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Shiang Tian

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Abstract: This work explores the similarities and differences between George Orwell's *1984* and Peter Weir's *The Truman Show.* The analysis uses Michel Foucault's ideas in order to provide the theoretical background that concerns issues of social surveillance and the emotional responses it provokes. Foucault's legacy is wide and this paper draws mainly on two of his works: *Madness and Civilization: A History of Insanity in the Age of Punish (1964)* and *Discipline and Punish (1975).* Although there are many studies on Orwell's *1984* and also some critical publications on *The Truman Show*, there seem to be no comparative studies on both works, particularly with regards to the topic of surveillance, which Orwell's work inaugurates in a clear way. The study is divided into four different parts. The first part introduces Foucault's theories. The second focuses specifically on the problem of surveillance that appears in both works. In the third part, the paper briefly explores emotions and fear in both works and in relation to Foucault's thoughts. The paper ends with a conclusion of the ideas presented.

Keywords: comparative studies, surveillance, Foucault, panopticon, *1984, The Truman Show*.

Shiang TIAN

George Orwell's *1984* and Peter Weir's *The Truman Show* under the perspective of Michel Foucault

0. Introduction: Foucault's Theories on Surveillance

Michel Foucault was a French literary critic, socialist theorist, historian of ideas and philosopher. His theories have influenced a lot of academics and thinkers. Among his wide range of contributions, we can mention *The History of Madness (1961), The Birth of the Clinic (1963), Madness and Civilization: A History of Insanity in the Age of Reason (1964), The Order of Things (1966), The Archaeology of Knowledge (1969), Discipline and Punish (1975),* and finally *The History of Sexuality (1976).* This study makes use of one of his most popular concepts related to the idea of surveillance: the 'panopticon'. This concept appears in two of his works, *Madness and Civilization: A History of Insanity in the Age of Punish (1964)* and *Discipline and Punish (1975)*.

The Oxford Dictionary online defines 'panopticon' as "a circular prison with cells arranged around a central well, from which prisoners could at all times be observed" ("Panopticon"). Etymologically the name derives from Greek prefix 'pan' meaning 'all' and the term 'optikon' or optic. The term seems to have some relation to the many-eyed giant in Greek mythology, Panoptes, who always had one of his eyes open in order to keep watching on the prisoners. The prototype of panopticon was first designed by British social theorist and philosopher Jeremy Bentham in 1791. It was construction plan for a penitentiary; a semi-circular patterned building with an inspection lodge at the centre and cells around the perimeter. Prisoners occupied individual cells and were always visible to the guards who, day and night, would watch them without the prisoners seeing the guards. Although, in fact, it is impossible for a caretaker to watch over all the prisoners at the same time, the prisoners did not know if they were under surveillance, so they had to be constantly cautious of the guards. The continuous uncertainty that this endless surveillance created, forced the inmates to submit themselves to the monitoring. Under this kind of supervision, they had no chance to hide anything and were constantly afraid of breaking any rules and be severely punished.
Although the 'panopticon' model began to be used in prisons, Bentham believed that the design could also be used for schools, hospitals, sanatoriums, and asylums. As this work shall show, in Foucault's study this device is designed to remove all personal privacy in order to sustain emotional control. He discusses the panopticon alongside his theory on madness, particularly in *Madness and Civilization*, emphasizing the emotional consequences of imprisonment as similar to symptoms of madness, a result of fear: "fear is efficacious not only at the level of the effects of the disease; it is the disease itself that fear attacks and suppresses." (Foucault "Madness" 118):

> Among the symptoms, we find all the delirious ideas an individual can form about himself: 'Some think themselves to be beasts, whose voice and actions they imitate. Some think that they are vessels of glass, and for this reason recoil from passers-by, lest they break; others fear death, which they yet cause most often to themselves. Still others imagine that they are guilty of some crime, so that they tremble with terror when they see another coming toward them, thinking he seeks to take them prisoner and sentence them to death. (Foucault "Madness" 118)

Indeed, Foucault argued that fear could lead people into maniac states and melancholia (Foucault "Madness" 183). This study will show how in the case of Orwell's *1984*

and Peter Weir's *The Truman Show*, power structures take advantage of people's fear in order to break them and control their emotional minds. Furthermore, passion is seen by Foucault as another cause of madness, so the work will explore the existence of a morbid enthusiasm in both works. Finally, in Foucault's theories, freedom appears as the opposite of power: "It locates madness in *an area of unforeseeable freedom* where frenzy is unchained; if determinism can have any effect on it, it is in the form of constraint, punishment, or discipline". (Foucault "Madness" 76) Consequently, this will be the last idea discussed in this article.

