

## From America to Egypt: Transcoding and Indigenizing Dick's *Do*

### *Androids Dream of Electric Sheep?* into Sami's *The End*

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### Abstract

This article aims to study the shift of context in the adaptation of Dick's *Do Androids Dream of Electric Sheep?* (1999) from its American world into the Arab World of Sami's *The End* (2020). Through adapting the novel into an Arabic science fiction series, Dick's text travelled into a different world. Whereas the novel is set in 1992, San Francisco, America, the fictional setting of the series is 2120, Jerusalem. This change of context is not just a matter of variation. Many forces and factors also accompany this shift indicating the transformations in the adaptation. Benefitting from Hutcheon's theory of adaptation, this paper demonstrates the idea of transcoding; in other words, it will be shown where the transposition of the novel's world to the series' world required a set of adjustments or alterations in responding to several purposes like that of the medium. Furthermore, this issue indicates the notion of indigenization that denotes a wide-ranging of transformations governed by the intercultural encounter like transforming the social and cultural connotations. By focusing on the spiritual and historical values of Jerusalem in the Arab World, this paper is able to highlight the shift of the apocalyptic vision from America as the center of the world in the novel to Jerusalem as the series' major setting. It is also

attempted in this paper to stand behind the power of time and place in re-embodiment the story of the source text into the new Arabic version, including its religious and political aspects, the characteristics, and the plotline. Therefore, analysing different aspects of *The End* can show that the transformations applied by adapting the novel were mainly inspired by the socio-political aspects of the current century. It is found that the alteration of the political balance, language, and cultural association were enhanced by indigenizing (Arabizing) the context of the source text. As a result, the significance of updating Dick's novel rather than backdating it is to reduce the gap between the early text of the novel and the contemporary Arab audiences.

**Keywords:** Adaptation Studies, Science Fiction, Indigenization, Transcoding, Dick's *Do Androids Dream of Electric Sheep?*, Sami's *The End*.

## 1. Introduction

In this paper, the first research question that addresses transcoding and indigenizing the context of Dick's American novel *Do Androids Dream of Electric Sheep?* (1999) into Sami's *The End* (2020) as its adapted Egyptian TV series will be tackled. In order to achieve this aim, Hutcheon and O'Flynn's theory of adaptation will be adopted. Benefiting from the 20th-century American historical background and that of the 21st-century Arab World will help highlighting those political and social aspects that contribute to shaping the adapted work and its adaptation. In addition, the analysis of the move from the novel's world to that of the series will draw on the various characteristics of American and Arab science fiction.

Hutcheon and O'Flynn (2013) state that while adapting, adapters often seek to update rather than backdate adaptations in order to diminish the gap between the

previously-produced and the contemporary works (p. 146). Subsequently, scrutinizing the adjustments of Dick's novel into Sami's series such as the adjustments of the context and the story will lead to the provision of a background for answering the third research question; this question chiefly intends to examine the similarities and differences between the novel and its Arabic adaptation regarding their plots, themes, and characterization.

## **2. The Transformation of the Context of Dick's *Do Androids Dream of Electric Sheep?* (1999) into Sami's *The End* (2020)**

For Hutcheon and O'Flynn (2013), adaptation indicates re-embodiment without replication since a set of modifications for several aspects is inevitable, including adapters, context, audience, and form (p. 2). Just like the adapted work, any adaptation is constantly set in the frame of a context, where such features as time, place, culture, society, and language are portrayed (Hutcheon & O'Flynn, 2013, p. 142). What forms the dialogue of the adapted work with its adaptation is that they both have a share in the ability of the context in modifying the meaning and the reception of a story. It is because in adaptation the context of reception is exactly as integral as the context of creation (Hutcheon & O'Flynn, 2013, p. 149).

Besides, another valuable dialogue arises between works and their recipient society. Still, what is more significant about the transcultural shift in adaptation is not centered around a translating process; but, those cultural and social elements that need to be signified and modified to the new context (Hutcheon & O'Flynn, 2013, pp. 142-145). Therefore, the cultural, religious and philosophical changes would be liable to make what is known as the "gaps" that require filling the dramaturgical respects

which would be depicted as physical, linguistic, or even as kinetic (Hutcheon & O’Flynn, 2013, pp. 148-150).

It is necessary for the adapter to adjust the story of the work and such aspects as fashions and values in order to make it suitable for the new context of reception (Hutcheon & O’Flynn, 2013, pp. 142-143). This was represented in *The End* (2020), where Yasser Sami reproduced *Do Androids Dream of Electric Sheep?* in spite of the several changes that were required. Sami transformed the time and place of the novel, as Dick’s story was set in the 20th-century America, while the series is set in the 21st-century Egypt. In addition, the changes that happen concerning the time and the place of the adaptation have affected the interpretation of many aspects like the cultural associations.

