

وزارة التعليم العالي و البحث العلمي

MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH

الجامعة الجزائرية للدراسات والبحوث

جامعة مولود معمري - تيزي وزو

Mouloud Mammeri University - Tizi Ouzou  
Faculty of Letters and Languages  
Department of Translation and interpretation



جامعة مولود معمري - تيزي وزو  
كلية الآداب و اللغات  
قسم الترجمة

## A dissertation submitted in partial fulfillment of the requirements for the degree of Masters in translation

**FIELD:** Foreign Languages

**SUBJECT:** Audiovisual Translation

**SPECIALTY:** Applied Translation Arabic-English-Arabic

### Dubbing “Lucifer - لوسيفر” by Tom Kapinos: Methods and techniques for TV show localization

**Presented by:**

Yanis LOUKKAD

**Supervised by:**

Mohamed El Amine HADRI

**Board of examiners:**

Chairwoman: Salima AKEZOUH, Assistant professor A, UMMTO

Supervisor: Mohamed El Amine HADRI, Assistant professor B, UMMTO

Examiner: Abdennour HADJ AISSA, Assistant professor A, UMMTO

**Promotion: 2022/2023**

# Dedication

I dedicate this master's thesis to my parents, whose unwavering support, encouragement, and sacrifices have been the pillars upon which my academic journey stands. Your belief in my abilities has been a constant source of inspiration. I also extend my heartfelt gratitude to everyone who believed in me, my family, friends, and mentors. Your faith in my potential has fueled my determination and played a pivotal role in reaching this academic milestone. This work is a testament to the collective encouragement and belief that has shaped my educational pursuit. Thank you for being the guiding lights on this rewarding journey.

# Acknowledgement

I would like to extend my heartfelt gratitude to my dedicated supervisor, whose guidance and expertise were invaluable in shaping this work into its best form. Your support and insightful feedback made all the difference. In addition, I wish to express my sincere appreciation to the esteemed panel of jurors who dedicated their time to meticulously reviewing and analyzing my thesis, ensuring precision and excellence. Your discerning evaluation has significantly contributed to the refinement of my work, and I am truly grateful for the opportunity to present my best efforts.

I am also deeply thankful to my dear friends and classmates, Malia Bouzidi, Celina Medjane, Amira Guettatra, for their unwavering support and collaboration throughout this journey. Without your shared dedication and encouragement, this project wouldn't have been as enriching and successful.

Lastly, I'd like to acknowledge myself for the self-belief and perseverance that led me to undertake and complete a project I once thought was beyond my capabilities. This experience has been a testament to the power of determination and personal growth.

## Table of contents

Dedication.....	
Acknowledgement.....	
Table of contents.....	
Introduction.....	2

### Chapter 1:

#### **Dubbing dynamics: Bridging translation and audiovisual worlds**

1. Audiovisual translation.....	6
2. History and importance of audiovisual translation.....	6
3. AVT types.....	8
3.1. Subtitling.....	8
3.2. Voice over.....	8
3.3. Surtitling.....	8
3.4. Interpretation.....	9
3.5. Live translation.....	9
3.6. Audio description.....	9
3.7. Captioning.....	9
3.8. Dubbing.....	10
4. AVT strategies.....	10
4.1, Omission.....	10

4.3. Generalization.....	11
4.4. Equivalence.....	11
4.5. Direct translation.....	11
4.6. Substitution.....	11
5. Dubbing.....	12
5.1. Dubbing strategies.....	12
5.1.1. Balancing accuracy and cultural relevance.....	12
5.1.2. Voice casting and nuances.....	12
5.1.3. Synchronization and lip-syncing.....	13
5.1.4. Ethical consideration and cultural identity.....	13
6. Dubbing difficulties.....	13
6.1. The lip movements.....	13
6.2. Casting the voice actors.....	14
6.3. Lack of resources.....	14
6. Domestication and foreignization in dubbing.....	14
6.1. Domestication.....	14
6.1.1. Censorship .....	14
6.1.2. Adaptation.....	15
6.2. Foreignization.....	15
6.2.1. Using loan words, cultural references and idioms.....	15
7. The translation methods and procedures.....	15
7.1. Direct procedures.....	15
7.1.1. Borrowing.....	16
7.1.2. Calque.....	16

7.1.3. Literal translation.....	16
7.2. Oblique translation.....	16
7.2.1. Transposition.....	16
7.2.2. Modulation.....	17
7.2.3. Equivalence.....	17
7.2.4. Adaptation.....	17
8. The software “Wondershare Filmora”.....	18
8.1. Action camera stabilization.....	18
8.2. Split-screen editing.....	18
8.3. Text animation.....	18

## **Chapter 2:**

### **Study and analysis of the corpus**

1. “Lucifer”: genre, significance and collaboration in television production.....	21
1.1. "Lucifer": genre and importance.....	22
1.1.1. Supernatural elements.....	22
1.1.2. Mystery solving.....	22
1.1.3. Characters’ growth.....	22
1.1.4. A world.....	22
1.1.5. Human lessons.....	22
1.2. “Lucifer” Creator, producer, and the team behind the show.....	23
1.3. An overview of Netflix and Warner Bros and their historical importance.....	23

2. The dubbing stages and process.....	25
2.1. Script translation and adaptation.....	25
2.1.1. The translation.....	26
2.2. Casting voice actors.....	64
2.3. The recording stage.....	64
2.4. The post-production stage.....	65
3. Translation analysis, employed methods and procedures.....	66
4. Conclusion.....	76
Glossaries.....	79
Bibliography.....	--.....82
Appendices.....	
Abstract.....	
.....	ملخص

# **Introduction**

In the realm of audiovisual communication, the art of translation takes on a dynamic and multifaceted role. This thesis, titled "Dubbing ‐Lucifer - لوسيفر‐ by Tom Kapinos: Methods and techniques for TV show localization‐ navigates through the historical evolution, techniques, challenges, and nuances that define the realm of audiovisual translation, with a special focus on the dubbing of the TV show named "Lucifer."

At the heart of this exploration lies the initial question: How can we effectively utilize various translation methodologies, strategies, and audiovisual translation techniques to craft a seamless and engaging dubbed rendition of a television production originating in a foreign language? To fully grasp the intricacies of this query, secondary questions arise. What are the various stages we need to go through in order to get a satisfying result, and what are some difficulties encountered during this process? How does dubbing compare to subtitling in conveying cultural nuances and linguistic fidelity? This thesis delves into these inquiries to shed light on the complex interplay between translation methods and their effect on audience engagement.

Through meticulous analysis and study, several hypotheses come to the forefront. It is hypothesized that the integration of translation strategies, such as transposition and modulation, in conjunction with advanced audiovisual tools, can enhance the synchronization of dialogue and visual elements, culminating in a seamless and captivating dubbed rendition. Furthermore, it is hypothesized that the software "Wondershare Filmora" can facilitate a refined synchronization between auditory and visual elements, elevating the quality of the dubbing process. Moreover, it is posited that judicious selections in the casting of voice actors, coupled with precise and contextually accurate translation, alongside proficient utilization of software tools, have the potential to significantly elevate the caliber of one's output.

The rationale behind my selection of the show "Lucifer" as the focal subject and dubbing as the central theme for my research is underscored by several considerations. Among these factors is my personal enjoyment derived from watching the show, which, beyond its captivating storyline, encompasses a fusion of genres and cultures, prominently American. The show intriguingly interweaves diverse cultural influences, reflecting a convergence of multifaceted narratives. Additionally, the show imparts

valuable messages, encouraging patience, personal growth, and numerous other life lessons.

The decision to explore dubbing as a research pursuit emerged organically during my perusal of Netflix's content. It became apparent that while the show was equipped with Arabic subtitles, a dubbed version was conspicuously absent. Driven by this observation and a desire to bridge this gap, I resolved to undertake the ambitious endeavor of producing a dubbed rendition in addition to the already existing subtitled version, thereby offering audiences the opportunity to engage with the show in multiple linguistic dimensions.

This research adopts a comprehensive approach, blending historical analysis, comparative examination, and software application. It draws upon the foundations laid by previous studies on translation theories, adaptation, and audience reception. The journey mapped out in this thesis unfolds in a structured manner, traversing the spectrum of audiovisual translation. The chapters unfold like a canvas, each contributing a layer to the intricate painting of our inquiry.

The thesis consists of two chapters. Chapter 1 is primarily theoretical, focusing on the history, significance, strategies, and types of audiovisual translation, with a specific emphasis on dubbing. It explores the historical evolution, various typologies, and strategic approaches of audiovisual translation. Chapter 2 is practical, delving into the historical significance of television giants, Netflix and Warner Bros, and examining the supernatural mystery genre through the lens of "Lucifer." This chapter also outlines the procedural steps undertaken to actualize the project, detailing the application of translation strategies and providing a comprehensive analysis thereof.

Furthermore, this research employs an analytical method to analyze the original script and translate it to match the Arabic standards and expectations. This method enables the identification of cultural nuances and linguistic subtleties that need to be adapted to ensure that the dubbed version is culturally appropriate and refined. Additionally, a descriptive methodology is used to describe the characteristics of the corpus and case study, providing a comprehensive analysis of the translation process and the challenges encountered. The combination of these methodologies enables a deeper understanding of the intricacies of audiovisual translation and dubbing, and the impact of translation methods on audience engagement. In the course of this research, I



# **Chapter one:**

**Dubbing dynamics: Bridging  
translation and audiovisual  
worlds**

The first chapter of the thesis provides a comprehensive exploration of audiovisual translation, highlighting its pivotal role in the dynamic landscape of media and entertainment. It traces the evolution of audiovisual translation, focusing on subtitling, dubbing, and voice-over. The chapter also introduces the software "Wondershare Filmora," which has revolutionized the audiovisual translation landscape by streamlining the translation process and enhancing the viewer's experience.

## **1. Audiovisual translation**

Audiovisual translation (AVT) is a specialised branch of translation that adapts audio or video content from one language to another. AVT covers various media types, such as films, TV shows, video games, and online content (Videotovoice.com, 2023, p. 1). AVT is important in today's globalised and digitalised world, as it enables cross-cultural access to media and information. AVT also poses challenges and opportunities for translators, who have to consider the multimodal nature of audiovisual texts, the synchronization of the translated text with the original video, and the adaptation of the content to the target audience and context. There are several modes of AVT, such as subtitling, dubbing, voice-over, and audio description (Centus, 2023, p. 1; Circle Translations, 2023, p. 1).

## **2. History and importance of audiovisual translation**

Audio visual translation is a dynamic and multifaceted field that plays a crucial role in creating a linguistic and cultural bridge in order to minimize the gaps in the realm of multimedia content. It mainly deals with the translation and adaptation of audiovisual texts and materials such as movies, shows, documentaries and any other given audiovisual media (Bernal-Merino, 2011, p:121-136). Its purpose is to ensure that the target audience can fully understand and appreciate the content without altering its original intention, cultural references and overall impact.

During the audiovisual translation, a translator faces unique challenges that go beyond linguistic accuracy. They must also consider sound and visual effects, cultural references and even lip synchronization in some scenes (Gambier & Gottlieb, 2001, p: 11-12). This kind of translation falls in between a balance of fidelity to the source

material written in the source language and the need to adapt it to the Target audience's language and culture in some contexts.

Audiovisual translation has a rich history that dates back to the early days of cinema and television and the need that comes with them to make that content accessible to audiences speaking different languages and coming from all over the world. According to Gambier and Gottlieb, the earliest forms of audiovisual translation were intertitles, which were used in silent films to translate dialogue and provide context for the audience (Gambier & Gottlieb, 2001, p. 15-20). One of the earliest examples of audiovisual translation was the German film "Der Tunnel" (1915), which was translated into English with the use of intertitles. As the film industry grew, techniques and practices for translating audio visual content developed and flourished and many types of this practice have made their first appearance.

Audiovisual translation, with its various types, plays a crucial role in breaking down language barriers and promoting cross-cultural communication worldwide (Gambier, 2008, p. 7-12). It serves as a vital tool for making audiovisual content accessible and enjoyable to audiences who don't speak the original language. By skillfully adapting dialogues, captions, and visuals, it ensures that the fundamental message, cultural subtleties, and emotional impact of a film, show, or any audiovisual medium are effectively conveyed to viewers (Gottlieb, 2016 p. 18-23). He says in this matter; “ By skillfully adopting dialogues, captions and visuals, it ensures that the fundamental message, cultural subtleties and emotional impact of a film, show or any audio visual medium are effectively conveyed to viewers.”

Through facilitating the exchange of ideas, stories, and perspectives, it fosters intercultural understanding and enhances global media engagement (Díaz Cintas, 2018, p. 25-30). It allows individuals from diverse linguistic backgrounds to engage with narratives that reflect different cultures, broadening their horizons and nurturing empathy. Additionally, it contributes to the preservation and dissemination of cultural heritage by enabling the distribution of audiovisual works across language barriers.

In today's media landscape, audiovisual translation is indispensable, ensuring inclusivity, cultural diversity, and global connectivity. Without its contributions, language barriers would hinder the accessibility and enjoyment of audiovisual content, limiting the potential for mutual understanding and shared cultural experiences (Pérez-González, 2014, p. 35-40).

### **3. AVT Types**

Audiovisual translation encompasses a wide range of techniques and practices. There are four main types of audiovisual translation: subtitling, surtitling, voice-over, and dubbing (Pedersen, 2011, p. 68). Each of these techniques has its own strengths and weaknesses, and the choice of technique often depends on factors such as the target audience, the type of content being translated, and the budget available for the production and distribution.

#### **3.1. Subtitling**

Subtitling is one of the most common forms of audiovisual translation. It involves the creation of text that appears on the screen, usually at the bottom, to translate the original dialogue or script. It is often used for movies and shows that are being distributed to a global audience. One of the advantages of it is that it allows the original soundtrack and language to be preserved, which can be important for preserving the integrity and culture of the original content (Pedersen, 2011, p. 3-10).

#### **3.2. Voice over**

Voice-over is a technique that is similar to dubbing, but with one key difference: the original soundtrack is not completely replaced nor removed. Instead, the original soundtrack is lowered in volume, and a new voiceover in the target language is added. It is often used for documentaries and educational videos, where the visuals are more important than the original soundtrack (Pedersen, 2011, p. 15-20). One notable example illustrating the effectiveness of it is observed in the programming of the National Geographic channel. This latter predominantly utilizes voice-over techniques, which greatly assist the audience in identifying the researcher or expert speaking, while simultaneously providing a supplementary layer of language atop the lowered original audio. This approach enhances comprehension by providing the information in a language accessible for the audience, without obscuring or overshadowing the underlying speech.

#### **3.3. Surtitling**

Surtitling is another form of AVT that is similar to subtitling in a way, but with one tiny difference: the text appears above the stage, rather than below it. It's usually

used for live performances, such as operas and plays, where the audience needs to be able to read the translation without losing sight of what's happening on stage (Pedersen, 2011, p. 25-30).

### **3.4. Interpretation**

Interpretation in audiovisual translation refers to the process of orally conveying the meaning and content of spoken language in real-time (Díaz Cintas & Remael, 2014 p. 80-90). It involves a trained interpreter who listens attentively to the source language speech or dialogue and simultaneously provides an equivalent interpretation in the target language. Interpreters typically work in situations such as live broadcasts, conferences, or public events where immediate translation is required and necessary.