1. Under Surveillance

Surveillance is the monitoring of behaviour and activities with the purpose of influencing, managing, directing, or protecting people (Perdikaris 145). As we shall see, one of the most famous fictional accounts on surveillance is that of George Orwell in his novel *1984,* written in 1948, in which he portraits a futuristic totalitarian society watched by a super-power known as "Big Brother". Some years before, in 1920, Russian author Yevgeny Zamyatin published a novel entitled *We* that was read by Orwell and probably inspired him. In the years between the first and the second world wars, as well as after World War II, many dystopian novels presented ways of electronic monitoring; a reality in today's hyperconnected world.

In *The Electronic Eye* (2013), David Lyon compares the panopticon to contemporary forms of digital surveillance (i.e. geolocalization in our cell-devices) and mentions that "Control was to be maintained by the constant sense that prisoners were watched by unseen eyes. There was nowhere to hide, nowhere to be private." (Lyon 83) Social surveillance is a fact that has been proven in scandals such as Wikileaks, the Edward Snowden scandal, or the selling of personal information by Facebook, to name but a few of those who have been made known to the public. Google is also able to geo-localize anyone who has their cell-phone devices activated in Google-Maps. Although without any doubt, these forms of electronic monitoring help the cause of public safety and antiterrorist measures, it also offers advantages to private enterprises who might be benefiting from the mapping of the websites we visit every day in the Internet and from knowing our every daily move.

There are also advantages in electronic monitoring. One of them is the use of a large number of electronic devices to replace personnel and appliances in order to increase monitoring, while simultaneously reducing human resources and costs. Secondly, electronic monitoring can perform various tasks and simulate the habits of human beings around the clock. Camera records will also become a reality soon, as the American 2017 techno-thriller *The Circle* has suggested. All this collected data is available for a long time and can be used repeatedly, in addition to the fact that monitoring systems can connect this data to other networks, allowing users to monitor remote targets in real time in any corner of the world. Finally, monitoring data can be shared with many devices, and additional functions can be greatly expanded.

Before the public adoption of the Internet, well-established legal principles and logistical burdens inherent in monitoring communications limited communications surveillance in the different nation states of the world. In recent decades, those logistical barriers to surveillance have decreased and the application of legal principles in new

technological contexts has become unclear ("International" 2). [1] Thus, society is paying more and more attention to the ubiquitous monitoring problem. Many contemporary literary works and films have paid attention to the problem of surveillance. Alongside *The Truman Show* (Weir, 1998), we can mention *Das Leben Der Anderen* (*The Lives of Others*) (von Donnersmarck, 2006), *Citizenfour* (Poitras, 2014) and *The Circle* (Ponsoldt, 2017). This article, however, focuses on the comparison of *1984* with *The Truman Show*, which can be considered as pioneers on the topic.

1984 is a political satirical novel written by George Orwell, which describes the prophecy of the vicious development of totalitarianism: humanity is strangled and deprived of freedom, thoughts are clamped down and life is extremely bland and monotonous. In *1984*, there are three super-states upon the Earth: Oceania, Eastasia and Eurasia. These three super-states have been permanently at war for the past twenty-five years. Oceania, where the story is centred, includes the territories of the Americas, the Atlantic islands including the British Isles, Australasia and the southern portion of Africa, and is ruled by an entity known as Big Brother. Following comprehensive monitoring, everyone in Oceania has telescreens attached to the walls in their rooms. These technologies watch their every move and, though they can be dimmed, they can never be turned off completely. As a reminder, there is an intimidating poster of a man's face stating that "BIG BROTHER IS WATCHING YOU" everywhere and all the time. Big Brother is keeping an eye on everyone twenty-four hours a day, seven days a week. This situation causes the constant supervision and surveillance of people, who should be exemplary all the time. State propaganda also encourages people to love Big Brother wholeheartedly. But there are other ways of emotional blackmail based on fear, rather than love. In Foucault's words,

> The gaze is alert everywhere: 'A considerable body of militia, commanded by good officers and men of substance', guards at the gates, at the town hall and in every quarter to ensure the prompt obedience of the people and the most absolute authority of the magistrates, 'as also to observe all disorder, theft and extortion'. (Foucault "Discipline" 195)

This situation in which people are constantly being recorded creates in them mixed feelings of fear and anger; infuriating people and making them scary at the same time. Indeed, the famous line "BIG BROTHER IS WATCHING YOU" appears on the first page of chapter one (Orwell 3), which means that the government has never obscured the fact that they are monitoring the people. On the contrary, this warning is stated clearly at the very beginning of the story, repeating itself several times in the book; for instance, on page 4 or on page 363 when Winston is gazing at the wall. The word 'telescreen' is mentioned 103 times throughout the entire book, as a constant reminder that "the eyes [are] watching you and the voice enveloping you". (Orwell 29)

[1] For a broader and deeper discussion on the issue, see, *International Principles on the Application of Human Rights to Communications Surveillance*.

The protagonist, Winston Smith, is a simple 39-year-old man who has had a tough childhood in this Big Brother scenario. Winston is an Outer Party member who works at the Ministry of Truth. There he edits the records, literally rewriting history, making sure that past media records (newspaper articles) are in line with the Party's current version. Winston knows that any fact can be modified and real information can be (or rather should be) manipulated and deleted if it goes against the desires of the state and Big Brother. However, he also believes that his own mind cannot be manipulated and that his memories can survive under any condition.

