialogue, as the length of the dialogue in ST and MT is approximately the same. Keeping all the information would have made the dialogue too long.

Another notable thing is the change in the character's name. 竹田五兵衛 (Takeda Gohē) is pronounced as Takeda Kohei in the TT, but the pronunciation follows the original in the MT. One reason for this could be that the translator of the TT did not have the English manuscript or written manuscript of the MT available and was translating by watching (and listening) the MT. Similar case can be seen in example (18). It is difficult to tell whether the narrator is saying Gohei or Kohei in the MT without seeing the spelling of the word. It is possible that the pronunciation would be different if the character's name in the script said Gohei, but this is only speculation. Another reason could be that there are not many words starting with the letter g in the Finnish language, and the existing ones are loan words (Jarva 1998). The translator may have thought that Kohei was easier to pronounce.

This example also shows how most of the names in the MT and the TT have not been translated, and follow the pronunciation of the ST. There are few names that have been translated, such as the name of the protagonist 銀 (Gin), that has been translated as *Silver* in the MT and as *Hopeanuoli* (Silver Arrow) in the TT. The names of the three tiger striped brothers have also been translated. For example, 赤虎 (Akatora) has been translated as *Röd Tiger* (Red Tiger) in the MT and as *Punainen Tiikeri* (Red Tiger) in the ST. However, 赤カブト (Akakabuto) has not been translated, even though it could be translated with the same technique as 赤虎 (Akatora), by translating the meaning.

Example 2 No.4 Episode 1 (Time 4:17)

Japanese ST	Swedish MT	Finnish TT
女の人: こっこってなに?	Kvinna: Valpar?	Nainen: Pentuja?
Woman: What is kokko?	Woman: Puppies?	Woman: Puppies?

This example is exceptional, because it is related to the difference between languages. The dialogue in the TT has been translated literally from the MT. The mistranslation in the MT has

resulted in semantic loss. The story takes place in the Akita region and many of the human characters speak a northern dialect. “こっこ” *kokko* in this context means a puppy. In the ST Daisuke says that *kokko* were born and the lady wonders what that word means and asks, “what is *kokko*?”. This is lost in the Finnish and Swedish translations where the line has been translated as a simple question “puppies?”. In the context this means “oh there are puppies?” instead of wondering what the word means. It would have been difficult to keep the nuance, as similar northern dialect word does not exist in Finnish and Swedish.

It is also notable change that the northern dialect of the ST is lost completely in both the MT and the TT. As the English manuscript is not available, it is not known whether it was somehow compensated in English or not. It has been either a choice to not translate it in the MT, or it was unnoticed by the translator. As Hagström told, the translator had learned some Japanese translating anime into Swedish. That does not mean he was fluent enough to tell a difference between the standard Japanese and a dialect.

7.1.2 Equivalence

Equivalence was the second most common translation strategy (Table 6). Together with literal translation, it shows that most of the changes that happened in the MT were transferred into the TT in the translation process.

Example 3 No.3 Episode 1 (Time 3:32)

Japanese ST	Swedish MT	Finnish TT
	Berättare: Hans vaksamma ögon registrerar alla rörelser och trots att han varit ute hela natten har han inga planer på att vila.	Kertoja: Pieninkään liike ei jää häneltä huomaamatta, eikä hän aio levätä, vaikka on ollut liikkeellä koko yön.
	Narrator: His watchful eyes register every movement and despite being out all night, he has no plans to rest.	Narrator: Not even the slightest movement goes unnoticed by him, and he has no intention to rest even though he has been on the move the whole night.

In this example the TT dialogue has been translated using equivalence strategy from the MT. The message is the same, but it is not just a word-for-word replacement. In this case a line of dialogue has been added to the MT, while there is silence in the ST. TT follows the

change of the MT. The addition does not affect the plot but does not give any important background information either. It has probably been added to emphasize how much Takeda wants to hunt down Akakabuto. It also shows that fidelity to the ST was not the main focus of the translation process of the Swedish version.

Example 4 No.51 Episode 11 (Time 2:24)

Japanese ST	Swedish MT	Finnish TT
クロス: 銀。	Cross: Hah!?	Cross: Hoo-oh!
Cross: Gin!	Cross: Hah!?	Cross: Hoo-oh!

In this example the TT dialogue has been translated from the MT using equivalent technique. There is a total change in the MT as the spoken line of the ST has been replaced by utterance. TT follows the change of the MT. It is a small change but unnecessary change. However, this change does not affect the plot in any way.

7.1.3 Omission

Omission was used in 29 cases (Table 6). As stated earlier, omission is a drastic technique, that should be used only when necessary. For example, when the ST is exceedingly repetitious (Hasegawa 179). However, in dubbing it happens more often because of the demands of synchronisation. Strict faithfulness to the original is often not the primary focus in dubbing.

Example 5 No.54 Episode 11 (Time 3:17)

Japanese ST	Swedish MT	Finnish TT
黒虎: 銀、ベンはお前の足元だ。	Svart Tiger: Silver, Ben ligger där nere.	Musta Tiikeri: Hopeanuoli, Ben makaa tuolla.
Kurotora: Gin, Ben is under your feet.	Kurotora: Gin, Ben is lying down there.	Kurotora: Gin, Ben is lying over there.

Most of the cases where omission happened are like the following, where a word or short sentence was omitted. In this example one part is omitted from the TT. The MT has been mistranslated, which makes it less specific than the ST. 足元 (at one's feet) has been translated as "down there". TT goes further, and "down there" has changed to "over there". It is a minor

change, but makes TT even less specific than the MT. The change does not affect the plot but changes the atmosphere of the scene, as Gin has been standing on top off Ben all the time, wondering where he is.

Example 6 No.45 Episode 1 (Time 22:22)

Japanese ST	Swedish MT	Finnish TT
語り手: 親子 3 代にわたる熊犬 と凶暴な人食い熊赤カブトと の血のにじむ戦いのドラマが 今こうして始まったのだ。	Berättare: Så avslutades det blodiga dramat mellan den livsfarliga björnen och tre generationer björnhundar.	Kertoja: Verinen taistelu karhun ja karhukoirasuvun välillä sai alkunsa.
Narrator: So began the drama of bloody battle that spanned between three generations of bear dogs and the ferocious man- eating bear Akakabuto.	Narrator: So ended the bloody drama between the deadly bear and three generations of bear dogs.	Narrator: The bloody fight between the bear and family of bear dogs started.

This is an interesting example, as it is the only case where it seems that the TT follows the ST. However, because this is the only time this happens, we can assume that the translator of the TT did not use ST as reference to correct mistakes. In this example the “three generations” is omitted from the TT. There is mistranslation in the MT. 始まった (started) has been translated as ”ended”, and this mistake has been corrected in the TT. It is clear from the context that the drama had begun, because Gin had just become part of it. The main plot of the story is about Gin and how he joins a group of dogs to defeat Akakabuto. He follows the path of his grandfather Shiro and father Riki.

7.1.4 Addition

Addition was used 4 times (Table 6). As a translation technique, addition is typically used to give the audience some background information that makes the text easier to understand (Hasegawa 179). In dubbing addition can be used to expand the dialogue, when TT is shorter than the original dialogue (Szarkowska and Jankowska 82).

This did not seem to be the case in MT and TT, where the addition often made the dialogue longer than in the original. Table 5 shows that addition was used 18 times between

the ST and MT. Many of these changes were shifted into TT in literal translation. Addition has also been used to add dialogue in parts where there was only silence in the ST.

Example 7 No.50 Episode 11 (Time 2:20)

Japanese ST	Swedish MT	Finnish TT
黒虎: ほ。	Svart Tiger: Vad?	Musta Tiikeri: Hä, mitä?
Kurotora: Ho.	Kurotora: What?	Kurotora: Huh, what?

In this example an utterance has been added to the TT. There is a total change in the MT-TT comparison. A line of dialogue has been added to the MT, while there was only utterance in the ST. This type of change happened several times, but they were categorised as total change. However, in this example something more has been added to the TT. It is a small change and does not affect the plot but does affect the fidelity. It is an unnecessary addition.

Example 8 No.172 Episode 21 (Time 10:16)

Japanese ST	Swedish MT	Finnish TT
	Gohei: Vad nu?	Gohei: Mitä nyt?
	Gohei: What now?	Gohei: What now?

In this example the TT has been translated literally from the MT. A line of dialogue has been added to the MT, while there is silence in the ST. TT follows the MT. It is an unnecessary addition.

7.1.5 Total change

Total change occurred 11 times in the translation of the TT from the MT. Looking at Table 5, it is noticeable that there were more cases where the dialogue in the MT had changed completely in the translation from the ST. These changes were often transferred to the TT in literal or equivalent translation from the MT.

Example 9 No.105 Episode 11 (Time 15:41)

Japanese ST	Swedish MT	Finnish TT
ハイエナ: 何。	Hyena: Vad sa du?	Hyena: Mi-mitä sinä aiot?
Hyena: What?	Hyena: What did you say?	Hyena: What are you up to?

In this example the dialogue has completely changed between the MT and the TT. There is minor change between the MT and ST. TT follows the MT, but the message is still different. It is a small change but an unnecessary change that affects the fidelity.

Example 10 No.132 Episode 11 (Time 21:52)

Japanese ST	Swedish MT	Finnish TT
ベン: 間違いないだろう。伊賀の忍犬。	Ben: Ja. På något sätt blir de osynliga.	Ben: Niin. Jotenkin ne muuttuivat näkymättömiksi.
Ben: There's no doubt about it. Ninja dogs of Iga.	Ben: Yes. For some reason they became invisible.	Ben: Yes. Somehow they turned invisible.

This is an example where the TT has been translated literally from the MT, but the dialogue has changed completely between the MT and ST. The change has been transferred to the TT in translation process and has resulted in semantic loss. The reason for this change is not clear, since the English manuscript is not available. It seems like there was lack of context for the translator. Ben recognizes that they must have encountered Ninja dogs of Iga. The reason they came to this region was to meet these dogs. Not mentioning this information makes the plot unclear.

7.1.6 Other types of change

Other types of change occurred in 29 cases between the MT and TT. These included the cases where footage was deleted. There were also cases where omission had happened in the MT and TT followed the changes made in the MT.

Example 11 No.163 Episode 21 (Time 5:22-9:17)

Deleted footage

In this scene Akakabuto falls down after fighting Ben. Akakabuto tries to attack Ben who is injured. Gin saves Ben and after that Akakabuto goes after them. Akatora attacks Akakabuto and mauls his left eye. Akatora dies in the battle.

This part of 3 minutes and 55 seconds has been deleted from the MT and TT. Deleting this scene also affects the dialogue later, because character's death has been deleted as well. All the deleted parts were violent. There were blood or characters dying. Deleting these types

of scenes makes sense, because the series was aimed for children. However, sometimes the deletion creates plot holes that cannot be explained. For example, a scene where Gin’s father Riki is badly wounded in a battle against Akakabuto is also deleted. Therefore, it does not make sense that he dies at the end of series in the MT and the TT.

Example 12 No.164 Episode 21 (Time 9:22)

Japanese ST	Swedish MT	Finnish TT
リキ:赤虎の死を無駄にするな。		
Riki: Don’t let Akatora’s death be in vain.		

In this example a line of dialogue has been deleted from the MT. TT follows the change made in the MT. Deleting this line makes sense, because Akatora died in the scene that was deleted earlier. However, the deleted line is not compensated in any way and there is silence instead.

Example 13 No.61 Episode 11 (Time 4:23)

Japanese ST	Swedish MT	Finnish TT
銀:この、この馬鹿野郎。		
Gin: You, you bastard!		

In this example a line of dialogue has been deleted from the MT. TT follows the change made in the MT. The language in ST is vulgar, but deleting the line completely seems unnecessary. Especially when the word “kill” is used in the MT and TT numerous times. The word is often used when it does not appear in the ST, which makes the language of the translations stronger.