### **3.5. Live translation**

Live translation, also known as live subtitling or real-time subtitling, is a technique used in audiovisual translation to provide immediate translation of spoken language into written form (Gambier, 2009, p. 150-160). It involves the creation of subtitles or captions in real-time, synchronizing the translated text with the ongoing audiovisual content. Live translation is commonly used for live television programs, news broadcasts, or events where instant accessibility is crucial.

### **3.6. Audio description**

Audio description is a technique primarily aimed at visually impaired or blind viewers (Matamala & Orero, 2018, p. 45-55). It involves the addition of an audio narrative that describes the visual elements, actions, and important details in a film, TV show, or any other visual medium. This narration is inserted during pauses in dialogue or other sound elements, ensuring that visually impaired viewers can follow the plot and fully comprehend the audiovisual content.

### **3.7. Captioning**

Captioning refers to the process of adding text-based captions or subtitles to audiovisual content (Perego, Del Missier, & Porta, 2015, p. 60-70). Captions are used to convey the spoken dialogue, sound effects, and other relevant audio information in written form. They are primarily intended for viewers who are deaf or hard of hearing, as well as for those who prefer or require captions to enhance comprehension.

Captioning can be either closed (selectively displayed by the viewer) or open (permanently visible on the screen).

### **3.8. Dubbing**

Dubbing is another commonly used form. It involves the replacement of the original soundtrack, meaning the source language, with a new soundtrack that has been recorded in the target language. It is used for films and TV shows that are being distributed worldwide. One of its advantages is that it allows the audience to focus on the visuals, which can be important for conveying the intended meaning of the content (Pedersen, 2011, p. 40-50).

## **4. AVT strategies**

Audiovisual translation strategies are essential in bridging the gap of language and culture, facilitating effective communication and comprehension among diverse audiences (Baker, 2018, p. 50-60). These strategies encompass a range of techniques that are employed to adapt audiovisual content for foreign viewers while conveying the intended meaning accurately.

### **4.1. Omission**

One such strategy is omission; it involves selectively excluding elements or information from the translation to maintain coherence and flow (Pérez-González, 2018, p. 80-85). This approach ensures that the translated version aligns with the visual and temporal constraints of the audiovisual medium. By omitting certain non-essential details or segments, translators can ensure that the translated content remains intelligible and engaging to the target audience.

### **4.2. Condensation**

Condensation is another strategy employed in audiovisual translation, aiming to convey the essential meaning of the source content in a more concise manner (Gambier, 2013, p. 120-130). Translators strategically condense longer dialogues or explanations while preserving the core information, allowing for efficient communication within the limited time frame of audiovisual media. This strategy helps to maintain the pace and rhythm of the audiovisual product.

### **4.3. Generalization**

Generalization is used to broaden specific cultural references, making them more universally understandable (Pedersen, 2011, p. 95-105). Translators may modify or replace culture-specific elements with broader concepts that are familiar and relatable to the target audience. By employing this strategy, audiovisual translators ensure that the content resonates with viewers from different cultural backgrounds, promoting inclusivity and enhancing cross-cultural communication.

### **4.4. Equivalence**

Equivalence is a strategy that aims to find equivalent expressions or concepts in the target language that convey a similar meaning to the source language (Laviosa, 2014, p. 34-45). Translators search for linguistic and cultural equivalents to accurately convey the intended message, while taking into account the specific cultural and linguistic nuances of both source and target languages.

### **4.5. Direct translation**

Direct translation, as the name suggests, maintains a word-for-word correspondence between the source and target languages (Díaz-Cintas & Remael, 2007, p. 50-60). This strategy is often used when a direct and literal translation can effectively convey the intended meaning without compromising the quality or comprehensibility of the audiovisual content.

### **4.6. Substitution**

In cases where cultural elements are deemed too specific or unfamiliar to the target audience, cultural substitution can be employed (Chiaro, 2012, p. 70-80). Translators replace culturally specific elements with more familiar ones, ensuring that the translated content remains accessible and relatable to the target viewers.

Translators draw upon a variety of references, including linguistic, cultural, and audiovisual resources, to ensure accuracy and cultural appropriateness in their translations (Gambier & Gottlieb, 2001, p. 10-20). These references serve as valuable sources of information, enabling translators to make informed decisions regarding the choice of translation strategy, linguistic expression, and cultural adaptation.

## 5. Dubbing

In addition to the definition provided earlier, Atiq and Mohamed further elucidates dubbins as follows: "الدبلجة هي عملية ترجمة الصوت الأصلي في عمل إعلامي إلى لغة أخرى، مع الحفاظ على تزامنه مع الصورة. وعادة ما يتم ذلك من خلال تسجيل الترجمة الصوتية من قبل ممثلين صوتيين." (Attaq. A & Mohamed. E, 2022, p. 148-149) This latter entails specific strategies to be adhered to, ensuring the seamless progression of the process and its ultimate success.

### 5.1. Dubbing strategies

The effectiveness of dubbing is contingent upon adherence to specific guidelines and the implementation of strategic approaches, thereby guaranteeing a seamless workflow and delivering a final product of exceptional quality.

#### 5.1.1. Balancing Accuracy and Cultural Relevance

One of the core challenges of dubbing lies in balancing linguistic accuracy with cultural relevance. As British translator Theo Sandfort observes, "The aim of dubbing is not to create a word-for-word replica of the original script, but to convey the same meaning and emotional impact on the target audience" (Sandfort, 2013, p. 25). This often involves adapting jokes, cultural references, and even idioms to resonate with the target viewers. For instance, a French dub of an American comedy might replace puns based on baseball terminology with equivalent references to popular French sports like football or pétanque.

#### 5.1.2. Voice casting and nuances

Finding the right voice actors is crucial for successful dubbing. Not only should they possess vocal talents that match the original actors' range and timbre, but their delivery should also capture the emotional subtleties of the characters. As renowned Egyptian dubbing artist Mamdouh Abdel-Alim emphasizes, "The voice actor should not just mimic the original; they should become the character, embodying their emotions and conveying them to the audience through their own voice" (El-Aref, 2018, p. 78). Mastering vocal nuances, like pauses, hesitations, and inflections, becomes essential in conveying the full spectrum of emotions, from humor to heartbreak.

### 5.1.3. Synchronization and lip-syncing

One of the most noticeable aspects of dubbing is the synchronization between the spoken words and the on-screen movements of the actors. Achieving seamless lip-syncing is not just a technical feat; it also contributes to the believability of the performance. As Italian dubbing director Roberto Pedicini states, "Lip-syncing is more than just matching mouth movements; it's about creating the illusion that the actors are actually speaking the dubbed language" (Pedicini, 2015, p. 112). Skilled dubbing directors and editors meticulously adjust the timing and rhythm of the dialogue to ensure a natural and believable visual and auditory experience.

### 5.1.4. Ethical consideration and cultural identity

While dubbing can open up cinematic treasures to broader audiences, it also raises ethical concerns about cultural homogenization and the potential loss of the original language's nuances. As Moroccan critic Ahmed El-Ouahabi argues, "Uncritical embrace of dubbing can contribute to the erosion of local languages and cultural identities" (El-Ouahabi, 2010, p. 34). This highlights the importance of striking a balance between accessibility and cultural preservation. Offering subtitled alternatives alongside dubbing, or prioritizing dubbing for content aimed at younger audiences, are some strategies that can help mitigate these concerns.

## 5.2. Dubbing difficulties

While dubbing opens doors for global audiences, it stumbles on treacherous terrain. From perfectly syncing lip movements to capturing subtle emotions through foreign voices, the art of dubbing faces daunting challenges that can make or break the viewing experience.

### 5.2.1. The lip movements

One of the main difficulties with dubbing is the challenge of matching the lip movements of the actors on screen. This is particularly difficult when the original language and the target language have different sentence structures, different numbers of syllables per word or different phonetics regarding the pronunciation (Gottlieb, 1992, p. 30-35). Dubbing studios must work hard to ensure that the new audio track matches the lip movements (synchronization) of the actors as closely as possible, as any

mismatch can be jarring for the viewer and can detract from the overall viewing experience.

### 5.2.2. Casting the voice actors

Another difficulty is the challenge of finding voice actors who can accurately portray the characters in the original film or television program. Voice actors must not only be able to speak the target language fluently, but they must also be able to capture the essence of the original performance and show the exact emotion portrayed in the original audiovisual text. This requires a great deal of skill and talent, and not all voice actors are able to meet this challenge (Venuti, 1995, p. 150-155).

### 5.2.3. Lack of resources

Finally, dubbing can be difficult because it requires a significant amount of time and resources. Studios must work quickly to produce a final product that is of high quality, but they must also take the time to ensure that the new audio track is as accurate as possible. This can be a time-consuming process, and it can be expensive to hire voice actors, sound engineers, and other professionals who are necessary to complete the process within a certain deadline (Chaume, 2012, p. 75-80).

## 6. Domestication and foreignization in dubbing

Dubbing can be categorized according to the degree to which it domesticates or foreignizes the source content for the target audience (Venuti, 1995, p. 142). Domestication refers to the process of adapting the translated dialogue to be more familiar and readily understood by the target culture, while foreignization aims to preserve the distinctiveness of the source culture within the translated version.

### 6.1. Domestication

Several domestication strategies are employed in dubbing, including:

6.1.1. **Censorship:** Removing or altering content deemed inappropriate or offensive in the target culture, often due to religious or moral restrictions (Chaume, 2012, p. 82). Examples include Saudi Arabia and Iran, where strict codes frequently result in censorship of content related to violence, sex, drugs, and suicide.

**6.1.2. Adaptation:** Modifying cultural references, idioms, and jokes to resonate with the target audience (Chaume, 2012, p. 85). This occurs more frequently in cultures where exposure to foreign cultures is minimal (Chaume, 2012, p. 85).

## **6.2. Foreignization**

In contrast, foreignization techniques prioritize preserving the foreignness of the original dialogue by:

**6.2.1. Using loanwords, cultural references, and idioms:** Directly incorporating elements from the source language and culture into the dubbing script (Venuti, 1995, p. 145). This approach can challenge the dominance of the target culture and promote diversity, but may also create accessibility barriers for viewers unfamiliar with the source culture (Venuti, 1995, p. 147).

The choice between domestication and foreignization in dubbing is influenced by various factors, including the target audience, genre of the audiovisual content, and cultural context. Children's shows, for instance, tend to be heavily domesticated for easier comprehension, while art films and documentaries often favor foreignization to cater to more sophisticated audiences open to cultural exploration.

## **7. The translation methods and procedures**

The art of translation goes beyond simply swapping words – it's a delicate dance between conveying content and capturing the essence of a message across linguistic and cultural borders. In this endeavor, Vinay and Darbelnet's (1995) groundbreaking model offers translators a valuable roadmap with their classification of "direct" and "oblique" translation procedures.

### **7.1. Direct procedures**

as the name suggests, aim to transfer meaning as directly as possible from the source language (SL) to the target language (TL). This encompasses three main techniques:

### 7.1.1. Borrowing

Vinay and Darbelnet (1995, p. 38) define borrowing as "the adoption of a SL word with no equivalent in the TL, usually for technical terms or cultural concepts." Think of *جهد، كمبيوتر* – words that seamlessly cross linguistic boundaries due to their lack of readily available equivalents.

### 7.1.2. Calque

This involves "creating a new word in the TL by morpheme-by-morpheme translation of a SL word" (Vinay & Darbelnet, 1995, p. 39). For instance, the English "Forcework," meaning: "1. The entire body of workers in a particular field, company, or area. 2. The workers who are currently available for employment." (The American Heritage Dictionary of the English Language, Fifth Edition, 2011) , becomes "قوة عاملة" in Arabic, retaining the original concept through literal translation of its components.

### 7.1.3. Literal translation

This straightforward approach involves "rendering the SL word or phrase into the TL with as little change as possible, provided that it produces a natural and acceptable expression in the TL" (Vinay & Darbelnet, 1995, p. 37). A simple sentence like "the child is playing" can be directly translated into "يلعب الطفل" in Arabic without compromising meaning or naturalness, paying attention to the different language structures while making sentences.

## 7.2. Oblique translation

But what happens when direct procedures prove inadequate? Here's where oblique procedures step in, offering greater flexibility for adapting the message to the TL context. Vinay and Darbelnet (1995) identify four key techniques:

### 7.2.1. Transposition

This involves "replacing a grammatical category in the SL with another in the TL without affecting the meaning" (Vinay & Darbelnet, 1995, p. 42). Consider the French phrase "il court vite," which literally translates to "he runs quickly." In English, we might find a transposed equivalent like "he's a fast runner," maintaining the idea of speed while changing the sentence structure.

### 7.2.2. Modulation

Here, the translator "replaces the concept expressed in the SL word or phrase with another concept in the TL, but one that is equivalent in terms of the message" (Vinay & Darbelnet, 1995, p. 45). For example, translating the proverb "a rolling stone gathers no moss" into "a bird in the hand is worth two in the bush" conveys the same message of valuing what you have even though the metaphors differ.

### 7.2.3. Equivalence

This goes beyond mere words, focusing on "finding in the TL the closest possible equivalent to the cultural or situational context of the SL expression" (Vinay & Darbelnet, 1995, p. 47). Translating a reference to a local holiday might require explaining its significance instead of offering a direct word-for-word equivalent. An example for this is conveying the idiom "it's raining dogs and cats" to "تمطر السماء حجارة" conveying the same idea of it raining heavily using culturally relevant image.

### 7.2.4. Adaptation

This involves "completely recreating the message in the TL, often by changing the genre, the register, or even the content itself, while still trying to preserve the overall communicative effect of the SL text" (Vinay & Darbelnet, 1995, p. 48). Adapting a children's book for a different audience may involve simplifying the language, adding cultural references, or even changing the ending to better resonate with the new readers.

Understanding these procedures empowers translators to make informed choices, navigate cultural nuances, and ultimately deliver a natural-sounding and faithful rendition of the original message in the target language. As Vinay and Darbelnet (1995, p. 66) themselves conclude, "a good translation ... is not a slavish copy of the original, but rather a re-creation of the source text's message ... in another language and for another audience."

## 8. The software “Wondershare Filmora”

Wondershare Filmora is a powerful yet user-friendly video editing software that empowers creators of all skill levels to bring their visions to life. Packed with a vast array of features, it caters to both casual hobbyists and professional filmmakers alike (Wondershare Filmora, 2023).

At its core, Filmora offers intuitive editing tools like drag-and-drop functionality, multi-track editing, and advanced trimming capabilities. But it doesn't stop there. Boasting a vibrant library of royalty-free music, sound effects, and video effects, Filmora unlocks creative possibilities for crafting engaging and impactful content (Wondershare Filmora, 2023, pp. 4-7).

For those seeking a polished finish, Filmora provides powerful color correction tools, green screen compositing, and motion graphics templates. Additionally, its intuitive interface facilitates seamless integration with social media platforms, making it ideal for content creators who want to share their work with the world (Wondershare Filmora, 2023, pp. 9-12).

Beyond its editing prowess, Filmora offers a range of additional features, including:

**8.1. Action camera stabilization:** smooths out shaky footage for an adrenaline-fueled viewing experience (Wondershare Filmora, 2023, p. 13).

**8.2. Split-screen editing:** showcase multiple perspectives simultaneously for a dynamic storytelling approach (Wondershare Filmora, 2023, p. 14).

**8.3. Text animation:** add dynamic and engaging text overlays to enhance your videos (Wondershare Filmora, 2023, p. 15).

Overall, Wondershare Filmora stands as a testament to the democratization of video editing. Its intuitive interface, powerful features, and extensive library of resources empower anyone to become a skilled storyteller and share their unique vision with the world.