## **2.1.The Transcoding the Context**

This section follows the process of transposing the American novel *Do Androids Dream of Electric Sheep?* into an Egyptian Screen adaptation of Sami’s *The End*. The opening part of this section will emphasize transcoding the setting from San Francisco into Jerusalem. The second part will study how the time transcoded from 1992 of the novel into 2120 of the series.

### **2.1.1. Setting: San Francisco into Jerusalem**

The adjustments of *Do Androids Dream of Electric Sheep?* into an Egyptian series required Yasser Sami to change the English language into Arabic characterized with an Egyptian dialect. Likewise, *The End* series pushed Dick’s novel from San Francisco Peninsula toward Jerusalem that is a religiously holy city. Along with a long history, the city of Jerusalem represents a homeland for Arabs as it holds a

spiritual and national value for them. Given the historical dimension of the city and the plurality of religions that have settled on its land, Jerusalem often represents a holy city for believers in the Monotheistic religions (Morris, 2008, pp. 1-2).

For the Jews, the whole land of Palestine and the city of Jerusalem in particular, hold a religious cachet. They believe that this land signifies the divinely promised homeland for the Jews. Similar to the Christians, this land also holds a special spiritual value for them as Jesus was born, preached, and died there. As for Muslims, Jerusalem is the third holiest city after Mecca and Medina. At the beginning of the Islamic expansion and the imposition of prayer on the believers in the Islamic religion, Muslims were heading towards this city in their prayers. According to a Quranic interpretation, it was from Jerusalem that Prophet Muhammad started his nighttime journey to heaven (Morris, 2008, pp. 1-2). Al-Aqsa Mosque is also located in the city of Jerusalem and many other historical and religious monuments, which are highly valuable particularly for Muslims (Morris, 2008, p. 2).

The geographical history of Palestine is divergent, principally as it is part of the original homeland of man (Casto, 1937, p. 235). The center of the old world represents the precise location of Palestine in the Asian southwest where the southern part of the eastern coastline of the Mediterranean is (Casto, 1937, p. 235). This distinguishable location leads the country to be a land bridge that connects separate areas of the world, such as Asia with Africa, the Atlantic with the Indian Ocean, and the Mediterranean with the Red Sea (Casto, 1937, pp. 235-236). As for the Arab World, Palestine is fixed in the Asian portion in the southwest of the Levant, exactly between the Mediterranean in the west and the Jordan River in the east (Casto, 1937,

p. 236). Furthermore, the geographical location of Palestine is in the middle of many Arab countries, and hence it is easy for Palestine to link land with the neighboring Arab countries (Casto, 1937, pp. 236-237). The Palestinian coastal plain forms a link between the coastal plain of Egypt, Lebanon, Syria, and North Africa, moreover, Jezreel Valley is considered as one of the most important links between Palestine and the Jordan Valley (Casto, 1937, pp. 238-239).

The importance of the geographical location of Jerusalem often stems from many geographical, religious, and even commercial reasons. It is located on a plateau on a mountain range called Jibal Al-Khalil which settles its location between the Dead Sea and the Mediterranean. What stands for the importance of this geographical map is the ease with which one can reach the different parts of the country. In addition, many commercial lines take Jerusalem as a transit point. From a military point of view, Jerusalem's geographical location has a dual effect that derives from being geographically fortified, providing natural protection to the city, and having the possibility of facile connection with the surrounding areas; this was the reason for the growing danger of occupation on Palestine and its surroundings in case of conquering Jerusalem (Mushtaha & Al-Louh, 2015, pp. 92-93).

Throughout the history, Jerusalem witnessed several conflicts, including the Roman Empire, biblical times, and Crusades (Boshnaq et al., 2017, para. 4). In December 1917, the British seized control over Jerusalem. Subsequently, Edmund Allenby as a British general disposed of the Ottoman Turkish defenders (Boshnaq et al., 2017, para. 1). Out of respect for this holy city, Allenby entered on foot to the Old City after dismounting his horse, and ever since, there have been fights over the city

by Muslims, Jews, Christians, in different ways (Boshnaq et al., 2017, para. 2). The current Israeli and Palestinian conflict over this land with roots in nationalism, colonialism, and anti-Semitism passed through pivotal moments of the 20th century until the modern days (Boshnaq et al., 2017, para. 4).

Religious visions were not the only motives behind the Zionists' existence in Palestine (Boshnaq et al., 2017, para. 8). In 1947, the United States usurped control of the Palestinians' destiny by promoting the establishment of the Israeli state and amalgamating it with Palestine on one land (Boshnaq et al., 2017, para. 11). In fact, Americans approved of a partition plan of the country with a special international regime that governs Jerusalem owing to its distinct status (Boshnaq et al., 2017, para. 11).

The partition plan of Palestine strongly intensified the Arab-Israeli conflict as the Arabs rejected the plan and attacked the newly established state of Israel only after one day of announcing its independence in 1948 (Boshnaq et al., 2017, para. 12). Throughout the history of the Arab-Israeli struggle, the American attitude and manner has shown support and solidarity with Israel, and until the present day, the Zionists have been mostly able to endure in their war against the Arabs through the Americans' cooperation (Morris, 2008, pp. 50-55).