Example 14 No.58 Episode 11 (Time 4:02)

Japanese ST	Swedish MT	Finnish TT
モス: 退きな。あのベンのようにべちゃんこになりたくなかったらな。	Moss: Ta flytta på dig grabben annars dödar jag dig som jag dödade Ben.	Moss: Pois tieltä tai tapan sinut niin kuin Beninkin.

Moss: Get out of the way. Unless you want to end up crushed flat like Ben.	Moss: Move kid, or I'll kill you like I killed Ben.	Moss: Out of the way or I'll kill you like I killed Ben.
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This example shows how the language has become stronger in the MT compared to the ST. TT has been translated from the MT using equivalent translation technique, which means the stronger language has transferred from the MT to TT in the translation process. The verb kill is not used in the ST, instead it says, “to end up crushed flat like Ben”. For the context, sliding rocks fell on Ben.

7.2 Changes that occurred only in TT

There were 11 cases where MT followed the ST, but a change happened in the TT (Table 7). Most of the changes did not affect plot. In the following examples, the change resulted in loss of information.

Example 15 No.91 Episode 11 (Time 12:30)

Japanese ST	Swedish MT	Finnish TT
ベン: ああ。奴が。奴が今でも昔のような男だったらな。	Ben: Ja, kanske det. Men jag vet inte om han är densamma som han var förut.	Ben: Voi ollakin, mutta en tiedä onko Moss enää sama kuin ennen.
Ben: Yes. That guy. If only he still were the guy he used to be.	Ben: Yes, maybe so. But I don't know if he is the same as he was before.	Ben: It might be so, but I don't know if Moss is the same as he used to be.

In this example TT has been translated literally from the MT, but the subject of the sentence has changed. The misinterpretation of the MT has resulted in semantic loss in the TT. Ben is not talking about Moss in the ST. He is talking about someone they came to meet in the region of Mie. The misinterpretation starts earlier when there was a total change in the translation of the MT. There seems to be a lack of context for the translator of the TT and this raises a question did they only use the MT as reference.

This example also shows the masculine language of the ST. Most of the dog characters are male and the word 男 (man) is used quite often in the ST. For example, 偉い男 (great man) and 俺を男にさせてくれ (let me be a man). It is never translated in the MT and

is therefore lost in translation in both the MT and the TT. The characters in the ST also use masculine pronouns, such as 俺 and sentence ending particles like ぞ and ぜ.

Example 16 No.141 Episode 21 (Time 2:16)

Japanese ST	Swedish MT	Finnish TT
ベン: 銀、男なら止めるな。俺を男にさせてくれ。	Ben: Försök inte stoppa mig Silver. Jag kan slåss lika bra som du.	Ben: Pystyn taistelemaan yhtä hyvin kuin sinäkin.
Ben: Gin, if you're a man don't stop me. Let me be a man.	Ben: Don't try to stop me Gin. I can fight just as well as you.	Ben: I can fight just as well as you.

This example shows how the ST word 男 (man) has disappeared in the translation. It appears two times in the ST dialogue, but none has been translated. The MT dialogue has changed completely. TT has been translated literally from the MT, but part of it has been omitted, making it even shorter.

Example 17 No.13 Episode 1 (Time 7:18)

Japanese ST	Swedish MT	Finnish TT
五兵衛: 今朝がた隣村の源氏がやられたとこだ。	Gohei: Det var där gamla Jen blev dödad i mornsen.	Gohei: Minä tunnen Akakbuton jäljet.
Gohei: It's the place where Genji from the neighboring village was attacked this morning.	Gohei: That's where old Jen was killed this morning.	Gohei: I know the footprints of Akakabuto.

In this example there is a total change in the TT, while MT follows the ST. This information is mentioned only once in the ST, but it is still part of the world building. Gohei went to this place because he knew that someone from the neighbouring village was attacked there. This is lost in the translation of the TT. The total change raises a question, why did it happen? Most of the time TT has been translated from the MT literally, but here the information has been changed. This together with the previous example suggests that the translator of the TT did not use the ST to check for mistakes or background information. Perhaps the translator of the TT found this information irrelevant, because the character called Jen does not appear in

the story earlier. It is also possible they found this information irrelevant, because the show was aimed for children.

Example 18 No.81 Episode 11 (Time 10:19)

Japanese ST	Swedish MT	Finnish TT
スナイパー: よーし。	Sniper: Jaaha.	Sniper: Maahan.
Sniper: All right.	Sniper: I see.	Sniper: Get down.

In this example the dialogue has changed completely between the TT and the MT. The Swedish term “Jaha” has many meanings depending on the context. In this context it seems equivalent translation for the Japanese term よし, which has meanings such as ”okay” and ”all right”. In this scene Sniper is spying on Ben and his group with Hyena, and he notices that his plan did not work out. He must come up with a new plan. The Finnish translation does not make any sense in the context. In the ST Sniper is not commanding Hyena. The TT line “maahan” does have a similar sound as the MT line “jaaha”, which raises a question whether the translator of the TT had a written transcript of the MT available. Or were they translating only by watching and listening the MT. Perhaps they chose a line that sounds similar to Swedish but wanted to make Sniper bossier than in the MT, as he is a villain in the story.

8. Discussion

The purpose of this study was to find out how the indirect translation through Swedish has affected the Finnish translation of the *Ginga Nagareboshi Gin*. As can be seen from the results, the differences between the ST and TT (Table 4) closely follow the differences between the MT and the ST (Table 5). The most common differences between both comparisons were mistranslation, omission and total change. When looking at the translation techniques between the TT and the MT (Table 6), more than half of the dialogue had been translated literally (39%) or using equivalent translation (22%). This indicates that most of the changes that happened in the translation of the MT (Swedish version) were transferred to the TT (Finnish version) in the translation process. Traces of the MT can be found throughout the dialogue of the TT.

One difference that was transferred through the translation to the TT was the stronger language compared to the ST. The word kill is used often in the MT, and there are times it is used even though it does not appear in the ST. This can be seen in example (14). In the study

of Spiteri Miggiani (2022), stronger language compared to the original was specific error related to the translation and categorised as improper translation. An example of improper translation is when the target language text sounds more offensive than its original counterpart. The category of improper translation was not used in this study. It would be interesting to compare the translations to the ST, to see how often the language was stronger.

As seen in example (2), the northern dialect was also lost in the translation. This appears to be common in dubbing. According to Szarkowska and Jankowska “when a film or TV series is produced in a particular language variety, it is usually translated into the standard form of the target language” (83). Dialects are usually not replaced with other dialects in dubbing. One reason is that dialects have no equivalents in other languages. Another reason is to avoid stereotyping. Replacing a source language dialect with a target language dialect may sometimes result in a racist portrayal of the character (83-84).

The TT followed the changes made into the MT with the deleted footage. All the scenes that were deleted from the MT were also deleted from the TT. This suggests that the TT was translated without editing the footage. The TT also followed the MT with deleted and added dialogue. When there was a silence in the MT, there was also silence in the TT. When there was a silence in the ST, but a line had been added to the MT, TT followed the change made in the MT.

The results also indicate that the translator of the TT did not use the ST as reference to check for mistakes or background information for the context. When there was a total change in the ST-MT comparison, TT was often translated literally from the MT or closely followed the information of the MT.

One way to explain this, is defining the *skopos*, the purpose of the translation. According to the *Skopos* rule, any action is determined by its purpose, meaning “the end justifies the means” (Reiss and Vermeer 90). The translation purpose determines the translation strategies, techniques and the style to be used, and translator should be aware of it. The purpose is typically defined through the commission, a translation brief. Since the translation in question is quite old, it was not possible to contact the translators of the TT and the MT. For that reason, we can only speculate what was the content of the brief, and what was the deadline.

It seems that the *skopos* of the MT was very different than that of the ST. While ST was the adaptation of a *shonen manga* ⁴into *anime*, the MT was an adaptation of that *anime* for the Swedish market. Wendros AB was the first company to release *anime* in Sweden, and it

⁴ The target audience of *shonen* is roughly between 12-18 years old boys (Manga genres and demographic)

was the first to release *Ginga Nagareboshi Gin* outside Japan. The CEO of the company, Christer Hagström, thought *anime* was fun and different and wanted to bring these cartoons to the Swedish market (Jönson, 00:02:02 – 00:02:35). However, there were restrictions. To reduce the publishing expenses, parts of the *anime* were deleted so that it could be released on four VHS tapes (Table 1). As the show was aimed for children, some parts were also deleted to make it more suitable for the target audience. Despite the censorship, the language was stronger compared to the ST, which contradicts with the suitability for children. Therefore, it seems that the economic reasons had more effect on the deletion. These choices show that the purpose of the MT was not to be strictly faithful to the original.

When it comes to translation, indirect translation offers business advantages. Rarer language combinations, such as Swedish-Japanese, tend to increase the cost of translation. Since the MT was released in 1987, it was probably also difficult to find a translator who was fluent in Japanese. The show was translated by a colleague of Hagström, Tomas Bolme who had learned some Japanese working as voice actor. According to Hagström, Bolme used Japanese original footage and a deficient English manuscript for the translation. This also indicates that it was a choice to aim for adaptation rather than accurate translation.

The marketing of the show also suggests that the translation aimed for adaptation. In the VHS album case, it says that the story takes place in Alaska, where people live in fear of Grizzly bears. However, none of the names of the characters or place names were translated to suit this change. It is possible that this information was added later when the show was already translated.

The *skopos* of the TT seems to follow that of the MT. However, based on the findings it can be assumed that the translator of the TT did not use the ST as reference, and it can be assumed they did not have access to the English manuscript. Some of the case examples show that there are differences between the TT and the MT, where MT follows the information of the ST, but the message has changed in the TT. Despite the English manuscript was deficient, this suggests it contained primary information of the plot. It seems that the *skopos* of the TT was to keep the equivalence between the MT and the TT. When there is lack of context, the TT seems to rely on the footage. This would explain why the change of information still follows the story and does not seem totally random.

Based on the assumed purpose of the TT, the faithfulness to the original could not have been its highest priority. Functional equivalence emphasizes the “closeness” of the ST and TT. The Finnish version appears to be faithful to the Swedish version, the MT. Comparing the findings to the study of Hongisto and Taivalkoski-Shilov, the results are similar. The

essential plot points of the ST have been preserved in the TT. It was the descriptive events that were missing or altered in the TT. The change of dialogue also affected the character traits. As can be seen in example (18), Sniper appears to be more domineering in the TT than he is in the ST.

The Finnish dub was mentioned in the study of Prinkkilä as an example of a bad dub. This is interesting in light of the functional equivalence theory, because it centres on the reader's response. Translation is successful when the audience of a translation can understand the message in such a way that it will enable them to respond in similar ways as the original audience could. *Ginga Nagareboshi Gin* became more popular among the TL audience than the SL audience. I suggest that this was not because the TT translation was successful, but because it was unfaithful and had missing parts. The TT audience wanted to understand the work the same way the ST audience did, and therefore the retranslated and uncensored version of the series was released on DVD 14 years later. The age rating of the DVD version was 12 years. It is not known whether the newer translation was translated directly from Japanese and would require further investigation. Comparing the dubbed translation from the 1989 and the subtitled translation from 2003 could be a topic for future studies.

The translation of the dialogue alone does not explain why the dub is considered bad. The TT is not faithful to the ST, but the language is coherent, and no grammatical errors were found. Although, it is worth noting that this study only examined three of the twenty-one episodes. It is possible that broader data would find more examples of errors.

Taking into consideration the nature of AVT, creating meaningful and cohesive target version requires to blend the text with the accompanying visuals and audio. Szarkowska and Jankowska point out that the key of making a successful and high-quality dub is synchronisation (75). Synchronisation was not the focus of this study, and it was limited on the translation of the dialogue. Nonetheless, the findings show that there are cases that affect the synchronisation. Such as deletion of dialogue and dialogue lines that are longer than the ones in the ST. This disturbs the isochrony of the dub, creating scenes where the characters speak on the screen but there is no sound, or they keep speaking while the character has closed their mouth. According to Chaume most "criticisms of a badly dubbed film are grounded in deficiencies of isochrony, as it is here that the viewer is most likely to notice the fault" (44). Chaume also argues that the level of synchronisation precision varies depending on the genre and the target audience. Precise phonetic adaptation is not necessary in children's cartoons (46). It is possible that, despite the target audience, the faults are noticed if they happen frequently.