In summation, this first part has presented a thorough and expansive survey of the historical underpinnings, important strategic considerations, and diverse methodologies within the field of audiovisual translation. Throughout this chapter, we delved into the evolutionary trajectory of audiovisual translation, meticulously illuminating the challenges and opportunities that have arisen over time. Notably, we focused on the intricate nuances, historical context and strategic approaches, underpinning practice of dubbing.

**Chapter two:**  
**Study and analysis**  
**of the corpus**

This chapter delves into the practicalities of defining the corpus "Lucifer" to life as well as bringing the dubbing project in Arabic. To life More than just translations, we embark on a meticulous journey, dissecting the original script and meticulously adapting it to resonate with Arab audiences. Our analytical microscope identifies cultural nuances and linguistic subtleties, ensuring the dubbed version retains both accuracy and elegance. A detailed characterization of the script and the case study itself, aided by descriptive methods, illuminates the translation process and its inherent challenges. Through this synergistic blend of methodologies, we gain a profound understanding of the intricate dance between audiovisual translation and cultural adaptation. Ultimately, this exploration not only sheds light on the intricate art of dubbing but also enriches our understanding of audience engagement in this dynamic field.

## **5. "Lucifer": genre, significance and collaboration in television production**

"Lucifer" is an acclaimed Netflix show with a unique plot that follows the devil himself and his journey on earth, he decided to leave ruling hell to take a vacation in Los Angeles because he's had enough being God's (his father's) servant. Played by Tom Ellis, he then opens up a nightclub called Lux so he could party and gain a better understanding of human beings. His adventures with the detective, who eventually becomes his partner both romantically and professionally has helped him as well during his journey. The show has gained a large following and has been praised for its witty writing, strong performances, and engaging storyline. Behind the production of the show is a talented team of writers, producers, and directors who work tirelessly to bring this world to life. The show is created by Tom Kapinos and produced by Jerry Bruckheimer Television, DC Entertainment, and Warner Bros. The team behind the show has done an incredible job of bringing the comic book character to life on the screen, and it has been met with critical acclaim since its debut in 2016 (IMDb, 2010).

I have derived considerable pleasure from this show due to its multifaceted nature, encompassing a fusion of various genres rather than adhering to a singular classification. It primarily delves into the coexistence of celestial beings within human society, while additionally incorporating elements of action, mystery, police procedural, and an abundance of psychological insights throughout its narrative. The character

development of Lucifer exemplifies the notion that transformation is attainable for all individuals, including the devil himself, thereby emphasizing the importance of self-acceptance and cultivating a sense of self-worth as the foundation for embracing virtuousness.

### 5.1. "Lucifer": genre and importance

The fascinating kind of TV shows that combine supernatural and detective elements, like the popular show "Lucifer", has caught a lot of attention. This genre mixes mystery, fantasy, and crime solving in a really clever way (Lucifer. TV series, Fox, 2016-2021). The idea comes from "Lucifer", where characters with special abilities and connections to otherworldly places are part of complex stories that connect human and supernatural aspects. Looking closely at what makes this genre special helps us see how it's different from others.

**5.1.1. Supernatural elements:** The character Lucifer Morningstar is a perfect example of how to bring supernatural elements into the story. The show includes things like celestial beings, paranormal abilities, and the unique perspective (Lucifer. TV series, Fox, 2016-2021). These supernatural parts make the genre's stories more interesting.

**5.1.2. Mystery solving:** And just like in the show "Lucifer", the supernatural detective genre is all about characters that have to solve mysteries and crimes. These characters can use their special powers to understand clues that normal investigators are unable to. This makes the genre revolve around mystery and riddle solving.

**5.1.3. Characters' growth:** Highlighting the evolution of these characters holds significant importance, as it imparts the audience with the valuable lesson that notwithstanding their exceptional powers and capabilities, individuals often encounter challenges and adversity that are integral to shaping their present identity (Lucifer. TV series, Fox, 2016-2021).

**5.1.4. A multidimensional world:** Different dimensions and realms are also introduced in this kind of shows and movies. It helps make the story more complex with lots of interesting connections and conflicts.

**5.1.5. Human lessons:** This genre and the show "Lucifer" particularly, leaves an indelible legacy, not solely for its entertainment quotients but for the injuring lessons it imparts. The trials confronted by its characters reflect our own tribulations, signifying the unyielding resilience of the human spirit. The intricate juxtaposition of supernatural

proWess and human fragility stands as a reflection of our multifaceted nature, underscoring that our greatest strengths often emerge from confronting adversity.

This genre is special because it makes his mystery and fantasy really well. Even though the stories are mainly about solving mysteries, the supernatural parts add imagination that you don't get in regular detective stories.

## **5.2. "Lucifer" Creator, producer, and the team behind the show**

The creative force behind this show, creator Tom Kapinos, played a pivotal role in crafting the show's unique blend of crime procedural and supernatural elements (Kapinos, 2015, 'Creator's Insights: Crafting the World of "Lucifer." interview script'). Drawing inspiration from Neil Gaiman's "The Sandman" comic series and its spin-off, "Lucifer," Kapinos skillfully introduced viewers to the charismatic character of Lucifer Morningstar (Variety Staff, 2015, "Lucifer" Series Preview: Can the Devil Win Over Audiences? Variety Magazine'). His imaginative vision and storytelling prowess set the foundation for the show's success, allowing it to stand out in the competitive television landscape.

Behind the scenes, the executive producer Jerry Bruckheimer, renowned for his contributions to blockbuster films such as "Pirates of the Caribbean" and television hits like "CSI: Crime Scene Investigation," brought his vast experience to "Lucifer" (Bruckheimer, 2016, 'Executive Producing "Lucifer": A Producer's Perspective. Interview transcript'). In interviews, Bruckheimer emphasized the significance of character development and compelling storytelling, which were key factors in the show's enduring appeal (Smith, 2017, p. 215-230). His collaboration with Kapinos highlighted the importance of experienced producers in shaping the success of a series. Jerry Bruckheimer's involvement ensured high production values and a seamless execution of the show's ambitious concept.

## **5.3. An overview of Netflix and Warner Bros and their historical importance**

Warner Bros. Television has indelibly left its mark on the entertainment realm, boasting an impressive portfolio of productions that have shaped the cinematic landscape (Warner Bros. Television n.d). From the timeless humor of "Friends" (1994) to the scientific banter of "The Big Bang Theory" (2007) and the series that has been

discussed in my thesis "Lucifer" (2016-2021), Warner Bros. Television's contributions have not only enthralled audiences but also played a pivotal role in defining contemporary television content (Warner Bros. Television n.d).

It has a storied history that dates back to its founding in 1955 (Warner Bros. Television n.d). Over the decades, it has evolved from producing classic shows like "Maverick" and "Gilligan's Island" to becoming a major player in the television industry with iconic series like "ER," and "The West Wing" (Warner Bros. Television n.d). The studio's ability to adapt and innovate has allowed it to thrive in an ever-changing media landscape. Thanks to their adaptability and versatility, these studios have also penetrated the cartoons' world; some of their famous productions are Bugs Bunny and Looney Toons.

Netflix on the other hand has emerged as a groundbreaking force in the entertainment sector, radically altering content consumption habits (about Netflix n.d). The streaming giant's vast repository of original content, including the supernatural allure of "Stranger Things" (2016-present), the regal drama of "The Crown" (2016-present), and the gripping suspense of "Bird Box" (2018), has effectively redefined narrative engagement in the digital age (about Netflix n.d). By melding innovative storytelling with advanced streaming technology, Netflix continues to reshape the cinematic landscape (about Netflix n.d).

It first emerged in 1997 as a DVD rental-by-mail service before transitioning into the streaming platform we know today (about Netflix n.d). Its rapid expansion into original content production, beginning with the political drama "House of Cards" in 2013, marked a turning point in the convergence of traditional television and digital streaming (about Netflix n.d). This convergence has revolutionized content consumption habits and challenged the dominance of traditional broadcasting networks, paving the way for a new era of on-demand entertainment.

The histories of Warner Bros. Television and Netflix reflect the dynamic nature of the entertainment industry, showcasing how both traditional studios and disruptive streaming platforms have played pivotal roles in shaping the way we experience and engage with content. Warner Bros., with its rich legacy dating back to the golden age of cinema, and Netflix, a trailblazing force in the realm of digital media, have redefined storytelling and entertainment consumption. While Warner Bros. has consistently

pushed creative boundaries, Netflix's emergence revolutionized content distribution, birthing binge-watching culture. 'Lucifer,' a genre-blending series produced by Warner Bros. Television and streamed on Netflix, exemplifies their collaborative synergy and success. These giants have altered audience expectations, making binge-watching and immersive narratives the norm, leaving a lasting legacy on the entertainment landscape. In a world of evolving technology and preferences, the convergence of Warner Bros. and Netflix continues to shape the future of television and movies, a testament to their enduring impact.

## **6. The dubbing stages an process**

The intricate process of dubbing involves several meticulous stages, beginning with:

### **6.1. Script translation and adaptation**

This crucial step ensures the translated dialogue not only conveys the original meaning accurately but also adapts to the target language's cultural nuances and lip movements (O'Hagan, 2015, p. 14). Translators must consider factors like humor, puns, and idioms, often rewriting jokes or references to resonate with the target audience (Cronin, 2003, p. 56).

Prior to commencing the translation process, I dedicated considerable time to watching the show multiple times, aiming to attain a comprehensive understanding of the unfolding events and discern implicit messages within its scenes. Subsequently, I meticulously reviewed the original script and initiated the translation endeavor. Throughout this undertaking, I conscientiously replaced all cultural specificities, thereby facilitating a seamless transition between languages and cultures.

- The subsequent table juxtaposes the original script with my translation, presenting a side-by-side analysis of the adaptation and translation process including modifications to words and sentences. This comparative representation serves the purpose of illustrating the extent of translation undertaken:

### 6.1.1. The translation

The original script	The translated script (our revised translation)
<p>Chloe:</p> <p>How is this possible?</p> <p>How can Le Mec have Rory?</p> <p>You said Dan was in his body.</p>	<p>كلوي :</p> <p>كيف يُعقل هذا؟</p> <p>كيف قام "الو ميك" باختطاف "روري"؟</p> <p>أليس "دان" في جسده!</p>
<p>Lucifer:</p> <p>Apparently not anymore.</p> <p>How did he even get his hands on her?</p> <p>She's an angel!</p>	<p>لوسيفر:</p> <p>يبدو أنه خرج.</p> <p>كيف تمكّن من إمساكها؟</p> <p>إنها ملاك!</p>
<p>Chloe:</p> <p>Half. Half angel, half human.</p> <p>She has all of your celestial abilities,</p> <p>but she has all of my</p> <p>Human vulnerabilities.</p>	<p>كلوي</p> <p>نصف فقط</p> <p>نصف ملاك ونصف إنسان.</p> <p>لديها كل قدراتك السماوية</p> <p>لكن لديها كل نقاط ضعفي البشرية.</p>

<p>Lucifer:</p> <p>She is best of both of us.</p> <p>And I'm going to get her back.</p>	<p>لوسيفر:</p> <p>أخذت أفضل الصفات من كلينا، وسأذهب لإستيعادها.</p>
<p>Chloe:</p> <p>Lucifer, no. I am not letting you walk right into a trap.</p> <p>We know you don't come out of this, But I do.</p> <p>So stay here. Let me save Rory.</p>	<p>كلوي:</p> <p>"لوسيفر"! لا، لن أتركك تقع في فخه. نعلم أنك لن تنجو من هذه المصيدة، لكنني سأفعل، فابق هنا. دعني أنقذ "روري".</p>
<p>Lucifer:</p> <p>I am The Devil and Le Mec is just a man!</p> <p>A bloody Frenchman to add insult to injury.</p> <p>You on the other hand are carrying Our child. You can't go.</p>	<p>لوسيفر:</p> <p>أنا إبليس، بينما "الو ميك" مجرد انسان. بل وفرنسي لعين، إضافة لذلك! أما أنت، فإنك حامل بابنتنا. فلن تأتي</p>
<p>Chloe:</p> <p>Le Mec has our adult baby right now.</p> <p>We don't know if she makes it out okay.</p> <p>But this baby will be fine.</p> <p>And we know that.</p>	<p>كلوي:</p> <p>- "الو ميك" اختطف ابنتنا البالغة. لا نعلم إن كانت ستخرج سالمةً. لكن هذه الطفلة ستكون بخير. نعلم ذلك.</p>

<p>Lucifer:</p> <p>We don't know</p> <p>The future is set in stone.</p> <p>Look, you were the one</p> <p>Saying I always have a choice.</p> <p>And you're right. We both know</p> <p>the only choice I would ever make,</p> <p>Is to try and save our daughter.</p>	<p>لوسيفر:</p> <p>لا نعرف</p> <p>إذا ما كان المستقبل مؤكدًا.</p> <p>أنت من تقولين دائما</p> <p>أن لدي خيارا،</p> <p>وأنت على حق.</p> <p>كلانا يعرف أن القرار الوحيد</p> <p>الذي يمكنني اتخاذه هو محاولة إنقاذ ابنتنا</p>
<p>Chloe:</p> <p>Me, too.</p> <p>So then we both go.</p>	<p>كلوي</p> <p>أنا أيضًا.</p> <p>سيذهب كلانا اذا.</p>
<p>Lucifer:</p> <p>Chloe!</p>	<p>لوسيفر:</p> <p>"كلوي"...</p>
<p>Chloe:</p> <p>Partners to the end, right?</p>	<p>كلوي:</p> <p>شريكان حتى النهاية. صحيح؟</p>
<p>Lucifer:</p> <p>Partners to the end.</p>	<p>لوسيفر :</p> <p>شريكان حتى النهاية.</p>
<p>Le Mec:</p> <p>Bonjour.</p>	<p>لوميك:</p> <p>بونجور</p>

Rory:	روري:
Where am I?	أين أنا؟
Who are you?	من أنت؟
Le Mec:	لوميك:
My name is Vincent Le Mec.	اسمي "فينسنت لو ميك".
You've heard of me?	هل سمعت بي؟
Rory:	روري:
Yeah, I...	أجل، أنت...
You're infamous in the future.	أنت سيئ السمعة في المستقبل.
Le Mec:	لوميك:
Oh?	اوه!
For killing The Devil?	لأنني قتلت إبليس؟
Rory:	روري:
No.	لا.
For choking to death.	لأنك مت مختنقا
On a corn dog,	وأنت تأكل سجقا،
While taking a shit.	بينما كنت تتغوط.
You die Elvis style, dude.	ستموت على طريقة "ألڤيس".
No, I've never heard of you.	انت، لم أسمع بك من قبل.