Moreover, the first decades of the current century insisted on the American-Israeli collaboration under the pretense of fighting a common conflict against terror, especially when the Israeli politicians took advantage of the suicide bombings that accompanied the Second Intifada to convince the United States of having a common intention (Rogan, 2009, p. 238). Arab nationalism holds the dream of Arab World's

liberation from the dominant external powers that are largely represented by the American and Israeli domination, which triggered an everlasting conflict against the enemies (Rogan, 2009, p. 238).

All those mentioned facts about the religious, geographical, commercial, and historical status of Jerusalem and its extremely valuable position for Arab nationalism stand for choosing Jerusalem as the promised future city in Sami's *The End*. In *The End* as the adaptation of *Do Androids Dream of Electric Sheep?*, which was first publicized in 1968, Sami traveled from the world of the novel that settled in 1992 San Francisco, America, toward 2120 Jerusalem, Palestine. Philip K. Dick in his dystopian text set the novel's events in the post-apocalyptic peninsula of San Francisco.

The description of the novel's world demonstrates the remaining damaging effects of the apocalyptic event occurred on earth, which is represented by a nuclear global war called World War Terminus. World War Terminus caused the devastation of much of the earth and diffusion of radioactive dust, the "dust which had contaminated most of the planet's surface" (Dick, 1999, p. 20). Therefore, many themes of the novel like encouraging people to leave the earth and move to the space colonies, the extinction of most animal species, and the domination of technology on human life are viewed as the predictable results of the war.

Such issues as Dick's demonstration of the nuclear global war, his representation of America as the world's dominant power, and the insecurity out of San Francisco denote the world's picture at the time the novel was written. Dick lived through the most crucial events of the last century like World War II that ended up with America and the Soviet Union as two leading superpowers in the world. Dick



(1999) reflected upon this experience in *Do Androids Dream of Electric Sheep?* by merely mentioning the possibility of life existence in Russia, in American, and on Mars (p. 38).

In addition to the Cold War and the several crises that accompanied it like the Cuban Missile Crises and the threat of launching nuclear missiles in the same decade through which *Do Androids Dream of Electric Sheep?* was written, this 1960s science fiction reflects on how the atomic weapons shoved the public insight toward predicting imminent devastation of the planet through radioactive doom (Huntington, 1989, p. 2). Besides, Dick's novel connotes the last century's Space Race of achieving superior spaceflights through the idea of encouraging people to abandon the earth toward space colonies (Attebery, 2003, p. 32). Thus, it serves as an example of the most common characteristic of the 20th-century American science fiction texts that imply the outer space explorations (Attebery, 2003, p. 32).

### **2.1.2. Time: 1992 to 2120**

The 20th century was an American century, when the country imposed its power and prosperity. Even the last decade of the last century, the time span Dick decided to employ as his presupposed time in *Do Androids Dream of Electric Sheep?*, witnessed the end of the Cold War mostly in favor of the American side, which implied Dick's predictions of the American predominance at that time (Remini, 2008, p. 303). The turn of the current century is characterized by the Arab-American collision and the rapid succession of events in its first decades. The century experienced its first shock on Sep 11th, 2001, with suicide attacks in America (Rogan, 2017, p. 630).

The entire Arab nationalism was obliged to bear the burden of the involvement of a number of Arab terrorists who were affiliated with Al-Qaeda, as they carried out those attacks (Rogan, 2009, p. 630). Therefore, America started the war against terrorism as an excuse for unlimited intrusions in Arab affairs. In an accelerated manner, the overlap of events inside and outside the Arab World led to the escalation of the Arab struggle against the Zionist presence on the Palestinian territories, especially with the events of the Second Intifada (Rogan, 2009, p. 655). Then, it matched with the Arab Spring revolutions, which embodied the Arabs' desire for political changes and eliminating the burdens of oppression and injustice (Sadiki, 2015, pp. 20-25).

Approximately all of the challenges and struggles that accompany the Arab World history at home and abroad, particularly those of modern history, feed the process of adjusting *Do Androids Dream of Electric Sheep?* into *The End* as its Arabic adaptation. The depiction of the Arabs' challenges toward achieving freedom required altering the American dystopia of the novel to an Egyptian dystopia that is seen in the TV series. *The End* transformed the post-apocalyptic representation of the novel into an Arab post-apocalyptic manifestation through which the events are set in Jerusalem on the wreck of the apocalyptic event of a global war called Jerusalem liberation.

The war has altered the mapping of power worldwide by postulating the Arabs as a leading superpower that leads the demise of Israel and the disintegration of the United States. Thus, the series projected an apocalyptic vision from a different angle, which can be represented by turning the world's balance of power upside down. As

the title of the series, *The End*, shows this adaptation aims at depicting an end to a long history of being controlled by the current world's superpowers. The series is set in 2120 in order to present a futuristic vision that looks one hundred years ahead, when the Arabs are at the forefront of the world.