Looking at the historical context of the MT and TT, it can be said that dubbing translation has evolved significantly over time. The new technology has improved the quality but has also set new requirements. During the mid-1980's it was not uncommon that the translator had no experience in audiovisual translation when they translated the dialogue. Wróblewski and Tiihonen talk about their experiences working with audiovisual translating and dubbing in the 1980's and 1990's. According to Wróblewski the problems included translating a film from the soundtrack only or translating a film from the transcript provided by the producers or owners of the copyright, but without seeing the film (51). Tiihonen states that it was common, that the translator saw the footage only once before translating and had to work only with the transcript. The dialogue was recorded with magnetophon and therefore the possible failed parts could be fixed only to some extent (173-174).

The historical context of the work also presented challenges for the study. Because the material was over thirty years old, there were no transcripts to be found. Everything had to be done manually, which was time-consuming. The use of transcription software was helpful with the Japanese version, but a lot of corrections had to be made because the audio had bad quality. There were a few lines of dialogue that were difficult to understand and were sometimes based on a guess. It should be noted that the transcript of the ST and MT are not official versions and may contain some errors. The original plan was to contact the dubbing team and interview them about the process, but it turned out most of them had passed away. There are many things that remain unanswered, such as who the translator of the TT was. According to Wróblewski, it was typical that the name of the translator was not mentioned when a film was released on video cassette (61).

9. Conclusion

In conclusion, the findings show that indirect translation through Swedish has significantly affected the quality of the Finnish translation of *Ginga Nagareboshi Gin*. Comparing the three texts, the indirect translation is visible in the traces of MT that are found in the TT. Many of the changes or mistranslations of the MT were transferred to the TT through literal translation. Some descriptive information has been lost in the translation through the MT, but the essential plot remains the same. The indirect translation has also affected the language. The masculine language and the northern dialect were lost in the translation of the MT, and the TT followed these changes. The stronger language compared to the ST was also transferred from the MT to the TT.

Based on the findings it seems that the translator of the TT used only the MT as reference and did not use the ST to check for mistakes or contextual clues. This could be because they did not know Japanese, or because they did not have access to it. It also seems that they did not have access to the English manuscript. Some of the case examples show that there are times when the MT is faithful to the ST, but the information in the TT has changed. It is possible that the English manuscript contained primary information about the plot, which helped the translator of the MT, but was not accessible for the translator of the TT.

What can be said about audiovisual translation and dubbing when we look into *Ginga Nagareboshi Gin*, one of the earliest anime translated and released in Finland? Finland is one of the so-called subtitling countries. Finland is relatively small in terms of population and therefore the target audience is also small. Dubbing as a form of AVT is expensive, so it makes sense that dubbing has been mainly used ⁵in the content targeted for children. In the past only cartoons were dubbed in Finland (Heikkinen 239). The target audience and the genre also affect the quality standards. When it comes to synchronisation quality, children are not as demanding as adults. Szarkowska and Jankowska argue that strict faithfulness to the original is often not the primary focus in dubbing because of the demands of synchronisation (78). However, the findings show that there were synchronisation errors in the MT and TT, which indicates that maintaining synchronisation is not the only reason why they were not faithful to the ST. In the case of *Ginga Nagareboshi Gin*, we can assume that the translators have made a choice to not be strictly faithful to the ST. One reason could be, that they thought it was not relevant for the target audience. This could be something that happened frequently in the past but has changed over time.

Synchronisation was an aspect that was not the focus of this study. Future research on synchronisation could lead on interesting discoveries about the quality of the dub. Since many scholars emphasize the importance of synchronisation in dubbing, comparing the synchronisation of an older and more recent animation could reveal how level of precision has changed over time.

This study was limited in term of quantity, but the findings still show that the TT differed from the ST in various ways. There is still room for future research on this topic. Comparison of the dubbed translation and the newer subtitled translation could be an interesting way to find out more about the differences between the ST and the TT and about

⁵ Prinkkilä (2023) mentions in their study that in 2001 Finnish TV channel MTV tried to dub the long-running TV show *Kauniit ja Rohkeat* (Bold and the Beautiful) in Finnish. The dub received negative feedback from the audience and was not continued.

possible translation techniques. Future studies could also examine the improper translation of dialogue through indirect translation.

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Personal Communication

Hagström, Christer. "Silver Fang." Received by Milla Vesilahti. 11 Apr. 2025.

Appendix

Case	Timestamp	ST	TT	MT	ST vs TT difference	ST vs MT is there difference/what	MT vs TT	Notes ST vs TT (sometimes about MT)
1	01:20-03:02	Prologue scene that shows what happened five years ago before the start of the story			OTH	YES OTH	Other	This scene (1min 42s) is deleted from Finnish and Swedish version
2	3:12	語り手竹田のじっ様竹田五兵衛67歳。5年前、不覚にも左耳を凶暴な赤兎に削ぎ取られて以来、宿敵の様に赤兎を追い続けていた。狩猟犬リキも赤カブトによって殺されたシロの子であった。	Kertoja: Viisi vuotta sitten Akakabuto-karhu raateli Kohei Takedan vasemman korvan. Siitä lähtien Takeda on pitänyt karhua pahimpana vihollisenaan ja vannonut kostavansa sille. <i>Five years ago Akakabuto-bear mauled Kohei Takeda's left ear. Ever since then Takeda has considered the bear as his worst enemy and has sworn to take revenge on it.</i>	Berättare: För fem år sen fick gamle Gohei Takeda sitt vänstra öra smärtsamt avslitet av den vilda björnen Akakabuto. Allt sedan dess har Takeda sett björnen som sin värsta fiende och har svurit på att hämnas.	OM	YES OM	Literal	Information About Kohei Takeda and Riki is omitted from both translations
3	3:32		Kertoja: Pieninkään liike ei jää häneltä huomaamatta, eikä hän aio levätä vaikka on ollut liikkeellä koko yön. <i>Not even the slightest movement goes unnoticed by him and he has no intention to rest, even though he has been on the move the whole night.</i>	Berättare: Hans vaksamma ögon registrerar alla rörelser och trots att han varit ute hela natten har han inga planer på att vila.	ADD	YES ADD	Equivalence	
4	4:17	女の人こっこってなに？	Nainen: Pentuja? <i>Puppies?</i>	Kvinna: Valpar?	LOSS	YES MIS	Literal	Misinterpretation of ST
5	4:27	お母さん 行ってますよ	Äiti: Mikä nyt on hätänä? <i>What is the problem?</i>	Mamma: Vad är det?	MIS	YES MIS	Literal	Total change of meaning The line of dialogue is completely different in ST and TT
6	4:34	男の人なんだ。	Mies: Voi miten nättejä. <i>Oh how pretty.</i>	Man: Söta.	TOT	YES TOT	Literal	
7	4:35	女の人これがコッコか。可愛い。	Nainen: Todella suloisia. <i>Very adorable.</i>	Kvinna: Verkligen söta.	OM	YES OM	Literal	
8	4:53	大輔 虎毛だ。やった。でかしたぞ富士よくやった。よくやった。よくやった。	Daisuke: Yksi on tiikeriraitainen. Jippii! Sinä teit sen Fuji, sinä teit sen. Olet oikea maailman paras koira. <i>One is tiger striped. Yippee! You did it Fuji, you did it. You are really the world's best dog.</i>	Daisuke: En tiger randig. Jå jippii! Du klarade det Fuji, du klarade det. Du är världens bästa hund.	MIN	YES MIS	Literal	Unnecessary addition A line of dialogue has been added to translations
9	5:22	大輔 わるい、わるい。	Daisuke: Ole hyvä Fuji. <i>Here you go Fuji.</i>	Daisuke: Varsågod.	MIS	YES MIS	Literal	Misinterpretation of ST
10	5:51	大輔 えっか、秋田犬の元々の地犬は虎毛だぞ。本当の地犬は頭が大きくて角張ってて、耳は短くてピンと立ってるだ。	Daisuke: Vain oikea Akita-koira voi saada tiikeriraitaisen pennun. Pään on oltava iso niin kuin Fujilla ja korvien on oltava pystyt ja lyhyet. <i>Only a real Akita dog can have a tiger striped puppy. Head should be large like Fuji has and the ears should be pointy and short.</i>	Daisuke: Det är bara en äkta Akita som kan få en tiger valp, föstår du. De ska ha stora huvuden som Fuji och sen ska öronen vara korta och rakt upp.	MIS	YES MIS	Literal	The message has changed

11	6:05	大輔 そら俺犬が大好きだもん。	Daisuke: Kyllä, aika paljon. <i>Yes, quite a lot.</i>	Daisuke: Ja, jag kan faktiskt en hel del om hundar.	MIS	YES MIS	Total change	Total change of meaning
12	6:20	大輔 あ、そうだ。竹田のじっ様にすぐ知らせるべ。	Daisuke: Ai niin, tämä minun on kerrottava isoisälle. <i>Oh right, this I must tell to grandfather.</i>	Daisuke: Å, ja visst jag måste berätta för farfar Takeda.	MIS	YES MIS	Literal	<i>Jissama</i> translated as grandfather
13	7:18	五兵衛 今朝がた隣村の源氏がやられたとこだ。	Gohei: Minä tunnen Akakabuton jäljet. <i>I know the footprints of Akakabuto.</i>	Gohei: Det var där gamla Jen blev dödad i morsen.	LOSS	NO		Total change of dialogue The dialogue has changed between MT and TT
14	7:50	村長 しばらくは内緒にしておくべな。	Kylän johtaja: Kuuntele nyt, karhusta ei saa puhua. <i>Listen now, we must not talk about the bear.</i>	Bygdechef: Lyssna nu här, vi måste hålla tyst om det.	MIN	YES ADD	Equivalence	Partial change of meaning
15	9:31	男の人 赤カブトは中枢神経をやられている凶暴な熊だぜ。見つけ次第射殺してもいいぞ。	Mies: Metsästäjä on osunut Akakabutoon, sen keskushermosto on vahingoittunut. Se on hengenvaarallinen. <i>Hunter has hit Akakabuto, its central nervous system is damaged. It is dangerous.</i>	Man: Akakabuto är en livsfarlig björn. Hans centrala nervsystem är skadat. Skjut för att döda.	ADD	NO		
16	9:43	大輔 みんなー。			OM	YES OM	Other	
17	9:45	大輔 じっ様は。じっ様とリキはどうしただ。	Daisuke: Kohei? Missä Kohei ja Riki ovat? <i>Kohei? Where are Kohei and Riki?</i>	Daisuke: Gohei? Var är Gohei och Riki?	MIN	YES MIN	Literal	
18	10:02	大輔 村長さん、じっ様とリキは。	Daisuke: Mitä on tapahtunut? Missä Kohei ja Riki ovat? <i>What has happened? Where are Kohei and Riki?</i>	Daisuke: Vad har hänt? Var är Gohei och Riki?	ADD	YES ADD	Literal	
19	11:10	語り手 吹雪のため捜索は打ち切られただ。1週間吹雪は荒れ続け、じっ様とリキは絶望とみなされた。	Kertoja: Huonon sään vuoksi etsintöjä ei voitu jatkaa. Myrsky raivosi viikon, eikä etsintöjä jatkettu enää sen laannuttua. <i>Due to bad weather the search could not be continued. The storm raged for a week and search wasn't continued after it ended.</i>	Berättare: Ovädret gjorde att sökande inte kunde fortsätta. Stormen höll i sig en hel vecka och sökandet återupptogs aldrig.	OM	YES OM	Equivalence	Part of dialogue is left out from TT and MT
20	13:28-14:15	Scene where Gohei feeds his leg to Riki			OTH	YES OTH	Other	This scene (47 seconds) is deleted from Finnish and Swedish versions
21	14:37	お父さん 捜索を打ち切ったで、せめて今日はじっ様とリキの遺体だけを見つけて行くべ。	Isä: Poliisi ei enää jatka etsintöjä, mutta meidän on löydettävä heidän ruumiinsa. <i>Police is not continuing the search, but we need to find their bodies.</i>	Pappa: Polisen letar inte längre. Vi måste ju åtminstone hitta kropparna för att tillbaka dem hit.	ADD	YES ADD	Literal	The word police is not mentioned in the ST
22	14:42	男の人 達なあ	Mies: Olet oikeassa. <i>You are right.</i>	Man: Just det.	TOT	YES TOT	Equivalence	In the ST the group of men utter something that sounds like <i>naa</i>
23	14:48	大輔 けどリキが動けんかったら銀を見せてやりてえだ。	Daisuke: Rikin täytyy saada nähdä Hopeanuoli, sillä on oikeus siihen. <i>Riki must see Gin, he has a right to do so.</i>	Daisuke: Men om Riki fortfarande lever då måste ju han få se Silver.	MIS	YES MIS	Omission	The original meaning of ST line is changed
24	14:51	お父さん リキのことなら俺にまかせておけ。さあ行くぞ寿沢 どうちゃうべえ。	Isä: Tuon Rikin tänne jos se on elossa. Matkaan. <i>I will bring Riki here if it's alive. Let's go.</i>	Pappa: Om Riki lever ska jag ser till att han kommer tillbaka hit. Då bli vi oss till kärret.	OM	YES MIS	Omission	The place Kotobukisawa is not mentioned <i>Kotobuki-swamp has been translated as swamp in MT</i> The end of ST dialogue is hard to grasp from audio. It is transcribed as heard.
25	14:57	大輔 俺達は留守番か。あ、銀。	Daisuke: Kurja juttu. <i>Miserable thing.</i>	Daisuke: Larvig eller hur va.	MIS	YES MIS	Equivalence	
26	15:42	大輔 銀、寿沢へ行けばリキに会えるかもしれねえ。	Daisuke: Ehkä Riki löytyy suolta. Mitä luulet Hopeanuoli? <i>Maybe Riki will be found from the swamp. What do you think Gin?</i>	Daisuke: Vi kanske hittar Riki vid kärret, förstår du det Silver?	MIN	YES MIS	Equivalence	Kotobukisawa has been translated as swamp