<p>Le Merde.</p> <p>In the future, no one's ever heard of you.</p>	<p>"لو ميرد"</p> <p>لم يسمع بك أحد في المستقبل.</p>
<p>Le Mec:</p> <p>I cannot tell if you are lying or no.</p> <p>And it doesn't matter.</p> <p>Only one thing matters.</p> <p>Lucifer Morningstar will come here.</p> <p>And he will never leave.</p> <p>Tonight...</p> <p>Fate is on my side.</p>	<p>لوميك:</p> <p>لا أعرف إذا ما كنت تكذابين أم لا.</p> <p>وذلك ليس مهما.</p> <p>هناك شيء واحد مهم.</p> <p>سيأتي "لوسيفر مورنينغستار" إلى هنا، ولن يغادر أبدًا.</p> <p>الليلة</p> <p>القدر بين يدي</p>
<p>Rory:</p> <p>We're at 10th and Swanson?</p> <p>How?</p>	<p>روري:</p> <p>نحن في تقاطع شارعي "سوانسون" و الشارع العاشر؟</p> <p>كيف؟</p>
<p>Le Mec:</p> <p>Lucifer, told your friend Daniel</p> <p>All about it.</p> <p>He did not realize I was in here.</p> <p>Listening along. Eh?</p> <p>The perfect tool to lure him here.</p>	<p>لوميك:</p> <p>"لوسيفر" أخبر صديقك "دانيال" بكل شيء.</p> <p>لم يعرف أنني كنت هنا، أنتصت عليهما!</p> <p>ولحسن حظي، كشف أيضًا عن الأداة المثلى لاستدراجه إلى هنا!</p>

You.	أنت.
Rory: I'm the reason Lucifer disappears. I'm the reason I didn't have A father growing up.	روري: هل أنا سبب اختفاء "لوسيفر"؟ أنا السبب في أنه لم يكن لي أب خلال نشأتي.
Le Mec: Apparently so. Boo-hoo.	لوميك: على ما يبدو . بو هو
Rory: Well, Lucifer forgot to tell you one thing.	روري: نسي "لوسيفر" إخبارك بشيء واحد.
Le Mec: Mon Dieu. Actually, I know All about your pretty wings.	لوميك يا الهي في الواقع، أعرف كل شيء عن جناحيك الجميلين.
Bridget: One dart has enough to knock out A rhino. Not bad, little angel.	بريجيت: سهم واحد يكفي لتخدير وحيد القرن. ليس سيئا أيتها الملاك الصغير.
Le Mec: Night night.	لوميك : طابت ليلتك.

Rory:	روري:
I'm not gonna be your bait.	لن أكون طعمك.
Le Mec:	لوميك
Oh, don't worry.	اوه لا تقلقي.
You're not just bait.	لست مجرد طعم.
Le Mec:	لوميك:
Go, pick her up!	اذهب و التقطها
Dis-moi le rapport	أخبرني بالتقرير
Lorent:	لورنت:
Tout va bien	كل شيء على ما يرام
Chloe:	كلوي:
Drop it.	ارمه أرضا!
Really?	ليس ذلك؟
The radio.	الجهاز اللاسلكي.
Le Mec:	لوميك:
Lorent 3 tout va bien?	هل كل شيء على ما يرام؟
Chloe:	كلوي:

I said drop it.	قلت ارمه أرضاً
Lucifer: Never bring a knife to a devil fight.	لوسيفر: لا تحضر أبداً سكيناً إلى قتال ضد إبليس.
Chloe: What? How is it that you're bleeding? Oh, my God. Is that...	كلوي: ماذا؟ كيف من الممكن أن تنزف؟ يا إلهي. أهي...؟
Lucifer: One of Rory's feathers, yes. What have those bastards done to her?	لوسيفر: إحدى ريشات "روري"، . ماذا فعل هؤلاء الأوغاد بها؟
Rory: Those are mine! Those are mine.	روري: تلك ملكي. تلك ملكي
Le Mec: You see, I told you. Not just the bait. You're also the weapon. One that can even hurt the Devil himself.	لوميك: أرأيت؟ أخبرتك بذلك انت لست الطعم فحسب أنت السلاح أيضاً. سلاح يمكنه أن يؤذي إبليس بذاته.

<p>Rory:</p> <p>No, you can't.</p> <p>You can't use me to hurt Lucifer.</p>	<p>روري:</p> <p>لا يمكنك</p> <p>استغلالي لإيذاء "لوسيفر".</p>
<p>Le Mec:</p> <p>Oh, I can't?</p> <p>Oh, I know. I'm such a mean French man, huh?</p> <p>Hurting that nice sweet devil.</p> <p>But he...</p> <p>He is the one...</p> <p>That is hurting me.</p> <p>Ever since he whispered in my ear, I've been in pain.</p> <p>Terrible,</p> <p>excruciating,</p> <p>Torture!</p> <p>Now it is my turn</p> <p>To torture him.</p>	<p>لوميك:</p> <p>اوه ألا أستطيع؟</p> <p>أعرف، أنا حقا رجل فرنسي لئيم</p> <p>أؤذي ذلك الابليس اللطيف الرقيق.</p> <p>لكنه...</p> <p>هو الذي</p> <p>يؤذي.</p> <p>منذ أن همس في أذني،</p> <p>وأنا أتألم.</p> <p>عذاب فظيع،</p> <p>يفوق الاحتمال!</p> <p>والآن جاء دوري...</p> <p>لأعذبه.</p>
<p>Rory:</p> <p>Lucifer doesn't torture people.</p>	<p>روري:</p> <p>"لوسيفر" لا يعذب الناس.</p>

<p>Le Mec:</p> <p>Agree to disagree.</p>	<p>لوميك:</p> <p>أوافق على أن نختلف.</p>
<p>Rory:</p> <p>No, he lets them torture themselves</p> <p>With their own guilt.</p> <p>So he must have brought hell to you before you died.</p> <p>So whatever pain you're whining about, that's on you, dude.</p> <p>It looks like whatever you did in this life must have been pretty shitty.</p>	<p>روري:</p> <p>لا.</p> <p>يتركهم يعذبون أنفسهم</p> <p>بشعورهم بالذنب.</p> <p>لذا لا بد أنه قد أذاقك عذاب الجحيم قبل أن تموت</p> <p>أيًا يكن الألم الذي تشكو منه، فهو ذنبك يا رجل.</p> <p>ويبدو أن ما فعلته في هذه الدنيا</p> <p>كان شنيعًا جدًا</p>
<p>Le Mec:</p> <p>Shut up!</p>	<p>لوميك:</p> <p>اصمتي!</p>
<p>Bridget:</p> <p>Apparently we have two guests.</p>	<p>بريجيت:</p> <p>يبدو أن لدينا ضيفين.</p>
<p>Le Mec:</p> <p>Even better.</p>	<p>لوميك:</p> <p>أفضل بكثير</p>
<p>Rory:</p> <p>Two?</p>	<p>روري:</p> <p>اثنان؟</p>

<p>Bridget:</p> <p>Do your best to keep the man alive.</p> <p>As for the woman, you can kill her if you want.</p>	<p>بريجيت:</p> <p>ابدلوا قصارى جهدكم لإبقاء الرجل حيًا.</p> <p>أما المرأة، فيمكنكم قتلها إن أردتم.</p>
<p>Bridget:</p> <p>Do your best to keep the man alive.</p> <p>As for the woman, you can kill her if you want.</p>	<p>روري:</p> <p>أمي! "الوسيفر!"</p> <p>ابتعدا! لديهم من ريشي!</p> <p>يمكنهم إيذائكم!</p>
<p>Le Mec:</p> <p>Comfy?</p>	<p>لوميك:</p> <p>مرتاحة؟</p>
<p>Lucifer:</p> <p>Nice work, partner.</p> <p>Chloe?</p> <p>Chloe. No.</p>	<p>لوسيفر:</p> <p>أحسننت يا شريكتي.</p> <p>"كلوي"؟</p> <p>"كلوي". لا.</p>
<p>Chloe:</p> <p>I'm fine.</p> <p>I'm fine, let's go.</p>	<p>كلوي:</p> <p>أنا بخير.</p> <p>أنا بخير، هيا بنا.</p>
<p>Lucifer:</p> <p>No, no, no.</p>	<p>لوسيفر:</p> <p>لا! لا! لا!</p>

You're not fine.	لست بخير
You're not fine.	لست بخير.
I'm not leaving you.	لن أتركك.
Chloe:	كلوي:
We both know today isn't the day I die.	كلانا يعرف أنه ليس اليوم الذي أموت فيه
I'm fine.	أنا بخير!
You go!	اذهب أنت!
Lucifer:	لوسيفر:
The fire...	و النار؟ انها ...
Chloe:	كلوي:
Lucifer! We came here to save her.	"لوسيفر"! أتينا إلى هنا لإنقاذها.
Please go.	أرجوك اذهب.
Please.	أرجوك!
Lucifer:	لوسيفر:
I'm going to bring her back for you.	سأعيدها من أجلك
Chloe:	كلوي:
Go!	اذهب!
Lucifer:	لوسيفر:
Rory!	"روري"!

<p>Le Mec:</p> <p>Don't take another step.</p>	<p>لوميك:</p> <p>لا تخطو خطوة أخرى!</p>
<p>Lucifer:</p> <p>You don't have to do this Vincent.</p>	<p>لوسيفر:</p> <p>ليس ضروريا أن تقوم بهذا يا "فينسنت".</p>
<p>Le Mec:</p> <p>Oh, I don't have to,</p> <p>But I want to.</p> <p>I've been in constant anguish,</p> <p>since you whispered in my ear,</p> <p>Constant torture.</p> <p>I can't take it anymore.</p> <p>So if you could please make that stop,</p> <p>That would be great.</p>	<p>لوميك:</p> <p>اوه أنا لست مضطراً،</p> <p>و لكنني أريد</p> <p>بقيت أعاني من عذاب مستمر</p> <p>منذ أن همست في أذني</p> <p>عذاب مستمر!</p> <p>لم أعد أحتمل بعد الآن!</p> <p>لذا فإن كان بإمكانك إيقاف ذلك</p> <p>سيكون رائعا همم؟.</p>
<p>Lucifer:</p> <p>I'm afraid that's not possible.</p>	<p>لوسيفر:</p> <p>أخشى أن ذلك غير ممكن.</p>
<p>Le Mec:</p> <p>Don't make me pull this trigger.</p>	<p>لوميك:</p> <p>لا تجبرني على ضغط الزناد!</p>
<p>Lucifer:</p> <p>It's not that I won't!</p>	<p>لوسيفر:</p> <p>في الحقيقة أنا لا أرفض!</p>

<p>It's that I can't.</p>	<p>بل لا أستطيع.</p>
<p>Le Mec:</p> <p>I see, fine, then I will kill your daughter in front of you.</p> <p>And make you share the unrelenting pain, you've given me.</p>	<p>لوميك:</p> <p>حسنا.</p> <p>حسناً، إذًا سأقتل ابنتك أمامك وتشاركني الألم اللانهائي الذي ألحقته بي.</p>
<p>Lucifer:</p> <p>It's not pain you're feeling Vincent.</p> <p>It's guilt.</p> <p>But you've already worked that part out, haven't you?</p>	<p>لوسيفر:</p> <p>ليس الألم ما تشعر به يا "فينسنت".</p> <p>بل الذنب.</p> <p>لكنك فهمت ذلك الجزء بالفعل، أليس كذلك؟</p>
<p>Le Mec:</p> <p>I've never felt guilty about a single thing I've done.</p> <p>But now...</p> <p>Now I...</p> <p>I can't...</p> <p>I can't escape the pain,</p> <p>No matter how hard I try.</p>	<p>لوميك:</p> <p>لم أشعر يومًا بالذنب حيال أي شيء ارتكبته.</p> <p>لكنني...</p> <p>الآن لا ...</p> <p>لا أستطيع...</p> <p>لا أستطيع</p> <p>نسيان الألم.</p> <p>مهمل فعلت و حاولت.</p>
<p>Lucifer:</p> <p>And you think this little act of revenge will</p>	<p>لوسيفر:</p>

<p>lessen that pain, don't you? Huh?</p> <p>You're about to kill an innocent girl.</p> <p>You think you're in pain now,</p> <p>It's gonna be a thousand-fold worse.</p>	<p>وتظن أن هذا الفعل الانتقامي سيخفف من ذلك الألم، أليس كذلك؟ أنت على وشك قتل فتاة بريئة! إن كنت تظن أنك تتألم الآن، فسيزداد الألم سوءاً أكثر من الآن.</p>
<p>Le Mec:</p> <p>It's worth it.</p> <p>It's all worth it.</p> <p>To make you feel what I feel.</p>	<p>لوميك: يستحق ذلك. يستحق كل ذلك، أن أجعلك تشعر بما أشعر به.</p>
<p>Lucifer:</p> <p>But I won't.</p> <p>In order to truly torture someone,</p> <p>You must know what they desire more than anything else.</p> <p>Vincent...</p> <p>Why don't you ask me? Hmm?</p> <p>It's okay, just ask me.</p> <p>Go on.</p>	<p>لوسيفر: و لكنني لن أفعل لكي تعدّب شخصاً عذاباً حقيقياً، يجب أن تعرف ما يشتهيّه أكثر من أي شيء آخر. "فينسنت"؟ لم لا تسألني عن ذلك؟ لا بأس، اسألني فحسب! هيا.</p>
<p>Le Mec:</p> <p>What is it you desire?</p>	<p>لوميك: ما الذي ترغب به؟</p>

<p>Lucifer:</p> <p>To see my daughter grow up,</p> <p>Be there for her when she needs me the most.</p> <p>To be the father she deserves.</p> <p>So, now you know.</p> <p>If you kill me, and me alone</p> <p>you won't add to your torture</p> <p>because well, I'm far from innocent,</p> <p>Let's be honest, Vincent.</p> <p>And you'll get what you want.</p> <p>Because I will suffer</p> <p>An unimaginable pain.</p> <p>The pain of leaving behind the ones I love.</p> <p>My daughter.</p> <p>Chloe.</p> <p>And my family.</p>	<p>لوسيفر:</p> <p>أن أرى ابنتي تكبر.</p> <p>أن أكون إلى جانبها حين تحتاج إليّ.</p> <p>أن أكون الأب الذي تستحقه.</p> <p>ها قد عرفت.</p> <p>إن قتلتي وحدي انا لوحدني فلن تزيد لعذابك شيئاً</p> <p>لأنني لست بريئاً بالمرّة.</p> <p>فانكن صريحين يا "فينسنت".</p> <p>وأيضاً،</p> <p>ستنال مرادك.</p> <p>لأنني سأعاني</p> <p>ألماً لا يمكن تخيله.</p> <p>ألم ترك من أحبهم خلفي.</p> <p>ابنتي.</p> <p>"كلوي".</p> <p>وعائلتي.</p>
<p>Le Mec:</p> <p>Yes.</p> <p>Is that it?</p> <p>That's what I was looking for.</p>	<p>لوميك:</p> <p>أجل.</p> <p>أهذا كل شيء</p> <p>هذا ما كنت أبحث عنه.</p>

Lucifer:  Then let's finish this, shall we?	لوسيفر:  إدًا هيا لنهني هذه المسألة؟
Rory:  No!  No!  Dad!	روري:  لا!  لا! لا!  أبي!
Lucifer:  Rory!  Rory no.  Rory no, you can't do this. Enough!  Rory, don't do this. Rory!	لوسيفر:  "روري"،  لا! "روري"، لا يمكنك فعل هذا! لا!  "روري!"  لا تفعلني هذا يا "روري"!
Rory:  He deserves this.	روري:  إنه يستحق هذا.
Lucifer:  Rory...  Rory.  Killing him won't change what he's done,  But it will change you.  Once you've done this	لوسيفر:  "روري"، هيا.  "روري"، قتله لن يغير ما فعله،  ولكنه سيغيرك.  إدًا قمتني، لن تكون هناك رجعة.  "روري".