*The End* also reinforces its apocalyptic vision through its final episode, which demonstrates the spread of electromagnetic waves as the result of launching a missile that leads to the spoliation of all shapes of technology on the planet Earth and a return to primitive life (Atef & Sami, 2020, 00:20:00). *Do Androids Dream of Electric Sheep?* also portrays the miserable case of the world by indicating the remaining effects of World War Terminus. It shows the earth's destruction and the spread of radioactive dust, which encourages people to leave the planet toward Mars by manufacturing humanoid robots as servants (Dick, 1999, p. 21). *Do Androids Dream of Electric Sheep?* denotes the Rosen Association, which is a manufacturer of those humanoid robots. This Association exemplifies the leading companies or those who acquire power and control the social structure (Dick, 1999, p. 27).

Sami's adaptation of the novel pursues a similar way of depicting the world after the Jerusalem Liberation War, with nuclear radiation, and controlling people's fate by means of three major companies, including Energy Co., Green Co., and Education Co.. Energy Co. keeps controlling the world's energy sources which intensifies its stinginess by making sure that no one remains out of its loyalty benefits or produces energy. Green Co. monopolizes the food rations and imposes its starvation policy on people. Education Co. also governs the educational system in

Jerusalem and forbids any curricula outside its specified courses for the purpose of promoting the authority and hegemony of the forces that control Jerusalem.

**Figure 1.**

*The gloominess of the futuristic city of Jerusalem in the 1st episode (Atef & Sami, 2020, 00:17:33) (Source: <https://images.app.goo.gl/qbk98mf7FPqUvewg7>)*



Additionally, Sami's adaptation shows Jerusalem as a city devoid of modern urbanization which is teemed with destruction, abandoned buildings, and dilapidated housing, as this adaptation aims to meet the novel's embodiment of the impacts of the radioactive dust and people's immigration toward the space colonies with lots of abandoned buildings and a sense of dismalness everywhere, "he wondered, then, if the others who had remained on Earth experienced the void this way" (Dick, 1999, p. 22).

Hutcheon and O'Flynn (2013) argue that context includes the material considerations (p. 142). Similarly, materiality implicated in the mode of engagement and adaptation's medium, as the print type in a book, television screen size, or the specific platform of playing a game all represent an aspect of the context of reception and creation at the same time (Hutcheon & O'Flynn, 2013, pp. 142-143). Furthermore, the preparedness for production and reception can count on the rightness of the historical moment (Hutcheon & O'Flynn, 2013, p. 143).

The producers of the Arabic adaptation of *Do Androids Dream of Electric Sheep?* have selected the televisual screen to be the medium of their work. Sami's *The*

*End* (2020) was initially released on April 24th, which corresponds to the month of Ramadan in the Hijri Calendar. Undoubtedly, this Arab televisual production reaches its intended reception within Ramadan when the audiences wait for new productions through the television screen (Bouamra & Hamlawy, 2015, para. 1). What added to the sense of well-timed production of *The End* at the time of its first release is that both the series and the month of Ramadan denote a spiritual issue for the audiences. The Arab Muslim audiences are immersed in religious rituals of Ramadan, which provide a mental readiness to interact and accept the series quest, particularly as it deals with the spiritual value of Jerusalem for the whole Arab nationalism.

The context also involves such facets as the presentation and reception, the adaptation's size and its media hype, its reviews, press coverage, and advertising. Another important element for the reception context is the celebrity status that the stars and the director enjoy (Hutcheon & O'Flynn, 2013, p. 143). The official trailer of *The End* excited the curious audience with its fast pace and by showing the laser guns, flying vehicles, humanoid robots, interrupted interesting dialogues, and so many other aspects that make the audience eagerly wait for *The End* (Morsi, 2020). After releasing the series, many interviews were conducted with the author, director, and its protagonist, in addition, the first episode through which Zain explained Jerusalem Liberation War for his students stimulated wide press coverage (Atef & Sami, 2020, 00:25:27).

According to *The Jerusalem Post*, *The End* predicted the demise of Israel for the Israeli Foreign Ministry (Harkov, 2020, para. 1). The Ministry found this prediction as unacceptable and unfortunate, especially because there is a peace

agreement between Egypt and Israel (Harkov, 2020, para. 7). What enhances the series publicity is its famous screenwriter Amr Samir Atef as the winner of the State Incentive Award in 1998 (TV, 2020). In addition, the other reason for this series' popularity is its protagonist Youssef El Sherif who has been a famous Egyptian actor since the early years of the first decade in the current century (Muhamed, 2020, para. 1).