27	15:56	語り手熊犬にとって絶大なる力は気力を意味し、絶対なる力は生命力に結びつく。この地方最後の熊犬といわれるリキは、そのすべての力を備えていた。	Kertoja: Karhukoiraalla täytyy olla voimakas halua säilyä hengissä, eikä se koskaan saa antaa periksi. Riki, seudun ainoa karhukoira, kokosi viimeiset voimansa taisteluun Akakabutoa vastaan. <i>Bear dog must have a strong will to survive and it can never give up. Riki, the only bear dog of the area, gathered his last strenght to fight Akakabuto.</i>	Berättare: Dom främsta egenskaperna hos en björnhund är viljan att överleva och att aldrig ge upp. Riki som var den enda björnhund i området samlade sina sista krafter i kampen mot Akakabuto.	ADD	YES ADD	Literal	Akakabuto is not mentioned in ST
28	16:27	大輔リキが生きてる。			OM	YES OM	Other	This line omitted from translation
29	16:33	語り手銀は父上のリキが最後の力を振り絞って赤カブトと戦っている姿を初めて目の当たりに見た。それは生まれて初めての強烈な体験だった。	Kertoja: Hopeanuoli ei koskaan unohtaisi miten raivokkaasti sen isä taisteli hirvittävää Akabuto-karhua vastaan. <i>Gin would never forget how furiously his dad fought against the terrifying Akakabuto-bear.</i>	Berättare: För Silver var det en upplevelse han aldrig skulle glömma , att se sin pappa Riki våldsamt kämpande mot den fruktansvärda björnen Akakabuto.	MIS	YES MIS	Literal	
30	16:44	大輔リキが危ない???赤カブトめ。	Daisuke: Meidän täytyy auttaa sitä. Me tulemme Riki. <i>We have to help him. We're coming Riki.</i>	Daisuke: Vi måste hjälpa honom. Vi kommer Riki.	TOT	YES TOT	Literal	It's hard to get a grasp of the full dialogue on the ST. The original audio is almost 40 years old.
31	16:50	大輔これでも食らえ。	Daisuke: Mitäs tästä sanot karhun ryökäle? <i>What do you say about this you wretched bear?</i>	Daisuke: Sett på den här va din stora björn.	ADD	YES ADD	Equivalence	Insult towards the bear is added in TT
32	17:34	五兵衛大輔大丈夫か？	Gohei: Herää Daisuke. <i>Wake up Daisuke.</i>	Gohei: Vakna Daisuke.	MIS	YES MIS	Literal	The dialogue is completely changed
33	17:37	大輔じっ様。	Daisuke: Kohei?	Daisuke: Gohei.	MIN	YES MIN	Literal	
34	17:46	五兵衛大輔。	Gohei: Niin. <i>Yes.</i>	Gohei: Javisst.	TOT	YES TOT	Equivalence	The dialogue is completely changed
35	17:48	五兵衛銀？	Gohei: Mikä se on? <i>What is it?</i>	Gohei: Vem är Silver?	MIN	NO		
36	17:49	大輔俺の子犬だ。リキの子だよ。	Daisuke: Koiranpentu. Rikin pentu. <i>A puppy. Riki's puppy.</i>	Daisuke: En valp. Rikis unge.	OM	YES OM	Literal	
37	19:44	五兵衛已れ赤カブトめー。	Gohei: Kirottu karhu! <i>You damn bear!</i>	Gohei: Du din förbannade björn!	MIN	YES MIN	Literal	
38	19:50	大輔じっ様。	Daisuke: Kohei, älä! <i>Kohei, don't!</i>	Daisuke: Men Gohei.	ADD	YES ADD	Equivalence	
39	19:54	五兵衛え？さあ、てめの望み通り出てきたぞ。この儂を食うんなら食ってみろ。ただで??での。	Gohei: Tässä minä nyt olen. Tapa minut jos haluat, mutta helpolla sinä et pääse. Anna tulla Akakabuto. <i>Here I am now. Kill me if you want, but it won't be easy. Come on Akakabuto.</i>	Gohei: Så nu har jag kommit ut precis som du ville. Om du tror att du kan döda mig, varsågod. Men kommer inte att bli så lätt. Kom igen Akakabuto.	MIS	YES MIS	Omission	
40	20:20	五兵衛おい赤カブトー。	Gohei: Käy kimppuun Akakabuto! <i>Attack me Akakabuto!</i>	Gohei: Kom att ha mig Akakabuto!	MIN	YES MIN	Equivalence	
41	20:36	五兵衛またか赤カブトー。	Gohei: Tule takaisin Akakabuto! <i>Come back Akakabuto!</i>	Gohei: Kom tillbaka Akakabuto!	MIS	YES MIS	Literal	
42	20:46	大輔おど達だ。	Daisuke: Isä! <i>Dad!</i>	Daisuke: Det är pappa!	MIN	YES MIN	Equivalence	

43	21:07	男の人竹田のじっさまだ。じっさが生きてるぞ。	Mies: Kohei Takeda. Hän on elossa. <i>Kohei Takeda. He is alive.</i>	Man: Gohei Takeda. Han lever.	MIN	YES MIN	Literal	
44	22:16	五兵衛 富士、いいこっこ生んだな。虎毛の良 いこっこだ。	Gohei: Fuji, sinulla on suloinen pieni pentu. <i>Fuji, you have a very adorable small puppy.</i>	Gohei: Fuji, du är mamma till en underbar liten valp.	OM	YES OM	Equivalence	
45	22:22	語り手 親子3代にわたる熊犬と凶暴な人食い 熊赤カブトとの血のにじむ戦いのドラマが今 こうして始まったのだ。	Kertoja: Verinen taistelu karhun ja karhukoirasuvun välillä sai alkunsa. <i>The bloody fight between the bear and family of bear dogs started.</i>	Berättare: Så avslutades det blodiga dramat mellan den livsfarliga björnen och tre generationer björnhundar.	OM	YES MIS	Omission	This case is complicated. There is omission in TT but MT differs from ST in a different way. ST and TT say the drama started, but MT says it ended.
46	22:35	語り手 銀は父上リキと凶暴な赤カブトとの壮 烈なひとを思い浮かべながら黙って歩いてい た。それはやがて銀にも避けることのできな い過酷な宿命でもあったのだ。	Kertoja: Hopeanuoli kulki hiljaisena emonsa vierellä. Se muisteli näkemäänsä rajua taistelua. Eräänä päivänä se ehkä itse olisi samassa tilanteessa. <i>Gin walked silent next to his mother. He remembered the fierce fight he saw. One day he himself might be in the same situation.</i>	Berättare: Silver gick tyst bred i sin mamma. Han tänkte på det slagsmålet mellan sin pappa och Akakabuto. En dag skulle kanske han själv befinna sig i samma situation.	OM	YES MIS	Omission	This case is complicated. MT doesn't have the same omission as TT, but the last sentence is different from ST.
Episode 11								
47	2:10	黒虎 兄貴。	Musta Tiikeri: Tiikeri! <i>Tiger!</i>	Svart Tiger: Tiger!	TOT	YES TOT	Literal	Calling Akatora (his brother) is lost in translation There are three characters (Akatora, Kurotota and Chūtora). Calling someone
48	2:12	クロス 赤虎。	Cross: Hopeanuoli! <i>Gin!</i>	Cross: Silver!	TOT	YES TOT	Literal	Confusion between character names
49	2:14	中虎 兄貴。		Gråa Tiger: Tiger!	OM	YES TOT	Omission	The line has been omitted from TT, but not from MT. However the MT line has changed.
50	2:20	黒虎 ほ。	Musta Tiikeri: Hä, mitä? <i>Huh, what?</i>	Svart Tiger: Vad? <i>It's hard to tell if this just some random uttering like raargh or vad</i>	TOT	YES TOT	Addition	In the ST it can be heard that Kurotora utters something like <i>ho/o</i> A whole line has been added in both
51	2:24	クロス 銀。	Cross: Hoo-oh!	Cross: Hah!?	TOT	YES TOT	Equivalence	In the ST Cross yells Gin In the TT this line has been omitted and changed with simple utterance
52	2:32	銀 待ってジャガーならきっと生きてるはずだ よモス。	Hopeanuoli: Lopettakaa! Olen varma että sinun poikasi on elossa. <i>Stop! I'm sure your son is still alive.</i>	Silver: Sluta slåss. Jag är säker att din son lever.	MIS	YES MIS	Literal	
53	2:41	黒虎 本当かおい。	Musta Tiikeri: Onko se totta Hopeanuoli? <i>Is it true Gin?</i>	Svart Tiger: Är det sant Silver?	ADD	YES ADD	Literal	Gin is not mentioned in the ST
54	3:17	黒虎 銀、ベンはお前の足元だ。	Musta Tiikeri: Hopeanuoli, Ben maka tuolla. <i>Gin, Ben is lying over there.</i>	Svart Tiger: Silver, Ben ligger där nere.	MIS	YES MIS	Omission	MT is more specific than TT
55	3:21	銀 ほ。	Hopeanuoli: Mitä? <i>What?</i>	Silver: Ho?	ADD	NO		In the ST and MT Gin utters something like <i>ho</i>
56	3:50	モス 野郎ども。まずジャガーを探し出すのが 先だ。戦争はそれからぜ。	Moss: Menkää etsimään Jaguaari ja tulkaa sitten tappamaan nämä loput. <i>Go find Jaguar and come back and kill the rest of them.</i>	Moss: Hör upp nu här vi ska leta reda på Jaguar. Vi kommer tillbaka och döda dom andra sen.	MIS	YES MIS	Equivalence	
57	3:56	銀 くそ！	Hopeanuoli: Seis! <i>Stop!</i>	Silver: Stanna!	MIS	YES MIS	Literal	