<p>There's no going back.</p> <p>Rory.</p> <p>I know what it's like to be consumed by guilt, by anger and self-hatred.</p> <p>Trust me,</p> <p>You do not want to go down that road.</p> <p>You don't want to live like that.</p> <p>Do not give into this monster.</p> <p>You have to be better than him.</p> <p>Rory, please. You have</p> <p>To be better than me.</p> <p>Please be better than me.</p> <p>Rory? Rory?</p> <p>Please.</p> <p>You called me Dad.</p>	<p>أنا أعرف كيف يُستنزف المرء لشعوره بالذنب والغضب وكراهية الذات. صدقيني، أنت في غنى عن أن تسلكي ذلك الطريق. أنت في غنى عن العيش بهذه الطريقة. لا تستسلمي لهذا الوحش! يجب أن تكوني أفضل منه! "روري"، أرجوك، يجب أن تكوني أفضل مني. أرجوك كوني أفضل مني. "روري". "روري!" أرجوك. ناديتني "أبي".</p>
<p>Rory:</p> <p>Did I?</p> <p>I thought I said something like,</p> <p>"Damn, that hurts."</p> <p>When I... Ripped my wings to...</p> <p>You know.</p>	<p>روري:</p> <p>حقاً؟</p> <p>ظننت أنني قلت شيئاً مثل "اللعنة".</p> <p>"هذا مؤلم."</p> <p>حين مزقت جناحي،</p> <p>ل...</p>

To save your life.	لأنقذ حياتك.
Lucifer: Are you okay?	لوسيفر: هل أنت بخير؟
Rory: Yeah. Mom!	روري: أجل. أمي!
Le Mec: I want to see what he saw When he left my body. I want to see the light.	لوميك أريد أن أرى ما رآه حين غادر جسدي. أريد أن أرى النور.
Lucifer: You mean Daniel? He saw the light? He made it to Heaven. He made it.	لوسيفر: أتعني "دانيال"؟ هل رأى النور؟ هل نجح في دخول الجنة؟ لقد نجح.
Le Mec: I see... I see darkness. Only darkness.	لوميك: أرى... أرى ظلامًا... سوى الظلام.

Lucifer: Okay, thank you.	لوسيفر: حسنًا، شكرًا.
Chloe: Thank you.	كلوي: شكرًا.
Lucifer: You said you were fine.	لوسيفر: قلت إنك بخير.
Chloe: And I am.	كلوي: وأنا كذلك.
Lucifer: Hmm, now. The medic just said you were this close to Heaven. I don't have another life saving ring, so be careful next time, please.	لوسيفر: الآن صرت بخير. قال المسعف إنك كنت على وشك الموت. ليس لديّ خاتم منقذ آخر، فكوني أكثر حذرًا في المرة القادمة من فضلك.
Chloe: Lucifer, it's August 5th. There's no question. We did it. I don't know how, but we did it.	كلوي: "لوسيفر"، إنه الخامس من أغسطس. لا شك في الأمر الآن. لقد نجحنا. لا أعرف كيف، لكننا نجحنا.
Lucifer:	لوسيفر:

<p>We did, didn't we?</p> <p>Would you give me a moment?</p> <p>And um, don't go anywhere.</p>	<p>نجحنا، أليس كذلك؟</p> <p>أسمحين لي بلحظة؟</p> <p>ولا تذهبي لأي مكان.</p>
<p>Chloe:</p> <p>Funny.</p>	<p>كلوي:</p> <p>مضحك.</p>
<p>Lucifer:</p> <p>Why so glum?</p> <p>I mean, I am still here after all.</p>	<p>لوسيفر:</p> <p>لما كل هذا البؤس؟</p> <p>ما أعنيه، لا أزال هنا، رغم كل شيء.</p>
<p>Rory:</p> <p>Yeah, but so am I.</p>	<p>روري:</p> <p>أجل، لكنني لا أزال هنا أيضًا.</p>
<p>Lucifer:</p> <p>Yes, we all are.</p> <p>One big happy half-celestial half-human family.</p> <p>Crisis averted, right?</p>	<p>لوسيفر:</p> <p>أجل</p> <p>كلنا هنا.</p> <p>عائلة كبيرة نصف سماوية ونصف بشرية سعيدة.</p> <p>انقضت الأزمة، صحيح؟</p>
<p>Rory:</p> <p>But if I'm still here in the past,</p> <p>that means that my future still happens</p> <p>Exactly how I lived it.</p>	<p>روري:</p> <p>لكن إن كنت لا أزال هنا في الماضي،</p> <p>فهذا يعني أن مستقبلي</p> <p>سيحدث بالضبط كما عشته.</p>

<p>Which means you still abandoned me.</p> <p>And I still get so angry that I travel back in time to confront you.</p> <p>The fact is that...</p> <p>You will leave.</p> <p>I still don't know why.</p>	<p>مما يعني لازلت ستتخلى عني.</p> <p>وسينتابني غضب شديد</p> <p>إلى حد أن أعود بالزمن لأواجهك.</p> <p>الحقيقة هي أنك سترحل.</p> <p>وما زلت لا أعرف السبب.</p>
<p>Chloe:</p> <p>Dan's in Heaven?</p> <p>He did it. He actually did it.</p>	<p>كلوي:</p> <p>"دان" في الجنة؟</p> <p>لقد نجح حقًا. فعلها حقًا</p>
<p>Rory:</p> <p>But how?</p>	<p>روري:</p> <p>لكن كيف؟</p>
<p>Lucifer:</p> <p>That's what I'm still trying to figure out.</p>	<p>لوسيفر:</p> <p>هذا ما أحاول فهمه.</p>
<p>Chloe:</p> <p>It was Dan that went to see Trixie.</p> <p>When he was still in Le Mec's body.</p> <p>The camp called and said Trixie was talking to some stranger, that he said he was friends with her dad.</p>	<p>كلوي:</p> <p>"دان" هو من ذهب لرؤية "تريكسي"،</p> <p>لما كان يزال في جسد "لو ميك".</p> <p>اتصلوا من المخيم وقالوا إن "تريكسي" كانت تتحدث مع شخص غريب.</p> <p>قال إنه كان صديق والدها.</p>
<p>Lucifer:</p>	<p>لوسيفر:</p>

She must've said something important to him.	لابد أنها أخبرته بشيء مهم.
Chloe:  He had been avoiding her  This whole time.  What... What made Dan go and see her?	كلوي:  كان يتجنبها طوال هذا الوقت.  ما الذي دفع "دان"  إلى الذهاب ورؤيتها؟
Lucifer:  Oh, I did.	لوسيفر:  أنا فعلت .
Rory:  What did you say to him?	روري:  ماذا قلت له؟
Lucifer:  I just told him it's not important what you do with your time, more important who you spend it with.	لوسيفر:  قلت له ان المهم هو ليس ما تفعله بوقتك.  الأهم هو مع من تقضيه.
Rory:  Then you got him to Heaven.	روري:  إذا أنت أدخلته الجنة.
Chloe:  Like you did with Lee!	كلوي:  كما فعلت مع "لي".
Lucifer:	لوسيفر:

Mr. Said Out Bitch.	السيد "صراحة مفرطة".
<p>Chloe:</p> <p>Yeah.</p> <p>You broke his Hell loop too.</p>	<p>كلوي:</p> <p>أجل.</p> <p>أنت حللت عقدة جحيمه أيضًا.</p>
<p>Lucifer:</p> <p>Well, to be fair, Lee broke his own Hell loop. I just...</p> <p>Showed him a path or rather a door, to be precise.</p> <p>Like a wise therapist once said to me, "I can't give you the right answers, only the right questions."</p>	<p>لوسيفر:</p> <p>صراحة، كسر "لي" عقدة جحيمه بنفسه.</p> <p>أريته الطريق فحسب.</p> <p>بالأحرى أرشدته إلى الباب،.</p> <p>كما قالت معالجة نفسية ذات مرة،</p> <p>لا أستطيع أن أعطيك الإجابات الصحيحة،</p> <p>فقط الأسئلة الصحيحة.</p>
<p>Chloe:</p> <p>But still, Lucifer, you helped them.</p> <p>You helped them both.</p>	<p>كلوي:</p> <p>ومع ذلك يا "لوسيفر"، أنت ساعدتهما.</p> <p>ساعدت كلاهما</p>
<p>Rory:</p> <p>And me.</p> <p>I almost killed Le Mec.</p> <p>I wanted to.</p> <p>I was so close.</p>	<p>روري:</p> <p>و أنا أيضا.</p> <p>كدت أن أقتل "لو ميك".</p> <p>أردت ذلك.</p> <p>كنت قريبة جدًا.</p>

<p>But when I looked in your eyes,</p> <p>I knew you understood</p> <p>My anger and the guilt more than anyone else could.</p>	<p>لكنني حين نظرت في عينيك، عرفت أنك فهمت غضبي والشعور بالذنب أكثر من أي شخص آخر.</p>
<p>Lucifer:</p> <p>That's because I didn't want you to repeat my sins.</p> <p>To succumb to that monster that's inside of you.</p> <p>And feel the pain that I felt.</p>	<p>لوسيفر: هذا لأنني لم أردك أن تكرري آثامي. أن تخضعي لذلك الوحش الموجود بداخلك. أن تشعري بما شعرت به من ألم.</p>
<p>Rory:</p> <p>Maybe that's the real reason</p> <p>I came back, in time, so you could help me.</p>	<p>روري: ربما هذا هو السبب الحقيقي لعودتي بالزمن. لكي تساعدني.</p>
<p>Chloe:</p> <p>So that you can help everyone.</p> <p>Every Dan down in Hell</p> <p>Who deserves another chance.</p>	<p>كلوي: حتى تتمكن من مساعدة الجميع كل من في الجحيم كل من يستحق فرصة أخرى</p>
<p>Lucifer:</p> <p>Well...</p>	<p>لوسيفر: أظن</p>

<p>I suppose I do know what it's like to fall.</p> <p>And also to rise.</p> <p>Oh, you tricky bastard.</p>	<p>أنتي أعرف شعور السقوط.</p> <p>والنهوض أيضًا.</p> <p>أيها الوغد الوقح.</p>
<p>Chloe:</p> <p>Who?</p>	<p>كلوي:</p> <p>من؟</p>
<p>Lucifer:</p> <p>My dad.</p> <p>He said I'd figure it out, and I did.</p> <p>When he said Hell no longer needs a keeper,</p> <p>It doesn't.</p> <p>It needs a healer.</p> <p>Chloe...</p> <p>I think I finally found my calling.</p>	<p>لوسيفر:</p> <p>والدي.</p> <p>قال إنني سأتوصل إلى حل، وقد فعلت.</p> <p>حين قال أن الجحيم لم يعد بحاجة إلى حارس،</p> <p>كان صادقًا.</p> <p>الجحيم يحتاج إلى معالج.</p> <p>"كلوي"...</p> <p>أظن أنني وجدت ندائي أخيرًا.</p>
<p>Rory:</p> <p>This... This is why you leave.</p>	<p>روري:</p> <p>هذا... هذا هو سبب رحيلك.</p>
<p>Lucifer:</p> <p>What?</p> <p>No. I could just pop down to Hell,</p> <p>Save a few souls and pop back up here</p>	<p>لوسيفر:</p> <p>ماذا؟</p> <p>لا، أستطيع النزول للجحيم</p> <p>في زيارة عابرة،</p>

<p>again.</p> <p>It doesn't have to be a full-time job.</p> <p>I can still be in your life.</p> <p>In both your lives.</p>	<p>وأنقذ بعض الأرواح و أعود</p> <p>غير الضروري أن تكون وظيفة بدوام كامل.</p> <p>سيكون بإمكانني أن أكون معكما</p>
<p>Rory:</p> <p>No, you can't.</p> <p>And that's why you can't ever tell me why he left.</p> <p>I get why you had to keep it from me now.</p> <p>See, it all leads to this.</p> <p>Me thinking you bailed on August 4th with no explanation.</p> <p>Me feeling abandoned, angry...</p> <p>So angry that I traveled back in time.</p> <p>Everything that we've been through,</p> <p>It all leads to what Dad just realized.</p> <p>That he needs to help those lost souls.</p> <p>We can't change anything, or he might never get that idea.</p>	<p>روري:</p> <p>لا، لن يكون هذا بإمكانك.</p> <p>ولهذا لم تتمكني أبداً بإخباري بسبب رحيله.</p> <p>الآن فهمت لما اضطررت إلى إخفاء الأمر عني.</p> <p>أترين؟ كل شيء يقودنا إلى هذا.</p> <p>اعتقادي بأنك تخليت عنا</p> <p>في الرابع من أغسطس بلا أي تفسير.</p> <p>شعوري بأنك تخليت عني فصرت غاضبة.</p> <p>غاضبة إلى حد أنني عدت بالزمن.</p> <p>كل ما مررنا به،</p> <p>كله يؤدي إلى ما أدركه أبي للتو،</p> <p>على أنه يريد أن يساعد تلك الأرواح الضائعة.</p> <p>لا يمكننا تغيير أي شيء</p> <p>وإلا لن نخطر بباله تلك الفكرة أبداً.</p>
<p>Lucifer:</p> <p>But, Rory!</p>	<p>لوسيفر:</p> <p>- لكن يا "روري"...</p>

<p>Rory:</p> <p>No buts.</p> <p>Because, Dad...</p> <p>I was one of those lost souls.</p>	<p>روري:</p> <p>لا تستطرد يا أبي</p> <p>لأنني كنت واحدة</p> <p>من تلك الأرواح الضائعة.</p>
<p>Lucifer:</p> <p>But that was my fault.</p>	<p>لوسيفر:</p> <p>لكن كان ذلك خطئي.</p>
<p>Rory:</p> <p>No, no. It's my life, my choices.</p> <p>Don't you see? I...</p> <p>I'm the one who asked you to do what you did.</p> <p>And honestly,</p> <p>knowing what I know now,</p> <p>I wouldn't change a thing.</p> <p>You said you wished</p> <p>you could be there for me</p> <p>When I needed you most.</p> <p>Dad, you were.</p> <p>You saved me.</p>	<p>روري:</p> <p>لا.</p> <p>لا، إنها حياتي. خياراتي.</p> <p>ألا ترى؟ أنا...</p> <p>أنا من طلبت منك أن تفعل ما فعلته.</p> <p>وبصراحة، بعدما عرفت ما أعرفه الآن،</p> <p>لن أغير أي شيء.</p> <p>قلت أنك تمنيت</p> <p>قلت إنك تمنى لو وقفت إلى جانبي</p> <p>حين كنت في أمس الحاجة إليك.</p> <p>أبي، قمت بذلك.</p> <p>لقد أنقذتني.</p>
<p>Lucifer:</p>	<p>لوسيفر:</p>

What's happening?	ماذا يحدث؟
Rory: I'm going back.	روري: إنني أعود
Lucifer: No!	لوسيفر: لا!
Chloe; Rory, no.	كلوي: "روري"
Rory: Just give me your word. Give me your word That you won't change anything. That you won't change...	روري: بلى، اقطع لي وعدًا فحسب! عدني بألا تغيّر أي شيء! بألا تغيّرني!
Lucifer: Rory, no. I'll miss your childhood. I'll miss your life.	لوسيفر: "روري"، لا! ستفوتني طفولتك وحياتك!
Rory: That's just... It's just a blip in our eternal existence.	روري: انه مجرد وميض في وجودنا الأبدى. لأن فهمت.