“Whether an adapted work is shown, told, or interacted with, it will steadily arise in specific time duration and space in society, furthermore, very short stretches of time can often alter the context even within the very same culture and place” (Hutcheon & O’Flynn, 2013, p. 144). Therefore, in the 21st century, the Egyptian recipients will experience Dick’s novel differently. Dick’s representation of the replicants (androids) emphasizes their longing to be treated equally as human beings. The novel’s title denotes androids ambition to become human-like by having electric sheep, which is the same as the real humans in the novel who are resolute in having animals. Dick argues that his androids’ greatest deterrent is their limited age because of their cell replacement problem (Dick, 1999, p. 139).

In a modern world that is invaded by the presence of technology and robots to the extent that they compete with humans within various fields, *The End* embodies the Androids’ hatred of human beings. The series’ androids have no cell replacement problem to solve and no quest to live on earth just like humans; however, they have a more revolutionary position that guides them to plan a complete eradication of the human race, which will ultimately enable them to take control over the world.

## 2.2.The Indigenizing of the Context

This section will be divided into two parts that trace indigenizing the context of *Do Androids Dream of Electric Sheep?* into Sami's *The End*. The first part will trace indigenizing the social roles. The second part of the current section will focus on indigenizing the plot of the novel into the series.

### 2.2.1. Social Roles: Occupation and Gender

The move from the novel's world to the contemporary world of the Egyptian TV series' adaptation is also identified by the differences in women's representation. In literature, the portrayal of women often changes according to the changeability of women's social role over time (Celis & Childs, 2011, p. 215). In comparison with the last century, the current century faces continual changes in belief and open-mindedness. *Do Androids Dream of Electric Sheep?* provides a sexual lens upon the female body by emphasizing women's physical characteristics, just like the way through which characters like Luba Luft and Pris Stratton are introduced in the novel.

When Rick met Rachel for the very first time, he saw her as "Black-haired and slender, wearing the new huge dust-filtered glasses, she approached his car, her hands deep in the pockets of her brightly striped long coat. She had, on her sharply defined face, an expression of sullen distaste" (Dick, 1999, pp. 33-34). Furthermore, Iran (Deckard's wife) is shown as a woman who has no job, and just stays home although she has no children to look after; here, the wife is embodied as a dependent woman while her husband is the breadwinner.

**Figure 2.**

*Sabah's joy of finishing her humanoid robot in the 3rd episode (Atef & Sami, 2020,*



00:32:53)

(Source:

<https://images.app.goo.gl/xNVqASgvQ>

Vmudiui8)

Still, the move toward a

21st-century conservative Arab society of *The End* provides an embodiment that refrains addressing women from a sexual point of view. Within the Arab adaptation, women enjoy more active roles. For example, Radwa, the protagonist's pregnant wife works as a manager in Green Co. Sabah used her dead father's experience of manufacturing robots in order to make an android clone from the protagonist as she is still in love with him even after they broke up and he married Radwa. Hence, the series gives the female character the ability to be the maker of Zain, the robot which takes many events of the series to another turn. Other instances involve many working women and those in the positions of power in the adaptation.

Almost always, the move from the original work to its transcultural adaptation is influenced politically (Hutcheon & O'Flynn, 2013, p. 145). The text of *Do Androids Dream of Electric Sheep?* epitomizes Rick Deckard as the American hand of political power and order. As it is identified in the novel, the major risk that faces the security of life in San Francisco is the escaping androids from the space colonies to the earth, especially of those advanced androids from Nexus-6 design. San Francisco Police Department assigns the task of hunting those escaped androids to their bounty hunter Deckard (Dick, 1999, p. 27).



Therefore, the text moved on to focus on the development of Deckard's mission with its ups and downs; it sounds like throwing the burden on a policeman's shoulder to solve all the story's complications. The novel described its protagonist with his faults and merits; it intensifies with his journey's motives and struggles until the story reaches the end when Deckard successfully finishes the mission riding out the imminent danger and revealing so many truths about the details of the story (Dick, 1999, pp. 155-157).

In contrast to Dick's policeman protagonist, Sami's *The End* re-embodied its protagonist Zain as an engineer chased by the policemen. This alteration happens because of the American society's belief in its government and its political system's policy toward the Arab World. The Arabs' long history of struggle with corrupted regimes and politicians will provide a completely different portrayal of the policemen and those who are in charge.

The TV series adaptation mostly depends on the character of Mones, the officer, in order to define the hand of power in the future world of the novel. Mones is described as a security man at Energy Co. who is also responsible for the safety of Jerusalem. In addition, the acts of many other characters like the security administrator prove the total corruption of the political system.

Engineer Zain who is working successfully in Energy Co. discovers an energy cube charged by the sun that will solve the problem of the world's energy shortage, while instead of being praised, it turned into a curse that destroyed his life (Atef & Sami, 2020). All the politicians and those in charge hope for the continuity of this power poverty as it guarantees people's preoccupation with hunger, poverty, and

chaos, and inattentiveness about their crimes (Atef & Sami, 2020). Therefore, in the first episode, the responsible authorities in the company in which Zain works conduct an investigation with him and issue a stern warning so that he would abandon his innovation (Atef & Sami, 2020, 00:18:24).