58	4:02	モス退きな。あのペンのようにべちゃんこになりたくなかったらな。	Moss: Pois tieltä tai tapan sinut niin kuin Beninkin. <i>Out of my way or I'll kill you like I did to Ben.</i>	Moss: Ta flytta på dig grabben annars dödar jag dig som jag dödade Ben.	MIS	YES MIS	Literal	
59	4:08	銀くそ!			OM	YES OM	Other	
60	4:18	名無し犬あいつ。	Nimetön hahmo: Mitä nyt? <i>What now?</i>	Namlös karaktär: Vad nu?	MIS	YES MIS	Literal	
61	4:23	銀この、この馬鹿野郎。			OM	YES OM	Other	
62	4:54	モス小僧。お前がそのちっぽけな命を捨てる。その価値が野郎のどこにあると言うんじやい。	Moss: Kerropas minulle miksi vaarannat henkesi tuon roiston takia? <i>Tell me, why are you risking your life for that scoundrel?</i>	Moss: Hör du grabben. Kan du inte tala om för mig vad är det som kommer så att du riskerar livet för den där likkisten?	MIN	YES MIN	Omission	
63	5:01	銀そんなことそんなことお前なんかに分かるか。	Hopeanuoli: Sitä sinä et saa koskaan tietää . <i>You will never get to know that.</i>	Silver: Det kommer du aldrig att få reda på .	MIS	YES MIS	Literal	The meaning of the dialogue has changed
64	5:08	クロス銀!	Cross: Eii! <i>No!</i>	Cross: Nej!	TOT	YES TOT	Literal	The dialogue is completely changed
65	5:14	銀べん。			OM	YES OM	Other	
66	5:16	銀べん。			OM	YES OM	Other	
67	5:18	モスこうしゃくな。	Moss: Otetaanpas rauhallisesti nyt. <i>Let's take it easy now.</i>	Moss: Tar det lugnt.	TOT	YES TOT	Equivalence	The dialogue has completely changed
68	5:36	モス行くぞ。			OM	YES OM	Other	
69	5:40	ジャガー待ってくれ父さん。	Jaguar: Lopeta isä, lopeta. <i>Stop dad, stop.</i>	Jaguar: Vänta pappa, sluta.	MIS	YES ADD	Equivalence	
70	5:55	ジャガー父さん。全ては仕組まれたことだったんだ。俺はこの銀という男に助けられたんだよ。	Jaguar: Meidän kimppuumme hyökättiin ja olimme molemmat vähällä kuolla. Sitten tuo pieni koira ilmaantui ja pelasti minun henkeni. <i>We were attacked and we almost died. Then that little dog appeared and saved my life.</i>	Jaguar: Vi blev anfall och höll på att dödas båda två. Den här lilla hunden dök upp och räddade livet på mig.	MIS	YES MIS	Equivalence	
71	6:02	モス何。	Moss: Se on totta. <i>It is true.</i>	Moss: Är det sant?	MIS	YES MIN	Total change	The dialogue is completely changed
72	6:05	モス確かに男よなこの小僧。ジャガー遅かったぜ。	Moss: Se on kyllä sisukas taistelija , mutta valitettavasti sinä tulit liian myöhään. <i>It is gutsy fighter for sure, but unfortunately you came too late.</i>	Moss: Ja han är verkligen en riktig slagskämpe, men tyvärr kommer du för sent. Så.	MIS	YES MIS	Equivalence	
73	6:12	モス事情は分かった。俺達が嵌められたこともな。だが戦争は始まった。ここでおしまいにするわけには行くめ。	Moss: Uskon että puhut totta , mutta taistelu on alkanut eikä mikään voi sitä enää keskeyttää. <i>I believe that you're speaking the truth, but the fight has begun and nothing can interrupt it anymore.</i>	Moss: Jag tror att du talar sanning och jag är glad att du lever , men slagsmålet har börjat och det finns ingenting som kan stoppa det.	MIS	YES MIS	Omission	

74	6:42	銀望むところだ。	Hopeanuoli: Minä tapan sinut. <i>I will kill you.</i>	Silver: Jag ska döda dig.	MIS	YES MIS	Literal	The dialogue is completely changed
75	6:47	ベン待って銀。	Ben: Hopeanuoli. <i>Gin.</i>	Ben: Silver.	OM	YES OM	Literal	
76	7:08	ベン銀お前が騒ぎまくるおかげで地獄から呼び起こされちゃったぜ。	Ben: Hopeanuoli minä palasin takaisin elämään sinun sisukkuutesi ansiosta. <i>Gin, I came back to life thanks to your perseverance.</i>	Ben: Silver, jag har återvänt från helvete till livet tack vare att du aldrig vill ge upp.	OM	YES MIS	Omission	This case is complicated. Hell is kept in MT, but 騒ぎまくる is translated as "never give up". "sisukkuutesi ansiosta" is more close to ST.
77	7:37	名無し犬化け物だぜ。	Nimetön hahmo: Minä en usko silmiäni. <i>I can't believe my eyes.</i>	Namlös karaktär: Jag tror inte mina ögon.	TOT	YES TOT	Literal	The dialogue is completely changed
78	8:49	モスジャ、ジャガーいつの間にかこの霞岳の間魔大王の跡目らしくなったの。だがまだまだ男を磨く必要があるってもんよ。わがいの、霞だけのモス以下50ともさせてもらうぜ。	Moss: Jaguaari, poikaseni. Olet jo tarpeeksi vanha. Sinun on aika vähän katsella ympäriillesi. Saat mukaasi Jaguaarin ja 50 soturia. Riittääkö se? <i>Jaguar, my son. You are old enough. It is time for you to look around. You will have Jaguar and 50 warriors with you. Is that enough?</i>	Moss: Jaguar min son. Du har vuxit upp här hos mig bland bergen. Nu tror jag det är på tiden att du rör på dig. Du får honom och 50 andra soldater. Ben, räcker det?	LOSS	YES TOT	Omission	Moss realising how Jaguar has grown into fine heir is lost in translation.
79	9:11	モス赤カブトの噂は聞いてとったは。奴のいる奥羽の二子峠。そこらわしの死に場所と見た。皆の者をしたごうぜ。	Moss: Olen kuullut Akakabuto-karhusta, se elelee Futago-solassa. Saat soturini käyttöösi, kaikki valmiina taisteluun. <i>I have heard about Akakabuto-bear, it lives in Futago pass. You will have my warriors, all ready to fight.</i>	Moss: Jag hört talas om Akakabuto. Han finns i Futago-passet. Jag ställer upp med mina soldater. Samtliga gör sig strids bräda.	OM	YES OM	Literal	
80	10:14	ハイエナスナイパー様。どどどういたしましよ、これからあしは…	Hyena: Miten ihmeessä tuo voi olla mahdollista? <i>How in the world can that be possible?</i>	Hyena: Men det här är ju otroligt. Hur kan det där gå till, jag förstår inte.	TOT	YES TOT	Omission	
81	10:19	スナイパーよーし。	Sniper: Maahan. <i>Get down.</i>	Sniper: Jaha.	TOT	NO		The dialogue is completely changed
82	10:21	ハイエナスナイパー様。	Hyena: Mi-mitä sinä aiot? <i>What are you up to?</i>	Hyena: Vad menar ni?	TOT	YES TOT	Total change	The dialogue is completely changed
83	10:23	スナイパー見てるがいい。狙撃兵は狙った獲物は必ず倒すハッハッハッハッハ。	Sniper: Saatpa nähdä. Minä tapan aina viholliseni. Hähähähähä. <i>You will see. I always kill my enemies. Heheheh.</i>	Sniper: Du ska få se vad ja tänker. Och ja, när jag får en fiende så dödar jag honom alltid. Hahahahaa.	MIS	YES MIS	Equivalence	
84	10:46	語り手銀、霞岳の魔王もベンと志を一つにし、住み慣れた霞岳を後にした。	Kertoja: Vihdoin Moss joukkoineen päätti liittyä Benin koiralaumaan ja yhdessä ne nyt taittavat taivalta. <i>Finally Moss with his troops decided to join Ben's pack of dogs and now they travel together.</i>	Berättare: Moss och hans soldater har äntligen bestämt sig och är nu på väg tillsammans med Ben och de andra.	TOT	YES TOT	Literal	
85	11:02	語り手ベンの指揮する兵は70。一段と強固なものとなった。70の軍団はさらに南へ下り、丸2日走り続けると、三重は忍者発祥の地、伊賀の里にたどり着こうとしていた。	Kertoja: Benin joukkoon kuuluu nyt 70 koiraa. Se on suuri ja hirvittävä voimakas lauma. Koirat juoksevat kylki kyljessä yötä päivää ja niitä yhdistää yhteinen tavoite. Yhdessä ne käyvät taistoon hirvittävä Akakabuto-karhua vastaan. <i>Ben's group now has 70 dogs. It is large and terrifyingly strong pack. The dogs run side by side, day and night, unified by common goal. Together they will fight against the terrifying Akakabuto-bear.</i>	Berättare: Bens grupp har nu vuxit till 70 hundar. Det är en stor och fruktansvärt stark grupp. Dom springer sida vid sida, dag och natt, förenade av en enda stark övertygelse att dom tillsammans ska döda den fruktansvärda björnen Akakabuto.	OM	YES OM	Literal	
86	11:48	ベンやっとなりに着いたか。	Ben: Vihdoinkin olemme tulleet Min-kaupunkiin. <i>Finally we have arrived the city of Min.</i>	Ben: Äntligen har vi kommit fram till staden Mi.	MIN	YES MIN	Literal	The name of the town has changed in MT and yet again in TT