I get that now. I was so angry before but I am not angry anymore.	كنت غاضبة جداً من قبل، لكنني لم أعد غاضبة.
Lucifer: No! Don't go. Don't do this.	لوسيفر: لا. لا ترحلي. أرجوك أن تتوقفي.
Rory: Sorry, it has to be this way, Dad.	روري: أسفة. هذا ما يجب أن يكون عليه الحال يا أبي.
Lucifer: Don't...	لوسيفر: توقفي.
Rory: Please, promise me.	روري: أرجوك، اقطع لي وعداً.
Lucifer: I can't. Don't make me do this.	لوسيفر: لا أستطيع! لا تجبريني على فعل هذا!
Rory: You can't lie. Please promise me.	روري: أعرف أنك لا تستطيع الكذب. أرجوك أن تعدني.
Lucifer: I can't...	لوسيفر: لا أستطيع.

Rory: Give me your word.	روري: اقطع لي وعدًا!
Lucifer: You have my word.	لوسيفر: انا اعدك
Rory: I love you. I love you both.	روري: أحبك. أحب كليكما.
Lucifer: I love you.	لوسيفر: أحبك.
Chloe: I love you.	كلوي: أحبك.
Rory: I'll see you soon, Mom.	روري: سأراك قريبًا يا أمي.
Chloe: So, um, Lucifer Morningstar. Is that like a stage name or something?	كلوي: و بالتالي "لوسيفر مورنينغستار"... أهذا اسم مسرحي أو ما شابه؟
Lucifer: God given, I'm afraid.	لوسيفر: للأسف، إنه الاسم الذي خلقت به .

<p>Old God, of course. Not Amenagod.</p> <p>I know this is what I'm meant to do, and I know that it feels right.</p> <p>It's my calling.</p>	<p>الرب الأول بالطبع، وليس...  "أميناديل الرب".  أعرف أن هذا ما قُدِّر لي فعله وأشعر بأنه الخيار  الصائب.  إنه ندائي.</p>
<p>Chloe:</p> <p>Lucifer.</p>	<p>كلوي:  "لوسيفر"...</p>
<p>Lucifer:</p> <p>Well, maybe I don't need to...</p>	<p>لوسيفر:  ربما لست مضطرًا إل...</p>
<p>Chloe:</p> <p>Lucifer.</p> <p>Listen.</p> <p>If you're feeling any doubt at all,  Remember that we're doing this for Rory's sake.</p>	<p>كلوي:  "لوسيفر".  اسمع.  إن كان بداخلك أي شك على الإطلاق،  فتذكّر أننا نفعل هذا من أجل "روري".</p>
<p>Lucifer:</p> <p>I don't wanna leave you.</p>	<p>لوسيفر:  لا أريد أن أتركك.</p>
<p>Chloe:</p> <p>I don't want you to leave either.</p> <p>Close your eyes.</p>	<p>كلوي:  لا أريدك أن ترحل كذلك.  أغض عينيك.</p>

<p>Close your eyes.</p> <p>You can't see me.</p> <p>But I'm right here.</p> <p>And it will be the same down there.</p> <p>No matter where you go,</p> <p>No matter where you are.</p> <p>I'll be with you.</p> <p>I'll be with you always.</p> <p>You know...</p> <p>I think you're gonna miss my incredible musical prowess the most.</p>	<p>أغمض عينيك.</p> <p>أنت لا تراني...</p> <p>و لكنني هنا.</p> <p>وسيكون الوضع نفسه في الأسفل.</p> <p>أينما ذهبت.</p> <p>أينما كنت.</p> <p>سأكون معك.</p> <p>سأكون معك دائماً.</p> <p>أتعرف؟</p> <p>أظن أن أشد ما ستفتقده هي مهارتي الموسيقية المذهلة.</p>
<p>Lucifer :</p> <p>Really? I think there are a few other talents I'm going to miss a lot more.</p>	<p>لوسيفر:</p> <p>حقاً؟</p> <p>أظن أن هناك مواهب أخرى أفتقدتها أكثر.</p>
<p>Chloe:</p> <p>What like my ability to snore like an Albanian field wench?</p>	<p>كلوي:</p> <p>ماذا؟ مثل قدرتي على الشخير مثل جرار الحقول الزراعية؟</p>
<p>Lucifer:</p> <p>Yes.</p> <p>Exactly that.</p>	<p>لوسيفر:</p> <p>أجل.</p> <p>ذلك بالضبط.</p>

A two, three, four...	...4، 3، 2
Old Chloe: Look who's back.	كلوي العجوز : انظروا إلى من عاد
Rory: Hi, Mom.	روري: مرحبًا يا أمي.
Old Chloe: Hi, honey.	كلوي العجوز : مرحبًا يا عزيزتي.
Rory: How did you do it? How did you keep all that inside for so long? I mean... All that you had to endure, like my anger, My yelling and crying.	روري: كيف فعلتها؟ كيف احتفظت بهذا كله بداخلك طوال كل هذا الوقت؟ أعني... كل ما كان عليك احتماله ، مثل غضبي... صياحي، وبكائي.
Old Chloe: No parent wants to see their child in pain, But it's part of the job.	كلوي العجوز : لا تريد أي أم رؤية طفلتها تتألم. لكن ذلك جزء من المهمة.
Rory:	روري:

<p>Yeah, but...</p> <p>All that you went through.</p> <p>All just because I asked you to.</p> <p>Thank you.</p>	<p>أجل، ولكن...</p> <p>كل ما عانيته أنت.</p> <p>كل هذا لأنني طلبت منك ذلك.</p> <p>شكرًا.</p>
<p>Old Chloe:</p> <p>Well, like you once told me,</p> <p>I wouldn't change a thing.</p> <p>I'm gonna miss you, honey.</p>	<p>كلوي العجوز :</p> <p>كما قلت لي ذات مرة،</p> <p>مستحيل أن أغير أي شيء.</p> <p>سأفتقدك يا حبيبتني.</p>
<p>Rory:</p> <p>Mom, I'm an angel, remember?</p> <p>I'll see you on the other side.</p>	<p>روري:</p> <p>أمي، أنا ملاك، هل تتذكّرين؟</p> <p>سأراك في الحياة الآخرة.</p>
<p>Old Chloe:</p> <p>It's a date.</p>	<p>كلوي العجوز :</p> <p>سيكون موعدًا.</p>
<p>Amanedil:</p> <p>Are you ready to go home?</p>	<p>أمانيديل:</p> <p>هل أنت جاهزة للذهاب؟</p>
<p>Reese:</p> <p>I don't understand.</p> <p>Every time I go through my Hell loop,</p> <p>I keep making the same mistakes.</p>	<p>ريس:</p> <p>لا أفهم.</p> <p>كلما مررت بعقدة جحيمي ،</p> <p>أقترف الأخطاء نفسها.</p>

<p>Lucifer:</p> <p>Well, that's because</p> <p>You're avoiding your guilt, Reese.</p> <p>You need to confront it.</p> <p>You all do.</p>	<p>لوسيفر:</p> <p>هذا لأنك تتهرّب من شعورك بالذنب</p> <p>يا "ريس".</p> <p>يجب أن تواجهه.</p> <p>عليكم مواجهته جميعًا.</p>
<p>Reese:</p> <p>I don't know.</p> <p>I'm telling you,</p> <p>no matter how hard I try</p> <p>It feels like I'm destined to make the wrong choice.</p>	<p>ريس:</p> <p>لا أعرف</p> <p>. صدّقني،</p> <p>مهما بذلت من جهد،</p> <p>أشعر بأن قدرتي هو اتخاذ القرار الخاطئ.</p>
<p>Lucifer;</p> <p>Ah, the old fate versus free will debate, my favorite.</p> <p>But you see, fate is just a result of the choices that you make.</p>	<p>لوسيفر:</p> <p>اه جدلية "القدر ضد الإرادة الحرة" المعتادة.</p> <p>المفضّلة لدي.</p> <p>لكن القدر هو نتيجة القرارات التي تتخذها.</p>
<p>Reese:</p> <p>Do you really think it's possible to change?</p>	<p>ريس:</p> <p>هل فعلا تظن أن التغيّر ممكن؟</p>
<p>Lucifer:</p> <p>Of course.</p>	<p>وسيفر:</p> <p>بالطبع.</p>

<p>I mean, look at me.</p> <p>For millennia, I was down here, stuck in my own Hell loop of sorts, thinking I deserve to be in charge Of people's punishment.</p> <p>And then even when I left, I found myself in a cycle of selfishness and violence, Debauchery, sex.</p> <p>Yeah, clearly it wasn't all bad.</p> <p>But the point is that with the right guidance and the right help, I was able to change, To grow, to find true meaning in life.</p>	<p>تأمل حالي.</p> <p>لآلاف السنين، كنت هنا، محبوساً في عقدة جحيمي من نوع ما، ظناً مني أنني أستحق أن أكون مسؤولاً عن معاقبة الناس. وحتى حين رحلت، وجدت نفسي في دائرة من الأناية والعنف والفجور والجنس. بالطبع لم يكن كل هذا سيئاً، لكن الأمر هو أنه بالتوجيه الصحيح وبالمساعدة المناسبة، استطعت أن أتغير وأن أنضج. وأن أجد للحياة معنى حقيقياً.</p>
<p>Reese:</p> <p>I wish I could just take it all back.</p> <p>Everything that I did on Earth.</p>	<p>ريس:</p> <p>ليتني أستطيع...</p> <p>أن ألغي كل شيء. كل ما فعلته على الأرض.</p>
<p>Lucifer:</p> <p>I hear you. I felt that way too.</p> <p>I wish I could do everything differently.</p>	<p>لوسيفر:</p> <p>أفهمك.</p> <p>شعرت بذلك أيضاً.</p>

<p>But then, I wouldn't be the devil I am right now sitting across from you right here, Would I?</p>	<p>تمنيت لو فعلت كل شيء بطريقة مختلفة، لكنني لما كنت لأصبح إبليس الذي أنا اليوم،</p>
<p>Reese: I don't know. Maybe I'm just a lost cause.</p>	<p>ريس: لا أعرف. ربما أنا مجرد حالة ميئوس منها.</p>
<p>Lucifer: Nonsense, Reese. And certainly not on my watch. Because if the devil can be redeemed, Then anyone can.</p>	<p>لوسيفر: هراء يا "ريس". وبالتأكيد لن أسمح بذلك. لأنه إذا ما كان إبليس قادرًا على التوبة، فإن أي شخص قادر على ذلك.</p>
<p>Le Mec: And if you can't, I can just shoot you in the face, Put you out of your misery, no?</p>	<p>لوميك: وإن لم تستطع، فيمكنني أن أطلق النار على وجهك. وأخلصك من شقائك، أليس كذلك؟</p>
<p>Lucifer : No, Vincent. Nobody will be shooting anyone in the face. Clearly, you're going to need a little more time.</p>	<p>لوسيفر: لا يا "فينسنت". لن يطلق أحد النار على وجه أحد. من الواضح أنك ستحتاج إلى مزيد من الوقت. إنه الكعك الذي طلبته،</p>

Uh, that'll be the doughnuts And the pastries for you, Vincent.	ومخبوزاتك يا "فينسنت".
Le Mec: C'est bon	لو ميك: حسنًا
Lucifer: Hello, detective.	لوسيفر: مرحبًا أيتها المحققة.
Chloe: I thought you could use a partner.	كلوي: خطر لي أنك تحتاج إلى شريكة.

Original script :

( <https://tvshowtranscripts.ourboard.org/viewtopic.php?f=391&t=45898>)

Accessed on August 22<sup>th</sup>, 2023

## 6.2. casting voice actors

Just like in the original production, the right voices can make or break the dubbing (Cronin, 2003, p. 62). Voice actors must not only possess vocal talents that match the on-screen characters but also deliver performances that capture the emotional subtleties and comedic timing of the original actors (O'Hagan, 2015, p. 21).


## 6.3. The recording stage

Actors perform their lines in a soundproof booth, meticulously matching the lip movements and rhythm of the original dialogue (Chikamori, 2009, p. 103). Advanced software aligns the translated dialogue with the on-screen visuals, ensuring a seamless viewing experience (Chikamori, 2009, p. 105).

## 6.4. The post-production stage

Where the dubbed audio is polished to its final state. Sound editors meticulously mix the dubbed voices with the original soundtrack and sound effects, ensuring a natural and balanced soundscape (O'Hagan, 2015, p. 28). The final product is then meticulously reviewed and adjusted before being released to the target audience.

- This screenshot is sourced from wondershare Filmora software depicting, the comprehensive process of audio tapping completion within the application:



This lock serves to guarantee the stability of audio segments, preventing unintended alterations or glitches that can occur when attempting to edit or place another file while the previous one is in use.

This cutting tool facilitates the segmentation of audio files into smaller segments and subsequently arranges them into their respective correct placements

The presence of a blue strip signifies that the audio file has been accelerated carefully synchronized with the character's lip movements and time to conclude in perfect alignment with the character's speech

Conversely, the presence of an orange strip denotes that the audio has been deliberately decelerated to ensure that it concludes in sync with the characters speech.

This audio segment has been meticulously synchronized to align precisely with the character's speech and lip movements, ensuring perfect timing and coherence.

## 7. Translation analysis, employed methods and procedures

The ensuing discourse outlines a selection of translation methodologies and strategies that were employed to facilitate the adaptation of this script. These techniques were instrumental in rendering the content suitable and pertinent to the intended recipient audience:

### Example 1

Timing	Original text	Translation
01:47-01:48	<b>Partners to the end</b>	شريكان حتى النهاية.

#### Analysis:

In a pivotal moment, Lucifer expressed to Chloe that they would save their daughter from Le Mec together no matter the circumstances. This signifies the unwavering commitment to not giving up on her and their willingness to face the risks as a united front refusing to be divided .

The translation strategy employed in this rendition is the **calque of structure**. The arrangement and sequencing of words between the English and Arabic versions is remarkably the same (noun, preposition, noun). Consequently, the semantic content remains unaltered, reinforcing fidelity to the original meaning across linguistic contexts.

### Example 2

Timing	Original text	Translation
04:34-04:36	Not bad <b>little angel</b>	ليس سيئا أيتها الملاك الصغيرة

#### Analysis:

During the act of poisoning Rory, Bridget uttered an expression alluding to Rory's celestial nature ,recognizing her as an actual angel rather than a human. This poisoning? undertaken as a strategic move served as a deliberate step to facilitate Rory's collaboration in a criminal endeavor with her partner in crime Le Mec.

The applied strategy here is also the **calque of expression**, wherein fidelity to the original text is maintained by retaining the noun and its adjective in identical form and structure. This deliberate choice ensures consistency and preserves the precise meaning intended in the original context .

### Example 3

Timing	Original text	Translation
25:28-25:29	<b>Mr. Said Out Bitch.</b>	السيد.صراحة مفرطة"

#### Analysis:

Lucifer, in using the expression "Mr. Said-Out-Bitch" to refer to Lee, signifies his unfiltered honesty and lack of boundaries in verbal expression. This choice of words suggests that Lee openly articulates his thoughts without restraint, embodying a candid and unreserved communication style, oblivious to the conventional limitations of when to cease speaking.

This phrase could be offensive to the Arab audience if translated directly without removing the present epiphany; it also wouldn't make sense since the meaning behind it represents a completely different meaning. Therefore, **adaptation** and **paraphrasing** comes in handy in such situations, the meaning has been conveyed to what was intended from the phrase and the offensive language has been dodged.

### Example 4

Timing	Original text	Translation
25:30-25:32	You broke his <b>Hell loop</b> too.	أيضًا أجل. أنت حللت عقدة جحيمه

#### Analysis:

In the given scene, after conversing with Lucifer, Chloe employed this expression alluding to Lee. This implies that Lucifer played a crucial role in assisting Lee in breaking free from his recurring cycle, rescuing him from Hell, and ultimately paving the way for a more favorable resolution, leading Lee to heaven.