**Figure 3.**

*The end of Zain's struggles in the Alwaha in the last episode (Atef & Sami, 2020, 0:08:51) (Source: <https://images.app.goo.gl/oXANvQDoVHGEkT9g8>).*



Later on, in the third episode, the governors announce Zain as wanted to justice because he is forced to use his own invented energy cube in

the hospital where his wife gave birth, since the hospital building is devoid of electric power which obstructs the operation of medical devices (Atef & Sami, 2020, 00:42:02). Officer Mones is working full time in order to be able to catch Zain; even in the last episode of the series, with sinister pleasure of victory on his face, Mones puts Zain inside the freezing box (Atef & Sami, 2020, 00:14:09).

**Figure 4.**

*Mones' private dirty deal in the 28th episode (Atef & Sami, 2020, 00:23:43) (Source: <https://images.app.goo.gl/6WonZmD2YrsqhUEh6>).*



The episode twenty eight emphasizes the negative portrayal of the policemen in the Arab adaptation is the scene where Mones makes a dirty deal with Engineer Ghufran to bring him the robots' brains that Sabah possesses (internationally banned machines) (Atef & Sami, 2020, 00:23:43). This deal depends on Ghufran's providing him with enough information about a place called Alwaha, which is designed by the incognito Android Sedik aiming to make it a place of all those rich and highly intelligent people (Atef & Sami, 2020, 00:24:31).

**Figure 5.**

*Sedik's impatient waiting to the countdown of Alwaha's missile explosion in the 25th episode (Atef & Sami, 2020, 0:29:36) (Source: <https://images.app.goo.gl/zHFc7fuECUVszdq36>).*



Alwaha enables Sedik to benefit from the most intelligent people and kill them by its missile explosion as the result of launching his missile that means to rob human beings of their technical achievements and guide them to a primitive life again (Atef & Sami, 2020). In the last episode Sedik explained that he aimed by his plan to appear later with his disguise, and enslave the individuals by giving them what they are deprived of (Atef & Sami, 2020, 00:17:10). All the rich people and politicians, like the security demonstrator, leave their responsibilities and flee away with the repercussions of poverty, hunger, and injustice. In the episode twenty eight, the spread of the news of a new war is approaching due to the miserable conditions of the country and the selfishness of those in the positions of power (Atef & Sami, 2020,

00:26:01). Likewise, officer Mones in the last episode gives orders to all the security men and soldiers to leave their positions and have a break to an unknown date, which leaves Jerusalem with its people vulnerable to the enemies (Atef & Sami, 2020, 00:39:36).

Indigenizing allows the making of peculiarly hybrid works (Hutcheon & O’Flynn, 2013, p. 151). Furthermore, adaptations tend to be updated rather than backdated to fill the gap between the early works and the contemporary audiences (Hutcheon & O’Flynn, 2013, p. 146). When Sami adapted *Do Androids Dream of Electric Sheep?* into *The End*, he modified Dick’s story in order to make it suitable for the contemporary Egyptian audience. Dick’s story was initially published in 1968, and the temporal context of the novel is set in the 1990s of the same century as it provides predictions of the world status at that time.

In comparison, *The End* series was produced in 2020 and as a science fiction story that foresees the world future one hundred years ahead of the time of its production, the action happens in 2120. This time shift is necessary for the 21st-century audience in order to add modernity to the work’s futuristic predictions and let it be in tune with the zeitgeist; consequently, it will give the audience a chance to feel the events, architecture, and fashion that are closer to them by being updated not backdated.

Adapting across cultures does not signify a mere translation of basic words; in fact, cultural and social implications have to be adapted and transported to a new environment (Hutcheon & O’Flynn, 2013, p. 149). *The End* adapted Dick’s characters’ names into Arabic with the protagonist being named Zain instead of Rick

Deckard. In the Arab culture, the name ‘Zain’ denotes beauty of both appearance and the morals, signifying the portrayal of the protagonist’s goodness, as he has devoted his life to save humanity. In addition, for the other characters’ names, Sami has used Arabic ones like ‘Iran’ as Deckard’s wife’s name that is altered to Radwa.

Additionally, adapting can impose new processes of representation (Hutcheon and O’Flynn, 2013, p. 150). The TV series also proposes a transformation of money in the futuristic world instead of the current multiple currencies. Unlike the novel that used dollar, the series demonstrates that each person has an energy cube and people’s wealth increases depending on the units that their cubes consist of. The first episode of the series also depicts Radwa getting on the bus by paying half a unit from her cube (Atef & Sami, 2020, 00:14:27).