87	11:56	モス長い滞在になる。どういことだベン？	Moss: Miksi me tänne pysähdymme? <i>Why do we stop here?</i>	Moss: Vad menar du? Varför ska vi göra uppehåll här?	MIS	YES MIS	Omission	
88	12:00	ベンそれほど偉い男がいる。	Ben: Meillä on täällä tapaaminen. <i>We have a meeting here.</i>	Ben: Det är någon vi måste träffa här.	TOT	YES TOT	Equivalence	
89	12:19	ベンや、戦って倒せばいいという相手ではない。	Ben: Lakatkaa kiusaamista Mossia. <i>Stop bullying Moss.</i>	Ben: Sluta upp med det där hör ni. Vi ska inte bråka med honom.	TOT	YES TOT	Omission	
90	12:26	クロスよほど何か事情を引きずってる男らしいねえベン。	Cross: Te kaksi taidatte tunta toisenne paremmin kuin me luulimmekaan. <i>You two seem to know each other better than we thought.</i>	Cross: Det verkar som om ni båda känner varandra bättre än vi trodde.	TOT	YES TOT	Literal	The dialogue is completely changed The misunderstanding of the context here changes the meaning of the dialogue completely. This is not a joke in ST
91	12:30	ベンああ。奴が。奴が今でも昔のような男だったらな。	Ben: Voi ollakin, mutta en tiedä onko Moss enää sama kuin ennen. <i>It might be so, but I don't know if Moss is the same as he used to be.</i>	Ben: Ja, kanske det. Men jag vet inte om han är densamma som han var förut.	LOSS	NO		The misunderstanding of the context here changes the meaning of the dialogue completely. Ben is not talking about Moss in the ST
92	12:47	黒虎アカでめえら手助すんじゃねえ。俺たちに任せろと言っただろうが。	Musta Tiikeri: Älä sekaannu tähän. Punainen Tiikeri: Kyllä me kolme tästä selviämme. <i>Don't get involved in this.</i> <i>We three can take care of this.</i>	Svart Tiger: Du ska inte lägga i den här saken. Röd Tiger: Låt oss tre ta hand om det.	OTH	YES OTH	Equivalence	The ST line spoken by one character is changed with dialogue of two characters in TT and MT
93	12:58	赤虎おっさん。		Röd Tiger: Se upp.	OM	YES TOT	Omission	This case is complicated. The line is omitted from TT, however the line in MT has changed completely.
94	13:00	黒虎おお。	Musta Tiikeri: Varjetkoon! <i>Dear lord!</i>	Svart Tiger: Jösses!	TOT	YES TOT	Equivalence	In the ST Kurotota utters something like oo In the TT a line has been added
95	13:07	銀お、すごいよ。	Hopeanuoli: Miten vahva se onkaan. <i>How strong it is.</i>	Silver: Otroligt vad stark han var.	MIS	YES MIS	Literal	
96	13:16	黒虎まったくつつあんのくそ力には驚いたぜ、これで食物を狙う以外にあんだけ素早かったら俺達もお手上げだよな、なあ。	Musta Tiikeri: Kylläpäsinä olet voimakas Moss, mutta nopea myös. Meillä kolmella ei ollut asiassa mitään sanomista. <i>You are really powerful Moss, and fast, the three of us had no say in this.</i>	Svart Tiger: Du är verkligen otroligt stark du Moss. Förövrigt hade jag ingen aning om att du var så fruktansvärt snabb vi tre har ju inte en chans emot det.	OM	YES OM	Equivalence	
97	13:35	黒虎冗談ですよ。	Musta Tiikeri: Älä nyt ole tuon näköinen. <i>Don't look like that.</i>	Svart Tiger: Ser inte ut så där.	TOT	YES TOT	Literal	The dialogue is completely changed
98	13:52	ベン地獄の1丁目はあまりいい所じゃなさそうだからな。	Ben: Sen kiven alla ei ollut erityisen mukava maata. <i>It wasn't very comfortable to lie under that rock.</i>	Ben: Det var faktiskt inte speciellt roligt att ligga under den där stenen.	MIS	YES MIS	Equivalence	The dialogue is completely changed ST idiom
100	14:36	ハイエナ誰だ。奴は。	Hyena: Mitä tämä oikein merkitsee? <i>What does this mean?</i>	Hyena: Men vad är det där?	MIS	YES MIS	Total change	The dialogue is completely changed
101	14:57	ハイエナあ。	Hyena: Apua! <i>Help!</i>	Hyena: Hjälp!	TOT	YES TOT	Literal	In the ST Hyena utters something that sounds like ah In the TT a line has been added
102	15:05	ペンどうした銀。	Ben: Mitä nyt? <i>What now?</i>	Ben: Vad är frågan om?	OM	YES OM	Equivalence	
103	15:23	不明なキャラクター下にいる奴ら貴様の仲間が。	Tuntematon hahmo: Kuulutko sinä siihen koiralaumaan? <i>Do you belong to that pack of dogs?</i>	Namlös karaktär: Är dom där dina kompisar där ut?	MIN	NO		

104	15:32	不明なキャラクターならば忠告しておく。仲間に伝えるが良い。ここより先これ以上一歩たりとも足を踏み入れることはまかりならん。	Tuntematon hahmo: Haa, sitä minä en usko. Ne ovat meidän alueellamme ja me tapamme ne, jos ne eivät heti häivy. <i>Ha, I won't believe that. They are in our territory and we will kill them, if they won't leave immediately.</i>	Namlös Karaktär: Det du det tror jag inte alls det. Ta och lyssna på mig nu istället, dom är på vår territorium, om de inte genas försvinner så kommer vi ner och döda dom.	MIS	YES MIS	Omission	The dialogue is mostly changed
105	15:41	ハイエナ何。	Hyena: Mitä sinä aiot? <i>What are you up to?</i>	Hyena: Vad sa du?	MIN	YES MIN	Total change	
106	15:43	不明なキャラクター伝えたぞ。		Namlös Karaktär: Du hör du.	OM	YES MIS	Omission	The line is omitted from TT The line of the MT is different than ST
107	15:46	ハイエナあいつら。			OM	YES OM	Other	
108	15:50	不明なキャラクターもし我らの言葉に従わぬ場合、そのときは皆殺しになると思え。	Tuntematon hahmo: Painu kertomaan että me tapamme ne, jos ne eivät häivy täältä. <i>Go and tell them that we kill them if they won't leave from here.</i>	Namlös Karaktär: Sticker vid och snacka med dem nu, om de inte försvinner så kommer vi ner och döda dom.	MIS	YES MIS	Literal	
109	16:15	ジャガー野郎。よくもぬけぬけと。	Jaguar: Mitä? Nyt sinä saat selkääsi. <i>What? Now you will get a beating.</i>	Jaguar: Är det du? Nu ska du få den riktig snyting.	MIS	YES MIS	Equivalence	Overtranslation. ST has incomplete sentence
110	16:18	赤虎待ってジャガー。	Punainen Tiikeri: Lopeta. <i>Stop.</i>	Röd Tiger: Sluta.	MIS	YES MIS	Literal	
111	16:19	ジャガー退いてくれ赤虎。	Jaguar: Pois tieltä. <i>Out of my way.</i>	Jaguar: Flytta på det säg jag.	OM	YES OM	Equivalence	
112	16:21	ジャガーこいつのおかげでロイドは。	Jaguar: Tuo koira tappoi Roin. <i>That dog killed Roi.</i>	Jaguar: Det var han som döda Roid.	MIS	YES MIS	Literal	The name of the character has changed between MT and TT
113	16:57	ベン司令官、いや、スナイパーはどうした? どこにいるんだ? 話がある。	Ben: Tiedätkö sinä missä Sniper on? Minulla olisi vähän sille asiaa. <i>Do you know where Sniper is? I have something to discuss with him.</i>	Ben: Vet du var Sniper är någonstans? Jag vill gärna prata med han.	MIS	YES MIS	Equivalence	
114	17:53	ベンジャガー、俺の部下だ俺が始末をつける。	Ben: Se tehtävä kuuluu minulle. <i>That task belongs to me.</i>	Ben: Han tillhör mig. Jag ska döda honom.	MIS	YES MIS	Total change	
115	18:02	ハイエナああ。	Hyena: Ei, ei! <i>No, no!</i>	Hyena: Nej, nej, nej.	ADD	YES ADD	Literal	In the ST Hyena utters something that sounds like ah In the TT a line has been added
116	18:06	銀ベン。			OM	YES OM	Other	
117	18:16	ハイエナ痛い痛いんで。頼むよ。助けた。	Hyena: Ei, ei, ei, ei... <i>No, no, no, no...</i>	Hyena: Nej, nej, nej.	TOT	YES TOT	Literal	The line has been completely changed
118	18:19	ベン今日のところはこれで見逃してやるのだが。今度会ったら覚悟することだ。	Ben: Häivy senkin surkimus. Tapan sinut jos vielä tulet silmiini. <i>Begone you weaking. I will kill you if I see you again.</i>	Ben: Ta och stick härifrån din usling. Får jag se dig en gång till så dödar jag dig.	MIS	YES MIS	Literal	The message has changed
119	18:26	ベン貴様が助かりたいと思ったらスナイパーを連れてこい。分かったか?	Ben: Jos haluat elää, haet heti Sniperin tänne. Onko selvä? <i>If you want to live, you will get Sniper here immediately. Is that clear?</i>	Ben: Men on du vill leva så hämtar du genast hit Sniper. Hörde du?	MIS	YES MIS	Literal	
120	18:32	モス甘い。	Ben: Ala painua sitten. <i>Go then.</i>	Ben: Då så.	LOSS	YES TOT	Equivalence	The dialogue is completely changed The character speaking has also changed between ST and TT
121	18:35	モス甘い制裁だなベン。	Moss: Olet liian hyväsydäminen. <i>You are too kind-hearted.</i>	Moss: Du är för godhjärtad.	MIS	YES MIS	Literal	The dialogue is completely changed

122	18:37	ベンすまんモス、堪えてくれジャガー。相手を殺すより活かすのが俺の流儀だ。	Ben: Valitan Moss. Olen pahoillani Jaguaari, mutta on parempi että saamme Sniperin käsiimme. <i>I apologize Moss. I'm sorry Jaguar, but it's better if we get Sniper into our hands.</i>	Ben: Jag är ledsen Moss. Förlåt Jaguar. Men det är bättre om man ser till att vi får tag på Sniper.	TOT	YES TOT	Literal	
123	18:45	モスジャガーここは一つベンの顔を立てなきゃなるめ。	Moss: Kuulit mitä Ben sanoi Jaguaari. Ben on se joka päättää. <i>You heard what Ben said Jaguar. Ben is the one who decides.</i>	Moss: Jaguar du hörde vad Ben sa. Det han som fattar besluten här.	TOT	YES TOT	Literal	
124	18:51	ジャガー分かってるよ父さん。	Jaguar: Tiedän sen isä. <i>I know that dad.</i>	Jaguar: Ja, jag vet det pappa.	MIN	YES MIN	Literal	
125	18:53	ベンよし先を急ぐぞ。	Ben: Kiitos Jaguaari. <i>Thank you Jaguar.</i>	Ben: Tack ska du ha, det är bra Jaguar.	TOT	YES TOT	Omission	The dialogue is completely changed
126	18:57	スミスこの野郎ずいぶん上等な肉を手にいれたじゃねえか。	Smith: Olet roisto, mutta toit hyvää lihaa Hyena. <i>You are a thug, but you brought good meat Hyena.</i>	Smith: Du är usel men du har fixat fram gott kött Hyena.	MIN	YES MIN	Equivalence	
127	19:06	スミス命を助けてもらったんだ。裏切り者が贅沢言うね。	Smith: Hiljaa. Saat olla iloinen että sait pitää henkesi. <i>Shut up. You should be happy that you got to keep your life.</i>	Smith: Tyst med dig sa jag. Du ska vara glad att vi inte döda dig din usling.	OM	YES OM	Equivalence	Traitor is omitted from TT
128	19:46	モスなんだと。	Moss: Koiranlihaa. <i>Dog meat.</i>	Moss: Vad, hundkött.	TOT	YES ADD	Omission	The dialogue is completely changed
129	19:57	銀赤虎本当なの犬の肉って。	Hopeanuoli: Onko se totta? Onko se koiran lihaa? <i>Is it true? Is it dog meat?</i>	Silver: Är det sant? Är det verkligen hundkött?	OM	YES OM	Omission	Akatora is omitted from the TT and MT
130	20:04	赤虎この野郎。共食いするとはな。やはり以下しようがねえ。	Akatora: Kuinka sinä kehtaat syödä koiranlihaa. Minä tapan sinut. <i>How dare you to eat dog meat. I will kill you.</i>	Röd Tiger: Jag skojar inte. Din usling hur vågar äta hundkött. Jag ska döda dig.	OM	YES OM	Omission	
131	20:15	ハイエナ俺何も知らねえ。もらったんだ。本当だ。もらったただけだ。	Hyena: Minulla ei ollut aavistustakaan että se oli koiran lihaa. Eräs koira antoi sen minulle. <i>I had no idea it was dog meat. One dog gave it to me.</i>	Hyena: Jag hade ingen aning om att det var hundkött. Jag fick det av någon, jag bara lovar.	ADD	YES ADD	Equivalence	
132	21:52	ベン間違いないだろう。伊賀の忍犬。	Ben: Niin. Jotenkin ne muuttuivat näkymättömiksi. <i>Somehow they turned invisible.</i>	Ben: Ja, på något sätt blir de osynliga.	LOSS	YES TOT	Literal	The dialogue is completely changed
133	21:56	モス伊賀の？忍犬？	Moss: Kuuluvatko ne lga-koiriin? <i>Do they belong to lga dogs?</i>	Moss: Tillhör dom lga?	MIS	YES MIS	Literal	The message of the dialogue has changed The dialogue seems off because lga has not been mentioned before in the TT and MT
134	21:58	ベンあー、忍法を使う。その大ボス、伊賀の赤目の部下とも。	Ben: Kyllä kuuluvat. Igat ovat hirvittäväen pahoja koiria. Punasilmä on niiden johtaja. <i>Yes they do. Igas are terrifyingly evil dogs. Red Eye is their leader.</i>	Ben: Ja. Igas röda öga. Det är en grupp fruktansvärd onda hundar.	TOT	YES TOT	Total change	Ninja technique is omitted from TT and MT
135	22:04	赤虎伊賀の赤目だって。その赤目って男共食いなんぞを部下に許すのか。	Punainen Tiikeri: Sehän on hullu kun antaa koiriensä syödä koiran lihaa. <i>He is crazy for letting his dogs eat dog meat.</i>	Röd Tiger: Igas onda öga. Men han kan inte vara klok om han tillåter dom att äta hundkött.	TOT	YES TOT	Omission	
136	22:10	ベンいや、許すはずのない男よ。	Ben: En usko että se on antanut koirilleen luvan syödä koiran lihaa. <i>I don't think he has given his dogs permission to eat dog meat.</i>	Ben: Jag tror inte han tillåter dom äta hundkött.	ADD	YES ADD	Equivalence	