For the bold segments of this example, the technique of **equivalence/substitution** has been employed. While the majority of the words remain untouched through direct translation, the terms "broke" and "loop" have been substituted with more precise expressions in order to ensure coherence and clarity of the context and concept shown and meant in the scene.

### Example 5

Timing	Original text	Translation
26:19-26:23	<b>To succumb to that monster that's inside of you</b>	أن تستسلمي لذلك الوحش الموجود بداخلك

#### Analysis:

In the ensuing conversation between Lucifer and Rory, they reflected upon the events of their prior encounter where Rory nearly took the life of Le Mec. Lucifer, in response, counseled Rory against compromising her ethical principles in response to the inner turmoil she grappled with. He cautioned her against succumbing to the influence of the internal metaphorical "monster," which in reality refers to her dark thoughts and conscience, advising her not to heed its directives blindly and to remain true to her moral compass.

This is a **literal translation**. The words were given their accurate translation and equivalent in Arabic.

While the word "succumb" would mean losing the determination and accepting the defeat (Cambridge University Press, nd), it would be translated to Arabic as "يخضع", but the alternative translation "يستسلم" suits the context of the sentence better and it expresses the intended meaning precisely.

### Example 6

Timing	Original text	Translation
32:34-32:38	Old God, of course. Not <b>Amenagod</b>	الرب الأول بالطبع، و ليس... "أمانديل الرب"

#### Analysis:

When Chloe inquired about the origin of Lucifer's name, he revealed that it was bestowed upon him by God, clarifying that he was referring to the original God and his father, not Amenadiel who currently assumed the role of God. This expression aimed to avoid any confusion between Amenadiel and their actual divine father.

In terms of translation methods, the provided translation primarily employs **direct translation** or **literal translation**. Each word in that phrase has its literal equivalent that represents it accurately.

The word "Amenagod" originally refers to "Amenadiel the God or lord", I have translated to "أميناديل الرب" in order not to confuse the new given name.

### Example 7

Timing	Original text	Translation
32:56-32:59	and I know that it feels right It's my <b>calling</b>	وأشعر بأنه الخيار الصائب إنه <b>هدفي</b>

#### Analysis:

As Rory departed from the present timeline and returned to her future, Lucifer and Chloe remained in Lucifer's bar for a private discussion, contemplating the recent events. During this conversation, Lucifer articulated an expression indicating his acknowledgment that fulfilling his purpose or calling in life was the right course of action. Despite this awareness, a sense of doubt lingered as he grappled with the reluctance to part ways with Chloe, revealing a conflict between his duty and his deep emotional connection with her.

Its translation falls between an **adaptation**. The word "calling" has been switched from "ندائي" to "هدفي" to portray a more accurate meaning.

في قاموس المعجم الكبير لمجمع اللغة العربية بالقاهرة، فإن معنى كلمة "هدف" هو: الغرض أو القصد أو المقصود أو الغاية الشيء المقصود إصابته، الشيء المقصود تحقيقه. المعجم الكبير، 1433هـ/2012م، ص.

### Example 8

Timing	Original text	Translation
36:58-37:02	Snore like an <b>Albanian field wench?</b>	الشخير مثل جرار الحقول الزراعية؟

#### Analysis:

In Chloe's enumeration of things Lucifer would miss about her, she humorously referenced her loud snoring with the expression "snore like a field wench." It's worth noting that this expression may carry historical connotations related to a field wench as a laborer or worker, potentially with a humorous or light-hearted tone. However, it's crucial to consider cultural differences, and in this case, the reference may not resonate with an Arab audience, as the term and its historical implications might not be familiar or applicable in an Arabic context.

To maintain the intended humor and convey the same meaning, I have replaced it with "snore like a field tractor." This modification ensures cultural relevance for the Arab audience, as the loud sound produced by a tractor is more universally recognized in their context compared to the original reference to a field wench. The method employed is **equivqlence**.

### Example 9

Timing	Original text	Translation
45:10-45:14	No <b>parent</b> wants to see their <b>child</b> in pain	لا تريد أي أم رؤية طفلتها تتألم

#### Analysis:

Immediately following Rory's journey from the present to the future, she reunites with her mother, who is on her deathbed. During their poignant conversation, they delve into their shared past, addressing why certain details were kept hidden. Chloe, in response to Rory's inquiries, explains that the intention behind concealing

certain truths was to protect her daughter and spare her from the pain and sorrow associated with that knowledge.

Although this phrase has been literally translated, we can notice that the words "parent" and "child" has been altered, that is to match the context of the movie, in Arabic there isn't a gender neutral term that could possibly mean both parents. Therefore the strategy is **adaptation**

### Example 10

Timing	Original text	Translation
46:02-46:04	I'll see you on the other side.	سأراك في الحياة الآخرة.

#### Analysis:

In the final moments before Chloe closes her eyes for the last time, Rory expresses to her that they will meet again on the other side. This poignant statement carries the implication of an afterlife, as Chloe, had momentarily forgotten her daughter's angelic nature, which enables her to traverse between Earth and heaven freely. The phrase "on the other side" signifies the reunion in the realm beyond, emphasizing the enduring connection between Rory and Chloe beyond the earthly confines.

This translation involves an **adaptation**. The phrase "the other side" is an idiomatic expression in English that is commonly used to refer to the afterlife or the life after death. The literal translation for "الحياة الآخرة" would be "the hereafter" or "the afterlife". I have adapted this phrase in order to convey the idiomatic meaning in English making it more relatable and understandable for the Arabic audience.

### Example 11

Timing	Original text	Translation
49:10-49:11	Do you really think it's possible <b>to change</b> ?	هل فعلا تظن أن التغيّر ممكن؟

#### Analysis:

Once again, Lucifer finds himself reunited with an individual from his past, though this encounter occurs within the realms of Hell. In his current role as the healer of Hell rather than its keeper, Lucifer endeavors to assist this person in transitioning to a more favorable realm. In response to Reese's inquiry about the possibility of change, Lucifer affirms that change is indeed achievable, drawing upon his own transformative experiences and emphasizing the potential for personal evolution based on his past.

this time, I employed the strategy of **transposition** by altering the grammatical category of the word "to change." Originally a verb in English, I transformed it into its Arabic noun equivalent. This transformation was made considering the prevalence and contextual appropriateness of the noun form in Arabic, thereby enhancing linguistic resonance and fluency in the target language.

### Example 12

Timing	Original text	Translation
49:14-49-15	<b>Look at me</b>	تأمل حالي.

#### Analysis:

To illustrate to Reese that change is indeed attainable, Lucifer directs him to observe the transformation within himself. By using his own journey as an exemplar, Lucifer emphasizes that he is no longer the same devil he once was, showcasing the substantial changes he underwent during his growth on Earth. This serves as a tangible demonstration of the potential for personal evolution and substantiates Lucifer's assertion about the feasibility of change.

Indeed, the strategy employed here is **adaptation**. Instead of a literal translation of "look at me" into Arabic, which would be "إلى انظر", a more aesthetically pleasing and contextually appropriate expression was chosen. If translated forth to English, it would be "observe my situation" in , this captures the intended meaning effectively while enhancing the language's elegance and maintaining fidelity to the original message. This adaptation ensures a smoother and more culturally resonant communication in the target language.

### Example 13

Timing	Original Text	Translation
49:59-50:02	But then, I wouldn't be the devil I am <b>right now</b>	لكنني لما كنت لأصبح إبليس الذي أنا اليوم

### Analysis:

Continuing to elucidate to Reese the possibility of change and the steps involved in the process, Lucifer asserts that identifying the authentic meaning and purpose of one's life is pivotal. According to Lucifer, this introspective journey is essential for facilitating change and discovering one's true self. He further shares that he, too, has discovered the genuine meaning of his life. Encouraging others to embark on a similar quest, he advocates for the pursuit of finding one's true purpose as a transformative and fulfilling endeavor.

The translation provided is a harmonious blend of **direct translation** in the majority of the sentence and **adaptation** in replacing "now" with "today" in Arabic, as both methods were employed purposefully to achieve a balanced result that encompasses both aesthetic qualities and structural coherence. By combining these approaches, the translation successfully preserves the intended meaning.

The prevalent reliance on adaptation and equivalence as the primary strategies for transferring and translating this episode's script during the dubbing process can be

attributed to the inherent nature of dubbing as a foreignization technique. Essentially, the overarching objective of dubbing is to alter the language of the audiovisual medium, simultaneously shifting its perspective. In essence, this process involves adapting content to suit the targeted audience, aligning with their linguistic and cultural expectations. The emphasis is on utilizing a language that is both suitable and appropriate, incorporating linguistic and cultural references that resonate with the audience. This approach aims to preemptively address the audience's comprehension without necessitating interruptions such as pausing the video for reference, thereby enhancing the overall viewing experience.

At the conclusion of this chapter, readers are poised to navigate the intricate terrain of challenges and prospects inherent to the field of audiovisual translation, and dubbing. They emerge from this endeavor equipped with a comprehensive understanding of the intricacies associated with the precise execution of dubbing, thereby enabling a scholarly comprehension of the artistic and methodological dimensions underpinning this particular facet of audiovisual translation.

# Conclusion

In the shimmering realm of audiovisual translation, where languages dance and cultures collide, the art of dubbing emerges as a captivating tango of fidelity and nuance. This intricate process, unveiled through meticulous research, reveals a tapestry far richer than mere words exchanged. It demands not only linguistic virtuosity but also a tapestry of sensitivity woven from cultural awareness and an intimate understanding of diverse media formats.

A skilled practitioner wields a palette brimming with translation strategies and audiovisual techniques, each stroke shaping a seamless and captivating rendition. From the nimble pirouettes of script adaptation, ensuring jokes morph and references transform to resonate with unfamiliar hearts, to the delicate alchemy of casting voices that echo the original's emotional undercurrents, each decision becomes a brushstroke on the canvas of audience engagement.

Dubbing stands tall among these techniques, a master at traversing the chasm between languages, carrying emotional and cultural nuances on its back. Its reach extends far, its brushstrokes broadening the canvas upon which stories are painted, yet its path is not without thorns. Language structures waltz in disparate rhythms, cultural references pose as veiled mysteries, and vocal performance styles demand nimble adaptation.

To conquer these challenges, translators and dubbing professionals don the mantle of alchemists. Scripts pirouette through insightful adaptation, shedding their original form to embrace the cultural landscape of the target audience. Voices, meticulously cast, resonate with authenticity, their syllables bridges across the linguistic divide. Lip sync, a silent partner, ensures words and movements harmonize in synchronized grace. Finally, stringent quality control becomes the watchful guardian, polishing the final product until it shines with brilliance.

This research, however, extends beyond the intricacies of technical prowess. It unveils the critical synergy between translation and audiovisual production, a waltz where two disciplines intertwine to craft a masterpiece. This collaborative tapestry not only faithfully echoes the original narrative but also seamlessly

resonates with the target audience, weaving culture and language into a shared embrace.

The implications, it reveals, are far grander than mere entertainment. Dubbing fosters intercultural dialogue, a whispered exchange of understanding that transcends the limitations of tongues. It expands the horizons of human experience, proving once again that the power of storytelling possesses the magic to build bridges between distant shores. Laughter travels through the airways, tears form constellations of shared empathy, and cultures pirouette in an intricate ballet of mutual appreciation.

Thus, in the final chapter of this exploration, we discover that dubbing is not merely a technical feat, but a testament to the human spirit's insatiable thirst for connection. It is a whispered promise that stories matter, that laughter and tears weave a universal tapestry, and that in the symphony of shared experience, voices from every corner of the world can harmonize, note by exquisite note, into a breathtaking chorus of understanding.

# **Glossaries**

## English to Arabic

Term	Equivalent
<b>-A-</b>	
Accessibility	إمكانية الوصول
Adaptation	تكيف
Audio description	وصف صوتي
Audio effects	تأثيرات صوتية
Audiovisual translation (AVT)	الترجمة السمعية البصرية
Audiovisual translation quality assessment	تقييم جودة الترجمة السمعية البصرية
Audiovisual Translation Software	برامج الترجمة السمعية البصرية
<b>-B-</b>	
Background noise	الضجيج في الخلفية
Borrowing	الاقتراض
<b>-C-</b>	
Calque	الترجمة الحرفية
Captioning	التعليق على الشاشة
Censorship	الرقابة
Convergence	التلاقي
Cross-cultural communication	التواصل بين الثقافات
Cutting-edge software	برمجيات متقدمة
<b>-D-</b>	
Digital media	وسائط رقمية
Direct methods	الطرق المباشرة
Diverse cultural contexts	سياقات ثقافية متنوعة
Domestication	الاستيعاب المحلي
Dubbing	الدبلجة
<b>-E-</b>	
Editing	التعديل
Editing tools	أدوات التعديل
Equivalence	المكافأة
Evolution	التطور
<b>-F-</b>	

Fidelity	الامانه
Foreignization	الاستيعاب الأجنبي
Free translation	الترجمة الحرة
Fusion	الاندماج
<b>-G-</b>	
Generalization	التعميم
Global connectivity	الاتصال العالمي
<b>-I-</b>	
Idioms	التعابير الاصطلاحية
Inclusivity	الشموليه
Innovation	التفاهم بين الثقافات
Intercultural understanding	وسائط تفاعلية
Interface	واجهه
Intricate art	فن معقد
Intuitive user interface	واجهة مستخدم بديهية
<b>-L-</b>	
Linguistic accuracy	دقه لغوية
Linguistic and cultural bridge	جسر لغوي وثقافي
Linguistic barriers	حواجز لغوية
Loanwords	كلمات مستعارة
<b>-M-</b>	
Modulation	تعديل الأسلوب
<b>-N-</b>	
Nuances	الفروق الدقيقة
<b>-O-</b>	
Omission	الحذف
On screen visuals	المشاهد على الشاشة
<b>-P-</b>	
Preserving cultural integrity	الحفاظ على السمات الثقافية
<b>-Q-</b>	
Quality control	مراقبة الجودة
<b>-R-</b>	
Real time preview	المعاينة الفورية

<b>-S-</b>	
Source language	اللغة الأصلية
Sound effects	التأثيرات الصوتية
Subtitling	السطرجة
Surtitling	السطرجة العلوية
Synchronization	التزامن
<b>-T-</b>	
Target audience	الجمهور المستهدف
Target language	اللغة المستهدفة
Techniques	التقنيات
Time constraints	القيود الزمنية
Tone and style matching	مطابقة النغمة والأسلوب
Traditional translation methods	الأساليب التقليدية في الترجمة
<b>-U-</b>	
User interface	واجهة المستخدم
<b>-V-</b>	
Viewers experience	تجربة المشاهدين
Viewing preferences	تفضيلات المشاهدة
Visual effects	تأثيرات بصرية
Voice actors	ممثلون صوتيون
Voice over	التعليق الصوتي

## Arabic to English

Equivalent	Term
-ا-	
Strategies	استراتيجيات
-ب-	
Streaming	بث
Streamlined	بث فعال
Linguistic finesse	براعة لغوية
-ث-	
Transposition	تحويل الأقسام اللغوية
Transcreation	تحويل ترجمي
Translation	ترجمة
Audio formats	تنسيقات الصوت
Live translation	ترجمة مباشرة
-ح-	
Lip movements	حركات الشفاه
-د-	
Audio and visual fusion	دمج الصوت والصورة
-ذ-	
Translation memory	ذاكرة الترجمة
-م-	
Audiovisual content	محتوى سمعي بصري

Equivalent	Term
-ا-	
Strategies	استراتيجيات
-ب-	
Streaming	بث
Streamlined	بث فعال
Linguistic finesse	براعة لغوية
-ث-	
Transposition	تحويل الأقسام اللغوية
Transcreation	تحويل ترجمي
-ن-	
Audiovisual corpus	نص سمعي بصري
-ص-	
Stereotypes	صور نمطية
-و-	
Audiovisual media	وسائط سمعية بصرية

# **Bibliography**

## Corpus

TV show “Lucifer” episode 10 season 6

## References

- Baker, M. (2018). *In Other Words: A Coursebook on Translation*. Routledge.
- Bernal-Merino, M. (2011). *Introduction to audiovisual translation*. John Benjamins Publishing.
- Chaume, F. (2012). *Audiovisual translation: Dubbing*. Manchester: St Jerome Publishing.
- Chaume, F. (2012). *Les enjeux économiques et culturels de la traduction audiovisuelle*. L'Harmattan.
- Chiaro, D. (2012). *Translation, Humour and the Media: Translation and Humour Volume 2*. Bloomsbury Publishing.
- Chikamori, M. (2009). *Dubbing in Japan: Political protests and cultural anxiety*. Palgrave Macmillan.
- Cronin, M. (2003). *Translation and dubbing: The balancing act*. Manchester University Press.
- Díaz-Cintas, J., & Remael, A. (2007). *Audiovisual Translation: Subtitling*. Routledge.
- Díaz Cintas, J., & Remael, A. (2014). *Audiovisual Translation: Subtitling*. Routledge.