### **2.2.2. Plot: Historicizing/Dehistoricizing, Racializing/Deracializing, Embodying/Disembodying**

Hutcheon and O’Flynn (2013) state that indigenization can be done according to three methods: historicizing/dehistoricizing, racializing/deracializing, and embodying/disembodying (p. 158). *The End* dehistoricized *Do Androids Dream of Electric Sheep?* through different aspects; for instance, Sami has replaced the 20th-century American context of creation with the 21st-century Egyptian context of reception. As a result, the novel’s story is radically indigenized in the move between these two contexts. Sami’s series has removed the background of Rick Deckard as a bounty hunter and instead it shows the protagonist as an engineer who tries to save humanity through his invention of a new energy cube, which aims to solve energy shortage. Sami has also cut a number of events and characters to construct a new

historical context and introduce the humans-androids struggle similar to that of the American novel.

The dehistoricization of the novel led to a different indigenization type: deracialization. In *The End*, the race of the characters like the protagonist has changed. By dehistoricizing the historical background of the series, Sami has adapted Zain to Egypt by changing his identity, race, and history. *The End* has given the protagonist an Egyptian name and dressed him like an Egyptian young man. A set of other changes accompanies the move from the 20th-century America toward the 21st-century Arab World, like cultural traditions, setting, language, and names. As long as the majority of the Egyptian people are Muslims, the Arabic adaptation had to replace Christianity present in Dick's text with Islam. To do so, Sami set the series in the Islamic context of Jerusalem.

*The End* depicts the Islamic beliefs within its details. Ibrahim, one of the characters that resemble a religious man (Shaikh) is Faris' father (an engineer in the Alwaha). The first episode reveals that Ibrahim is teaching Quran to the children in the mosque (Atef & Sami, 2020, 00:32:09). Moreover, the representation of the Islamic beliefs is enhanced in the episode eight by depicting the sound of Adhan<sup>1</sup> (Islamic call to prayer) while Ibrahim is preparing to go to the mosque to pray (Atef & Sami, 2020, 00:25:33). By depicting the sound of Adhan, Sami has been able to depict the Islamic climate of the place and refer to the existence of mosques. In addition, the Islamic beliefs and the Arab community reservations are noticed to control the romantic relationships of the characters, such as that of Zain and his wife Radwa and

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<sup>1</sup> الازان

that of Sabah and Zain the android, where there are no sexual indications that may escort them like that of Deckard and Rachael Rosen.

In an interview with the actor Youssef El Sherif, *The End's* protagonist, he mentioned that he provided the general idea of the story and discussed it with Amr Samir Atef, the screenwriter, who developed, edited, and translated the idea into the scenario of the series. El Sherif also added that he derived the apocalyptic vision of the series and the devastating description of the world from the religious tales about the signs that precede the end of the world. Besides, he was inspired by those tales that indicate a man called Al-Masih Al-Dajjal<sup>2</sup> who is an evil figure with one eye; in Islamic eschatology, this man is believed to appear on the verge of the end of the world to pretend to be God (Dmc, 2020, 00:03:05).

Through the one eye character of Sedik, Sami's *The End* disembodied the religious aspects of Wilbur Mercer, who is a religious figure in *Do Androids Dream of Electric Sheep?* whose religion is Mercerism, which is based on the belief that empathy is humans' most quintessential quality. Through Mercerism, Mercer presides over millions of followers form around the world.

According to Almond (2020), predicting the end of our world has never been stopped throughout the last 2000 years (para. 1). In addition to the climate crises, renewing the nuclear arms' race, savage hurricanes and wildfires, pandemic surges of the current times, all seem not only to put an end to the predictions of the end of the world but to reinvigorate it (Almond, 2020, para. 2). The traditions of the Christian people tell them to be mindful of the Antichrist, who is expected to appear shortly before the end of the world, and besides, to both Christians and Muslims, the