137	22:39	語り手銀は忍犬の恐るべき空中攻撃を受けた。そしてこの忍犬たちの大ボス赤目とは、果たして銀たちの求めた真の男なのであろうか。	Kertoja: Hopeanuoli on taistellut hirvittäviä punaisia koiria vastaan. Mutta ovatko ne oikeassa yrittäessään saada johtajaansa liittymään joukkoon. Johtajansa, jonka nimi on Punasilmä. <i>Gin has fought against the terrifying red dogs. But are they right when they are trying to get their leader to join them. Their leader whose name is Red Eye.</i>	Berättare: Silver har fått uppleva en attack av den fruktansvärda röda hundarna. Men gör de verkligen rätt i att försöka övertala deras ledare att ansluta sig till gruppen. Ledaren vars namn är Röda Öga.	MIS	YES MIS	Literal	
Episode 21								
138	01:20-2:00	A scene where narrator tells how the dogs have reached the final battle			OTH	YES OTH	Other	This scene of 40 seconds has been cut from TT
139	2:02	皆おお！	Kaikki: Lähdetään! Mennään! Eteenpäin! <i>Let's go! Let's go! Forward!</i>	Alla: Framåt!	TOT	YES TOT	Addition	In the ST the group of dogs utters something that sounds like oo In the TT three different lines by different speakers have been added
140	2:12	銀ベンこのきっかけ戦うのは無理だよ。ベン！	Hopeanuoli: Sinä olet haavoittunut. Et saa taistella Ben. <i>You are injured. You are not allowed to fight Ben.</i>	Silver: Ben du är skadad. Du borde inte slåss.	MIS	YES MIS	Literal	
141	2:16	ベン銀、男なら止めるな。俺を男にさせてくれ。	Ben: Pystyn taistelemaan yhtä hyvin kuin sinäkin. <i>I can fight just as well as you.</i>	Ben: Försök inte stoppa mig Silver. Jag kan slåss lika bra som du.	TOT	YES TOT	Omission	The dialogue is completely changed
142	2:27	ベンボスお許してください。	Ben: Sitä minä en tee. <i>That I won't do.</i>	Ben: Där tänker jag inte lyda den orden.	LOSS	YES TOT	Equivalence	Ben's apology is lost in translation
143	2:29	ジョンベン切る気か？	John: Älä hulluile. <i>Don't be crazy.</i>	John: Är du klok Ben?	TOT	YES TOT	Total change	The dialogue is completely changed
144	2:31	リキわしの命令が聞けんのか？	Riki: Sinä tottelet minua Ben. <i>You obey me Ben.</i>	Riki: Du lyder mina order Ben.	MIS	YES MIS	Literal	The dialogue is completely changed
145	2:47	モス赤カブトは俺たちに任せろ。	Moss: Kyllä me tapamme Akakabuto. <i>We will kill Akakabuto.</i>	Moss: Låt oss ta hand om Akakabuto.	MIS	NO		The meaning of the dialogue is changed
146	2:50	ベンボス、そして友よ、さらばだ。どうせ死ぬいるぶし。せめて勝利の礎となる栄耀を与えてくれ。	Ben: Hyvästi johtaja, hyvästi ystäväni. Minä kuolen tänään, mutta ensin yritän parhaani mukaan tappaa Akakabuto. <i>Goodbye boss, goodbye my friends. I will die today, but first I will try my best to kill Akakabuto.</i>	Ben: Farväl ledaren, farväl mina vänner. Jag kommer att dö idag, men jag kommer åtminstone ha gjort mitt bästa att döda Akakabuto.	MIS	YES MIS	Literal	
147	3:10-3:18	Scene where some of dogs are crushed under the dogs			OTH	YES OTH	Other	This scene of 8 seconds has been cut from the TT
148	3:22	リキ怯むな。これ以上防壁を崩すわけにはいまい。進め。	Riki: Ei hätää, kivet loppuivat. Hyökätkää. <i>Don't worry, the stones ran out. Attack.</i>	Riki: Hör ni, ta det lugnt. Han har inga mer stenar att vråka ner nu. Anfall.	TOT	YES TOT	Equivalence	The dialogue is completely changed
149	3:30	銀ベンがいない。			OM	YES OM	Other	
150	3:33	モスおお、あそこだ。	Smith: Se on tuolla ylhäällä. <i>It is up there.</i>	Moss: Där uppe han.	MIS	YES MIS	Equivalence	The character speaking is changed in TT and MT
151	3:48	クロスさあ男共はどんなものかしっかりと目のそこに焼き付けておくんだよ。	Cross: Katsokaa. Oletteko koskaan nähneet rohkeampaa koiraa. <i>Look. Have you ever seen a braver dog.</i>	Cross: Titta på honom. Har ni någonsin sett en modigare hund.	TOT	YES TOT	Literal	The dialogue is completely changed
152	4:03-4:06	Scene where Ben mauls Akakabuto and says he can now call himself proud father			OTH	YES OTH	Other	This scene of 3 seconds has been cut from TT
153	4:12	リキベン離れる。牙を離すんだ。	Riki: Päästä irti Ben. Tämä on käsky. <i>Let go Ben. This is an order.</i>	Riki: Sluta Ben. Släpp honom. Det är en order.	MIS	YES MIS	Omission	

154	4:15	ベンボス早く必殺技を。こいつを倒すにはそれしかありません。	Ben: Johtaja, tapa sinä Akakabuto. Vain sinä pystyt siihen. <i>Boss, you kill Akakabuto. Only you can do it.</i>	Ben: Det är där den döda honom du. Du är den enda som klarar det.	OM	YES OM	Addition	The secret technique is omitted from TT
155	4:20-4:25	Scene where Akakabuto hits Ben			OTH	YES OTH	Other	This scene of 5 seconds has been cut from TT
156	4:27	語り手ベンは自分が囮になり、ボスの必殺技を成功させようとした。そのために無謀とも言える攻撃を仕掛けたのだった。	Kertoja: Ben ei hellittänyt otetaan vaikka se oli kuolemaisillaan. Itsepintaisesti se piti kiinni häiritäkseen Akakabutoa niin, että johtaja saisi tilaisuuden tappaa sen. <i>Ben didn't loosen his grip even though he was about to die. He held tight persistently to distract Akakabuto, so that leader would get a chance to kill it.</i>	Berättare: Ben vägrade att släppa taget trots att han var döende. Han hängde envis kvar för att störa Akakabuto så att ledaren skulle kunna döda honom.	OM	YES OM	Literal	The secret technique is omitted from TT
157	4:40	ベン早く。			OM	YES OM	Other	
158	4:46	語り手ボスは飛んだ。その時、ボスのスピードを超える閃光がボスと並んだ。銀だ。	Kertoja: Johtaja hyppää, mutta pian joku ilmestyy sen viereen. <i>The leader jumps, but suddenly someone appears next to him.</i>	Berättare: Ledaren hoppar men mitt i luften dyker någon upp bred i honom.	OM	YES OM	Literal	
159	4:51	リキ銀よくぞそこまで。	Riki: Mitä sinä tähän sekaannut? <i>Why do you intervene?</i>	Riki: Silver, vad gör du här?	LOSS	YES TOT	Total change	Riki praising Silver is lost in translation. He sounds rude in MT and TT
160	5:02	リキ反転して足を向けろ。			OM	YES OM	Other	
161	5:08	皆何。		Alla: Vad nu?	OM	NO		
162	5:13		Riki: Nyt! <i>Now!</i>	Riki: Nu!	ADD	YES ADD	Literal	
163	5:22-9:17	Akakabuto falls down. Gin saves Ben and after that Akakabuto goes after them. Akatora fights Akakabuto and mauls his left eye. Akatora dies in the battle.			OTH	YES OTH	Other	This part of 3 minutes and 55 seconds has been cut from the TT
164	9:22	リキ赤虎の死を無駄にするな。			OM	YES OM	Other	
165	9:23	銀よくも赤虎をやったな。	Hopeanuoli: Kostetaan kaikkien puolesta. <i>Let's get revenge for everyone.</i>	Silver: Vi ska hämnas alla han har dödat.	TOT	YES TOT	Omission	The dialogue is completely changed
166	9:25	黒虎間に合わせね。	Musta Tiikeri: Revitään se kappaleiksi. <i>Let's tear it to pieces.</i>	Svart Tiger: Slit honom med styckar.	TOT	YES TOT	Literal	The dialogue is completely changed. The ST is transcribed as heard, I wonder if it means that Akatora managed to maul Akakabuto's eye before he died.
167	9:26	中虎兄貴のかたき。	Harmaa Tiikeri: Tapetaan se. <i>Let's kill it.</i>	Gråa Tiger: Strider där honom nu.	TOT	YES TOT	Total change	The dialogue is completely changed
168	9:31	語り手銀は始めから長い苦勞を共にして来た赤虎の死に怒りが爆発した。	Kertoja: Hopeanuoli oli raivoissaan. Viha kiehui sen sisällä kun se yhdessä toisten koirien kanssa hyökkäsi Akakabuton kimppuun. <i>Gin was furious. Anger boiled inside him when he attacked Akakabuto together with the other dogs.</i>	Berättare: Silver var ut som säga vilkska. Vreden kokade i kroppen på honom när han nu anföll Akakabuto tillsammans med de andra hundarna.	OM	YES OM	Literal	Akatora is not mentioned in the TT and MT
169	9:37	語り手中虎も黒虎もそして死を覚悟した男達が赤カブトへの恐怖を忘れて一丸となって立ち向かった。	Kertoja: Jokainen koira vaaransi henkensä niin, että valtava hirviökarhu loputtakin saataisiin hengiltä. <i>Every dog risked their life so that the monster bear would finally be killed.</i>	Berättare: Varje enskild hund sitt liv för att äntligen göra slut på den stora björnen.	OM	YES OM	Addition	Other characters are not mentioned in the TT and MT