- Díaz Cintas, J. (2018). Audiovisual translation. In *The Routledge Handbook of Translation Studies* (pp. 293-307). Routledge.
- Gambier, Y., & Gottlieb, H. (2001). (Multi) media translation: Concepts, practices, and research. Amsterdam: John Benjamins Publishing Company.
- Gambier, Y. (2008). Communication and culture in audiovisual translation. In *The Routledge Companion to Translation Studies* (pp. 177-190). Routledge.
- Gambier, Y. (2009). Multimodality and audiovisual translation. *Linguistica Antverpiensia, New Series-Themes in Translation Studies*, 8, 47-59.
- Gambier, Y. (2013). *Multimedia Translation: Concepts, Practices, and Research*. John Benjamins Publishing Company.
- Gottlieb, H. (2016). Audiovisual translation. In *The Routledge Handbook of Translation Studies* (pp. 227-241). Routledge.
- Gottlieb, H. (1992). *Subtitling: Dimensions of a new art*. Stockholm: TransEdit.
- Laviosa, S. (2014). *Translation and Language Education: Pedagogic Approaches Explored*. Routledge.
- Matamala, A., & Orero, P. (2018). *Researching Audio Description: New Approaches*. Routledge.
- O'Hagan, M. (2015). *The business of subtitles and dubbing*. Routledge.
- Pedersen, J. (2011). *Subtitling norms for television: An exploration focussing on extralinguistic cultural references*. John Benjamins Publishing.

- Pedicini, R. (2015). *Il segreto del doppiaggio*. Lindau.
- Perego, E., Del Missier, F., & Porta, M. (2015). Eye tracking the user experience: An agenda for UX research in captioning. *Revista Tradumàtica*, (13), 324-329.
- Pérez-González, L. (2014). Audiovisual translation. In *Handbook of Translation Studies: Volume 5* (pp. 1-6). John Benjamins Publishing Company.
- Pérez-González, L. (2018). *Audiovisual Translation: Theories, Methods, and Issues*. Routledge.
- Sandfort, T. (2013). *Translation and dubbing: Subtitling*. Routledge.
- Smith, A. (2017). The Influence of Jerry Bruckheimer on Television Production. *Journal of Entertainment Studies*.
- Venuti, L. (1995). *The translator's invisibility: A history of translation*. London: Routledge
- Vinay, J.-P., & Darbelnet, J. (1995). *\*Stylistique comparée du français et de l'anglais: Méthode de traduction.\** Traduit par M.A.C. Clark et C.N. Oliveira. Presses de l'Université de Montréal.

## Arabic references

- Attaq, Ahmed, and Mohamed El-Hajji Abidi. (2022). *Media Studies: Texts and Media Meanings*. \*\*Dar al-Ma'rifa, Tunisia.
- El-Aref, A. (2018). *□□□ □□ □□□□□□□ □□□□□: □□□□□□□ □□□□□*. Dar Al-Shorouk.

- El-Ouahabi, A. (2010). *الترجمة الصوتية في الأفلام: دراسة تحليلية*. دار توبقال.

## Online references

- (about Netflix n.d)
- Centus, A. (2023) 'What is audio description and how does it work?', Circle Translations, 15 January. Available at: <sup>1</sup> (Accessed: 21 January 2024).
- Circle Translations (2023) 'What is the difference between subtitling, dubbing and voice-over?', Circle Translations, 20 January. Available at: <sup>3</sup> (Accessed: 21 January 2024).
- IMDb. (2010). Inception. [Online] available at : [https://m.imdb.com/title/tt1375666/plotsummary/?ref\\_=tt\\_ov\\_pl](https://m.imdb.com/title/tt1375666/plotsummary/?ref_=tt_ov_pl) (Accessed: June 26, 2023)
- Lucifer. TV series, Fox, 2016-2021
- Videotovoice.com (2023) 'What is audiovisual translation?', Videotovoice.com, 10 January. Available at: <sup>2</sup> (Accessed: 21 January 2024).
- Variety Staff. (2015). "Lucifer" Series Preview: Can the Devil Win Over Audiences? Variety Magazine.
- <https://tvshowtranscripts.ourboard.org/viewtopic.php?f=391&t=45898>
- (Warner bros. Television n.d)
- Wondershare Filmora. (2023). *Filmora User Guide*. Retrieved from <https://filmora.wondershare.com/filmora-11-user-guide-for-windows.pdf>

## Dictionaries

- Cambridge University Press. (n.d.). succumb. In Cambridge Dictionary Online. Retrieved from <https://dictionary.cambridge.org/dictionary/english/succumb>
- The American Heritage Dictionary: "1. The entire body of workers in a particular field, company, or area. 2. The workers who are currently available for employment." (The American Heritage Dictionary of the English Language, Fifth Edition, 2011)
- م2012/هـ1433 مجمع اللغة العربية بالقاهرة، الطبعة الأولى، (المعجم الكبير

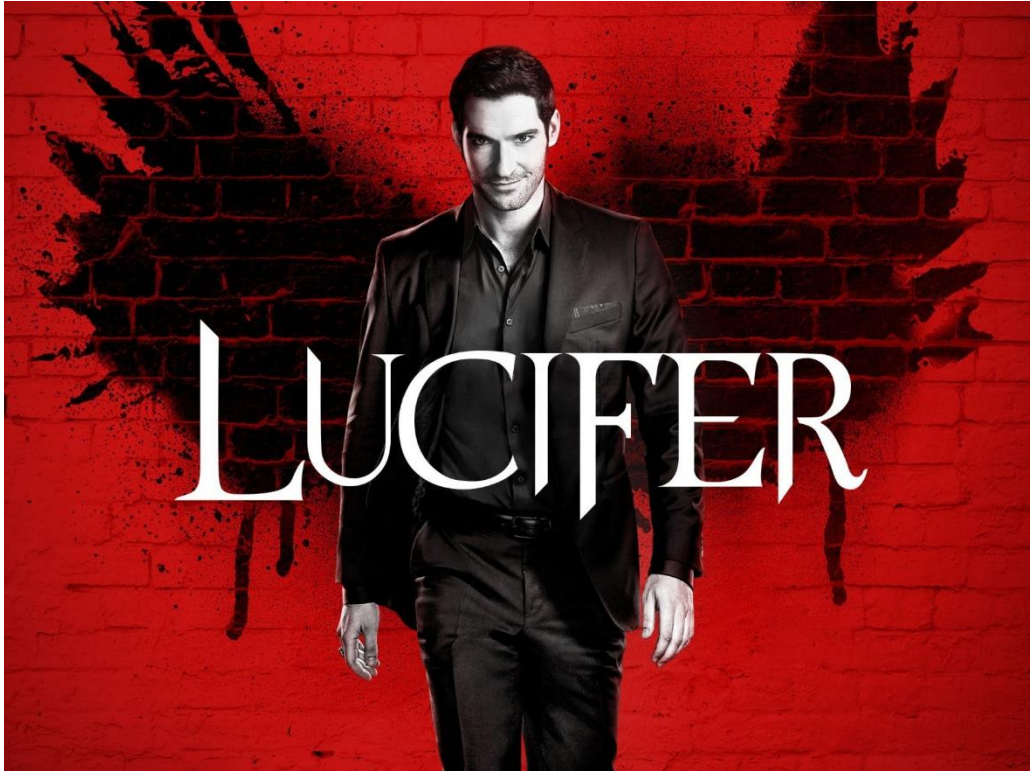


# Appendices

In the subsequent section, images feature the actors who appeared in the episode I dubbed, accompanied by references to their actual names and roles, along with acknowledgments for the individuals involved in the Arabic dubbing process. Following this, visual representations of both the creator and the producer are presented, culminating with the inclusion of logos from the production companies and details about the utilized software.

### Lucifer's sixth season post





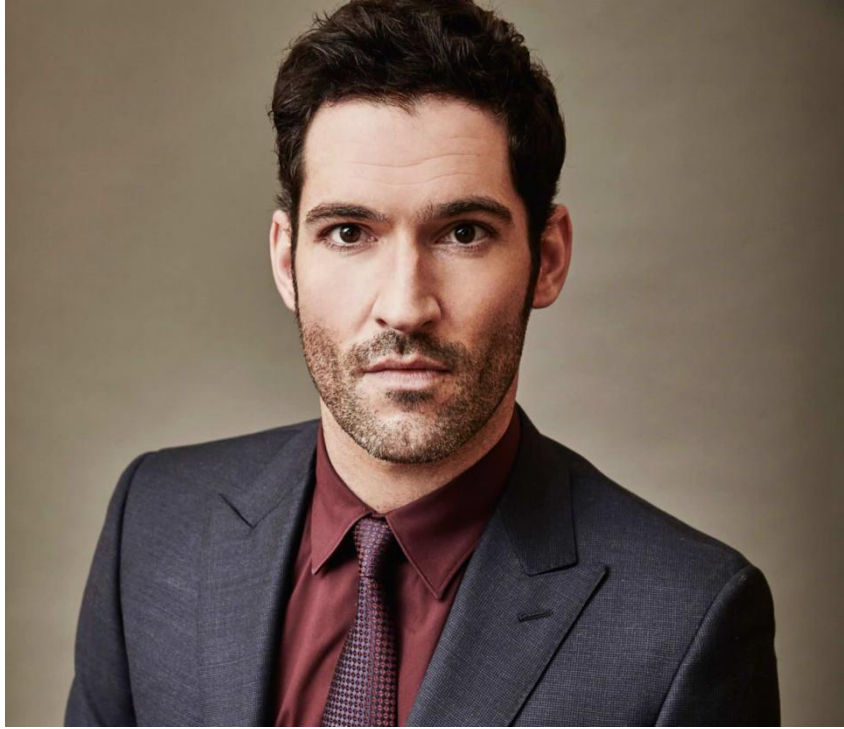
Lucifer series' original poster



Netflix's logo



Warner Bros' logo



**Lucifer Morningstar:**

Played by actor Tom Ellis and I have provided the dubbed voice myself.



**Chloe Decker:**

Portrayed by actress Lauren German and voiced by Celina Medjane



**Aurora “Rory”:**

Played by actress Brianna Hildebrand, dubbed by Malia Bouzidi



**Vincent Le Mec:**

Played by actor Rob Benedict and I took part in voicing him in Arabic



**Bridget (Le Mec's helper):**

Played by Alanna Blair and voiced by Amira Guettatra



**Laurent as known by fans "Sandwich Goon":**

Played by actor and model Christian Howard and voiced by me



**Reese Getty:**

Played by Patrick Fabian and I took part in dubbing his role



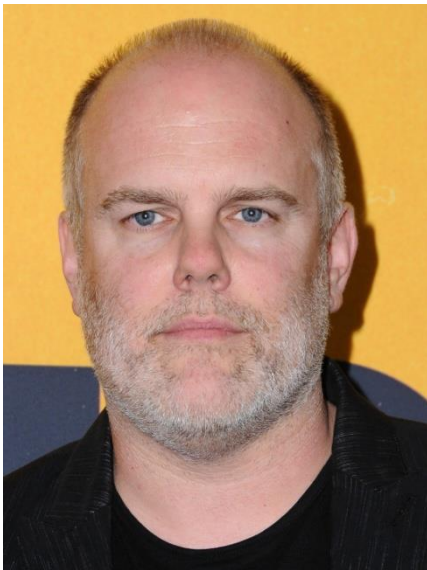
**Amenadiel:**

Played by actor D.B. Woodside and voiced by me



**Old Chloe Decker:**

Played by actress Jean Carol and I took part in dubbing her role



**Lucifer's creator:**

Tom Kapinos



**Lucifer's producer:**

Jerry Bruckheimer



**Wondershare Filmora software logo**

## Abstract

This thesis provides a comprehensive exploration of the art of audiovisual translation, with a particular focus on the dubbing of the TV show "Lucifer". The study examines the historical evolution of audiovisual translation, the techniques and tools used in the dubbing process and the challenges and nuances of creating a seamless and engaging dub rendition of a foreign language TV show. The research has also briefly noted the difference between dubbing and subtitling in terms of conveying cultural nuances and linguistic fidelity. Through an analysis of the dubbing process for "Lucifer", the study identifies common difficulties encountered during the dubbing process and proposes strategies for overcoming them. Overall, this research sheds light on the complex and the multifaceted nature of audiovisual translation and provides insights into the creative and technical process involved in producing high quality dubbed content.

### Key words:

Audiovisual translation, Dubbing, TV show, Lucifer, Challenges, Analysis, Strategies

## ملخص

تقدم هذه المذكرة نظرة عامة على ميدان الترجمة السمعية البصرية، مع التركيز بشكل خاص على دبلجة البرنامج التلفزيوني "لوسيفر". تتناول الدراسة التطور التاريخي للترجمة السمعية البصرية والتقنيات والأدوات المستخدمة في عملية الدبلجة والتحديات الممكنة مصادفتها أثناء العمل على إنشاء نسخة مدبلجة لبرنامج تلفزيوني بلغة أجنبية. تشير الدراسة بإيجاز إلى الفرق بين الدبلجة والسطرجة من حيث نقل الفروق الثقافية والإخلاص اللغوي. ومن خلال تحليل عملية دبلجة المسلسل "لوسيفر"، حددت الدراسة الصعوبات الشائعة المواجهة أثناء عملية الدبلجة، وتقدم استراتيجيات وحلولاً لها. يسلط هذا البحث الضوء على الطبيعة المعقدة والمتعددة الأوجه للترجمة السمعية البصرية ويقدم نظرة مقربة للعملية الإبداعية والتقنية المشاركة في إنتاج محتوى مدبلج عالي الجودة.

### الكلمات المفتاحية:

الترجمة السمعية البصرية, دبلجة, لوسيفر, التحديات, تحليل, الصعوبات الشائعة, استراتيجيات