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<sup>۲</sup> المسيح الدجال

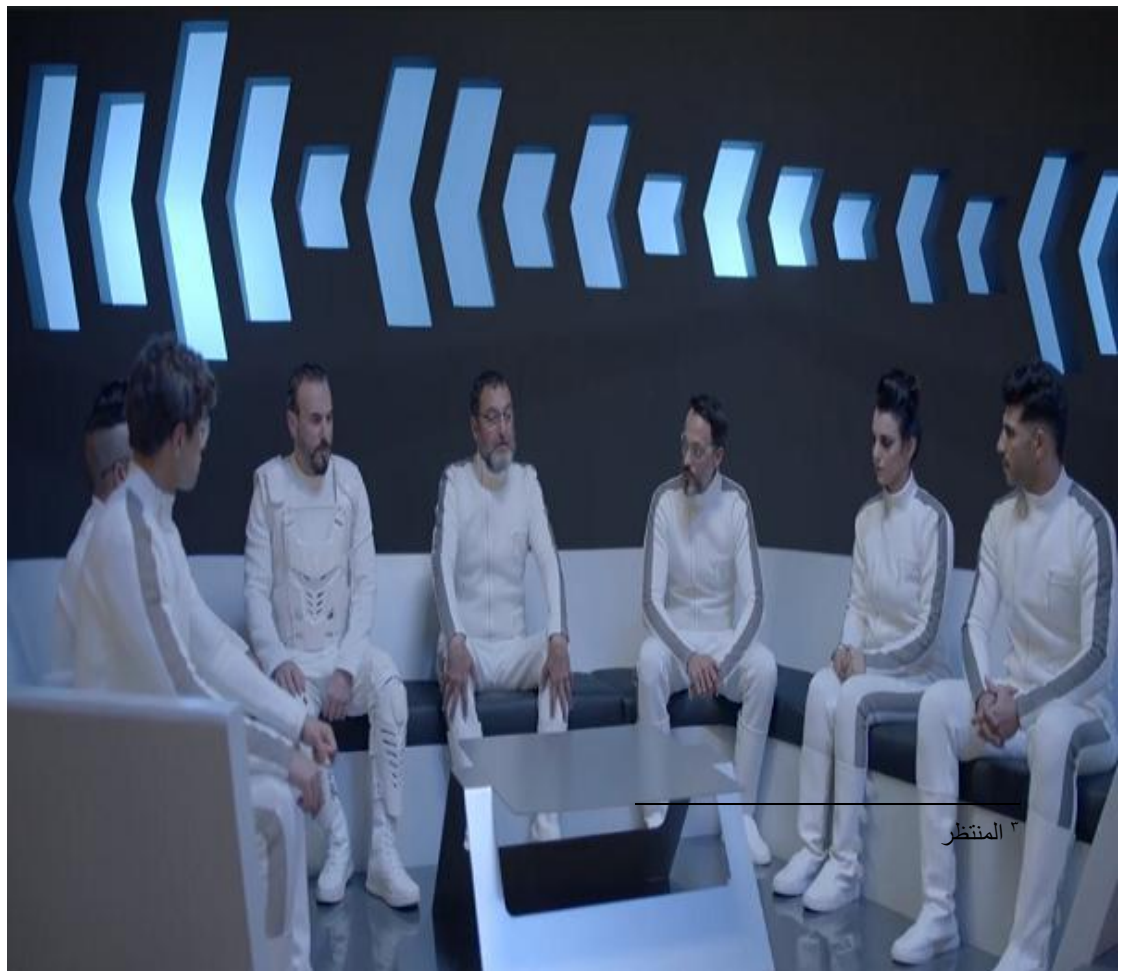


Antichrist or the Al-Masih Al-Dajjal will claim to be a good man and then pursue to deceive people by pretending to be God (Almond, 2020, para. 4). This character is believed to be a prime example of an evil figure through being the direct opposite of a good human being (Almond, 2020, para. 4).

The series introduced the character of Sedik nicknamed Almontadher<sup>3</sup> (the waited person) as a nonhuman figure covering one of his eyes who is deceiving people by being a religious figure that mostly seeks to exploit people through making them follow him and believe in him as their savior.

**Figure 3.6.**

*Forcing Zain to participate in the Jalesat Almahaba in the 21st episode (Atef & Sami, 2020, 00:28:01) (Source: <https://images.app.goo.gl/6GQH9933fmiDEZ5W6>).*





In the episode twenty two, the series goes in a flashback to 2020 aiming to uncover Sedik's enduring plot to control the destiny of humanity (Atef & Sami, 2020, 00:07:16). What enhances the blind obedience shown by his followers is their religious rituals alike the one called Jalesat Almahaba<sup>4</sup> that represented in the episode sixteen, through which Sedik's followers meet together and chant the slogan, "we all remember the covenant and we will not forget it, we all wait for the covenant and we will keep it," that unites them (Atef & Sami, 2020, 00:10:08). Likewise, this character indicates the false religious propaganda that aims to seduce the innocent people of the Arab World. The last episode of the series shows Shira as Sedik's assistant and the one who believes in him more than anyone else. In this episode, Shira receives a poisoned drink from Sedik and accepts her inevitable death while chanting the slogan (Atef & Sami, 2020, 00:15:01).

### 3. Concluding Remarks

Adapting across cultures is not limited to the simple matter of translating words (Hutcheon & O'Flynn, 2013, p. 149). This article analyzed the different aspects of Sami's *The End* (2020) to show how it adapted and conveyed the cultural, political, and social meanings of Dick's *Do Androids Dream of Electric Sheep?* (1999). By referring to the historical background of the novel in the 20th century and the 21st century of the series, this paper illustrated that the changes applied by Sami were mainly related to the aspects of politics, culture, and religion. Moreover, this paper discussed both the novel and its Arabic adaptation drawing on Hutcheon and O'Flynn's (2013) theory specifically their questions of 'where' and 'when,' which are

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<sup>4</sup> جلسات المحبة

related to the changes in the context. Likewise, identifying the way Sami transferred the novel from San Francisco to the Arab's spiritual homeland of Jerusalem along with transcoding aspects such as the political system, language, and cultural association, which were enhanced by indigenizing (Egyptianizing) Dick's text, provided a background to answer the third research question. Hence, the discussion of the context changing analyzed through several points that clarified the similarities and differences between the novel and the series through the adaptation lens.

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