170	9:50	五兵衛あの声は。	Gohei: Mitä tuo meteli merkitsee? <i>What is the meaning of that noise?</i>	Gohei: Vad är det där för oväsen?	MIS	YES MIS	Total change	The dialogue is completely changed
171	9:52	リキ怯むな。奴は目が見ない。恐れることはないぞ。	Riki: Älkää pelätkö. Se ei voi meille mitään. <i>Don't be afraid. It has no chance against us.</i>	Riki: Inte rädga hör ni. Han är blind. Han har inte en chans.	OM	YES MIS	Equivalence	The dialogue is partly changed
172	10:16		Gohei: Mitä nyt? <i>What now?</i>	Gohei: Vad nu?	ADD	YES ADD	Literal	
173	10:41-11:57	Moss attacks Akakabuto and Akakabuto falls over. Riki orders the dogs to attack Akakabuto. Fight goes on and some dogs die in the fight.			OTH	YES OTH	Other	This scene of 1 minute and 16 seconds has been cut from the TT
174	12:01	リキ風下から攻めれば奴の嗅覚も効くまい。	Riki: Hyökätään takaapäin , niin se ei tunne hajua. <i>Let's attack from behind, so it won't feel the smell.</i>	Riki: Om vi anfaller bakifrån kan den inte känna vittringen.	MIS	YES MIS	Literal	
175	12:16	リキそれは代々わたらの血の中に伝わる必殺技の本能があるからだ。	Riki: Siksi että saimme syntymälahjana taidon iskeä kuolettavasti . <i>Because we were born with the ability to strike fatally.</i>	Riki: Därför att du och jag har ett dödande slag som funnits med oss enda sen födseln.	MIS	YES MIS	Equivalence	
176	12:21	銀必殺技。	Hopeanuoli: Iskeä kuolettavasti. <i>Strike fatally.</i>	Silver: Dödande slag.	MIS	YES MIS	Equivalence	
177	12:23	リキそれを今息子であるお前に教えよう。	Riki: Niin. Saat nähdä mitä tarkoitan poikani. <i>Yes. And now you will see what I mean my son.</i>	Riki: Just det, ja. Och jag ska visa dig vad jag menar min son.	ADD	YES ADD	Equivalence	The meaning of the dialogue is changed
178	12:30	リキ息子よ。			OM	YES OM	Other	
179	12:52	リキそこをよくみておけ。わしの必殺技。秘伝絶天狼抜刀牙を。	Riki: Katso nyt tarkasti poikani. Nyt minä annan sille kuuluisan kuolettavan iskuni. <i>Look closely now son. Now I will give it my famous fatal blow.</i>	Riki: Nu min son ska du studera noga hur jag gör för nu ska jag utdela det berömda slaget.	OM	YES OM	Equivalence	Zetsu Tenrō Battōga is omitted from TT and MT
180	13:08-13:19	Riki attacks Akakabuto with the secret technique and says that one attack wasn't enough to kill it			OTH	YES OTH	Other	This scene of 19 seconds has been cut from TT and MT
181	13:22	リキ回転で牙に威力を付けるのだ。			OM	YES OM	Other	
182	13:30	リキ今だ。	Riki: Pyöri. <i>Spin.</i>	Riki: Roterä.	TOT	YES TOT	Literal	The dialogue is completely changed
183	13:40-13:57	Akakabuto gets injured and falls down			OTH	YES OTH	Other	This scene of 17 seconds has been cut from the TT and MT
184	13:59	銀お父さん。	Hopeanuoli: Isä, me teimme sen. <i>Dad, we did it.</i>	Silver: Pappa.	ADD	NO		The meaning of the dialogue is changed
185	14:17	リキ脊柱起立筋が切断されているのに立ち上がった。	Riki: Mahdotonta. Se nousi ylös vaikka sen pitäisi olla kuollut. <i>Impossible. It got up even though it's supposed to be dead.</i>	Riki: Det är omöjligt, jag förstår inte. Han reser på sig fast han bode vara död.	OM	YES OM	Omission	Erector spinae muscles are not mentioned
186	14:22	五兵衛銀、リキ触れ！わしがとどめを刺す。	Gohei: Siirtykää syrjään niin minä possautan sen karhun palasiksi. <i>Step aside so I will shoot that bear into pieces.</i>	Gohei: Silver, Riki flytta på, så ska jag blåsa den där björnen i småbitar.	OM	YES ADD	Omission	Gin and Riki are not mentioned in the TT MT has stronger language than ST, but otherwise it follows ST

187	15:27	語り手6年半この二子峠に魔王として君臨してきた巨大熊赤カブトも、ついに力尽きた。シロ、リキ、銀、親子3代にわたる宿命の戦いも。五兵衛の打倒赤カブトの悲願もここに幕を閉じたと思われた。	Kertoja: Kuuden ja puolen vuoden ajan hirvittävä Akakabuto-karhu ehti levittää pelkoa ja kuolemaa missä vain liikkuihin. Mutta vihdoinkin taistelu näyttää olevan ohi. Siihen ehti osallistua kolme karhkoirausukupolvea. Rikin isä Shiru, Riki itse ja viimein Hopeanuoli. Kohein toive saada tappaa Akakabuto kävi viimein toteen. <i>For six and half years the terrifying Akakabuto-bear spread fear and death where ever it went. But finally the fight seems to be over. Three generations of bear dogs took part in it. Rikis father Shiru, Riki himself and finally Gin. Kohei's wish to kill Akakabuto finally came true.</i>	Berättare: I sex och ett halvt år har den fruktansvärda björnen Akakabuto spritt skräck och död överallt är han dragit fram. Men äntligen verkar striden som genomlevt tre generationer björnhundar, Rikis pappa Shiru, Riki själv och nu Silver har nått sitt slut, och Goheis heta önskan att få döda Akakabuto har gått i uppfyllelse.	OM	YES OM	Equivalence	Shiro is pronounced Shiru in MT and TT
188	16:01-17:46	Akakabuto rises again and kills Riki. Finally Gin kills Akakabuto by cutting of its head using the secret technique			OTH	YES OTH	Other	This scene of 1 minute and 45 seconds has been cut from the TT
189	18:13	五兵衛みんなにも言っておく。今日よりこの二子峠は銀達のもんだ。	Gohei: Nyt kun Akakabuto on kuollut, metsät ja vuoret kuuluvat Hopeanuolelle ja villikoirille. Hopeanuoli ??? <i>Now that Akakabuto is dead, the forests and mountains belong to Gin and the wild dogs. Gin ???</i>	Gohei: Hör upp nu allihopa från de är nu när Akakabuto är död tillhör den här vildmarken Silver och de andra vildhundarna.	OM	YES OM	Literal	Futago-pass is not mentioned The Finnish dialogue is cut at the end. The sound is distorted and seems like the dialogue is cut short
190	18:20	五兵衛銀はみんなを集めて力を合わせて赤カブト倒した。わしらにはできなかった事だ。		Gohei: Det är Silver som har samlat ihop alla de här vildhundarna och det är deras för tjänst att vi lyckas döda Akakabuto.	OM	NO		This line has been omitted from TT but not from MT
191	18:30		Gohei: Emme yrittäneet tarpeeksi. <i>We didn't try enough.</i>	Gohei: Vi försökte inte tillräckligt. Därför kunde vi inte.	ADD	YES ADD	Omission	
192	18:43	五兵衛こいつらこそ本当の男じゃ。	Gohei: Oikeuden takia ne uskaltavat vaarantaa henkensä. <i>For the sake of justice they dare to risk their lives.</i>	Gohei: Dom har modet förstår ni de vågar riskera sina liv för rättvisans skull.	TOT	YES TOT	Omission	The dialogue is completely changed
193	18:55-19:18	Daisuke asks is Gohei just going to abandon Riki who is badly injured. Gohei says it's too late to help Riki			OTH	YES OTH	Other	This scene of 23 seconds has been cut from the TT
194	20:12	リキ死者には弔いの。生き残った者には勝利の雄叫びを。	Riki: Kuolleet haudataan ja elävät jatkavat elämäänsä poikani. <i>Dead will be buried and the living continue their lives, my son.</i>	Riki: Dom döda ska begravas och dom levande ska leva vidare min son.	MIS	YES MIS	Literal	The dialogue is completely changed
195	20:20	リキさあ息子よ。	Riki: Pysy lujana poikani. <i>Stay strong my son.</i>	Riki: Var stark min son.	MIS	YES MIS	Literal	The dialogue is completely changed
196	20:22	銀分かったよ、お父さん。	Hopeanuoli: Minä lupaan isä. <i>I promise dad.</i>	Silver: Okej pappa, jag lovar.	MIN	YES MIN	Literal	

197	21:01		<p>Kertoja: Johtaja on kuollut. Kauan eläköön johtaja. Kaikki koirat ulvovat kohti taivasta osoittaakseen, että ne alistuvat Hopeanuolen johtoon. Ne toivovat saavansa elää rauhassa metsässä ilman hirviökarhu Akakabutoa.</p> <p><i>Leader is dead. Long live the leader. All the dogs howl towards the sky to show that they submit to the leadership of Gin. They hope to live in peace in the forest without the monster bear Akakabuto.</i></p>	<p>Berättare: Ledaren är död. Längre lever ledaren. Alla hundar ylar mot himlen med blottad strupe för att visa sin underlägsenhet mot Silver som nu övertagit sin pappa Rikis roll som ledare för vildhundarna. Dom hoppas alla på en lugn fredlig tillvaro i skogen, i en skog utan monsterbjörnen Akakabuto.</p>	ADD	YES ADD	Omission	
198		語り手男たちは勝った。数100の力を合わせた男たちの勇敢な戦いによって、ついに強大な敵赤カブトを倒したのである。それは友情と努力と勇気による勝利といえよう。			OM	YES OM	Other	The line of the narrator overlaps timewise between the ST, MT and TT, but contains different kind of information
199	21:26-22:59	The ending scene with a short recap of the story and the final line of the narrator			OTH	YES OTH	Other	This scene of 1 minute and 33 seconds has been cut from the TT

Cases where a change happened in the TT								
Case	Timestamp	ST	TT	MT	STvsTT	Is there change between STvsMT	Change between MTvsTT	
13	7:18	五兵衛今朝がた隣村の源氏がやられたとこだ。	Gohei: Minä tunnen Akakabuton jäljet. <i>I know the footprints of Akakabuto.</i>	Gohei: Det var där gamla Jen blev dödad i mornen.	LOSS	NO	Total change	
15	9:31	男の人赤カブトは中枢神経をやられている凶暴な熊だぜ。見つけ次第射殺してもいいぞ。	Mies: Metsästäjä on osunut Akakabutoon, sen keskushermosto on vahingoittunut. Se on hengenvaarallinen. <i>Hunter has hit Akakabuto, its central nervous system is damaged. It is dangerous.</i>	Man: Akakabuto är en livsfarlig björn. Hans centrala nervsystem är skadat. Skjut för att döda.	ADD	NO	Addition	
35	17:48	五兵衛銀?	Gohei: Mikä se on? <i>What is it?</i>	Gohei: Vem är Silver?	MIN	NO	Minor change	
55	3:21	銀ほ。	Hopeanuoli: Mitä? <i>What?</i>	Silver: Ho?	ADD	NO	Addition	In the ST and MT Gin utters something like <i>ho</i>
81	10:19	スナイパーよーし。	Sniper: Maahan. <i>Get down.</i>	Sniper: Jaha.	TOT	NO	Total change	
91	12:30	ベンああ。奴が。奴が今でも昔のような男だったらな。	Ben: Voi ollakin, mutta en tiedä onko Moss enää sama kuin ennen. <i>It might be so, but I don't know if Moss is the same as he used to be.</i>	Ben: Ja, kanske det. Men jag vet inte om han är densamma som han var förut.	LOSS	NO	Other (Misinterpretation of MT)	The misunderstanding of the context here changes the meaning of the dialogue completely. Ben is not talking about Moss in the ST
103	15:23	不明なキャラクター下にいる奴ら貴様の仲間が。	Tuntematon hahmo: Kuulutko sinä siihen koiralaumaan? <i>Do you belong to that pack of dogs?</i>	Namlös karaktär: Är dom där dina kompisar där ut?	MIN	NO	Total change	
145	2:47	モス赤カブトは俺たちに任せろ。	Moss: Kyllä me tapamme Akakabuton. <i>We will kill Akakabuto.</i>	Moss: Låt oss ta hand om Akakabuto.	MIS	NO	Minor change	
161	5:08	皆何。		Alla: Vad nu?	OM	NO	Omission	
184	13:59	銀お父さん。	Hopeanuoli: Isä, me teimme sen. <i>Dad, we did it.</i>	Silver: Pappa.	ADD	NO	Addition	
190	18:20	五兵衛銀はみんなを集めて力を合わせて赤カブト倒しただ。わしらはできなかった事だ。		Gohei: Det är Silver som har samlat ihop alla de här vildhundarna och det är deras för tjänst att vi lyckas döda Akakabuto.	OM	NO	Omission	