> To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy, to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed, and then promptly to forget it again: and above all, to apply the same process to the process itself. That was the ultimate subtlety: consciously to induce unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed. Even to understand the word "doublethink" involved the use of doublethink. (Orwell 39)

Winston hates his job of fabricating news and information, and his dissatisfaction increases after he meets Julia, a woman with a similar job at the Fiction Department. They first become friends and then lovers, hiding a situation strictly forbidden. Indeed, one of the purposes of state discipline in Oceania is to isolate people so as to weaken them. However, the togetherness experienced by Julia and Winston gives them additional strength to rebel against this unjust system. A man called O'Brien also approaches Winston. He is an Inner Party member but tricks Winston into believing that he is a member of an anti-Party Brotherhood, an underground dissident group. He is a strong man of around 40, with a thick neck and a brutal face. Winston develops an intellectual crush on him because he is an Inner Party member (a sort of aristocrat) while Winston is only an Outer member (middle class). O'Brien gives Winston a book entitled *The Theory and Practice of Oligarchical Collectivism* by author Emmanuel Goldstein. Its reading makes Winston consider the situation of the workers, known as the 'proles' in the book. Winston hopes that they will acquire consciousness of the situation in order to rebel against it: "Until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious." (Orwell 77) Indeed, Winston thinks that his own mind and the minds of others exist as independent realities. However, Winston ends up giving his own mind to the control of Big Brother after he is captured and tortured. Julia and Winston get caught when they read the forbidden book together in a rented room where they think that there is no telescreen: "There was a snap as though a catch had been turned back, and a crash of breaking glass. The picture had fallen to the floor uncovering the telescreen behind it." (Orwell 238) According to what is mentioned in Foucault's *Discipline and Punish*, the way of monitoring used by the Big Brother

establishment is an important control mechanism of totalitarian regimes. This type of telescreen surveillance focuses on two significant principles: individualization and automatization. Indeed, for Bentham himself, the panopticon was "a new mode of obtaining power of mind over mind, in a quantity hitherto without example". (Bentham 39) In *1984,* Orwell describes the panoptic design used in all buildings and in the streets of the city. Buildings furnished with telescreens become mechanisms of control, even if intermittent.

I want to conclude this section by exploring the panopticon in the film *The Truman Show*. Released in 1998, directed by Peter Weir, written by Andrew Nike, and starring Kim Carrey, Laura Lynne and Ed Harris, the film records the life of Truman, adopted by a television network and immersed in a reality show since his birth, being watched by millions of viewers who delight in seeing him grow. Unlike other reality shows, Truman does not know he is a real person in a fictional setting. As the story progresses, a number of inconsistencies make him begin to doubt the world he lives in. As is shown in the screenshot below, telescreens are also part of Truman's life, installed everywhere and always recording his every move. The striking green "LIVE" sign on the lower right corner of the screen shows how Truman is being recorded by the hidden camera:

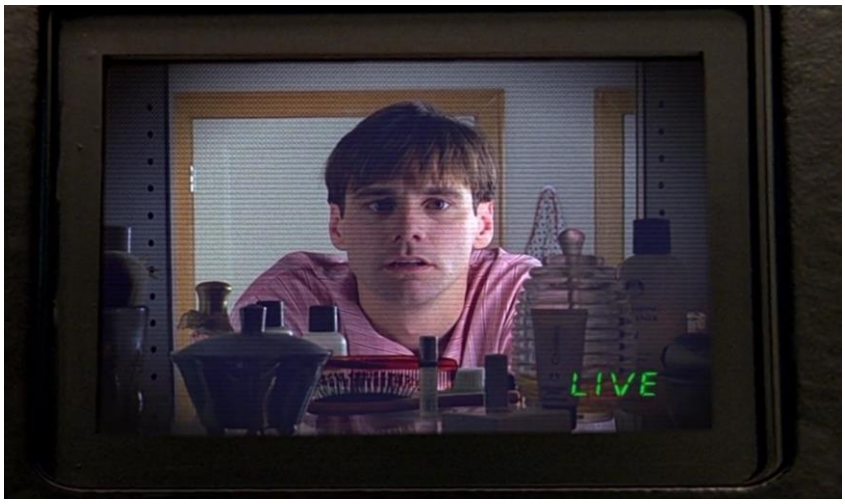

Fig. 1 Weir, *The Truman Show*, (0:53)

Truman lives a peaceful and happy life in a nice community. He has a lovely studio, friends, neighbours, even a wife. He ignores that they are all just actors. The staff at the TV station and the audience are the only ones that see Truman's world as it is: a panopticon.

Fig. 2 Weir, *The Truman Show* (73:21)

As described by Foucault:

> It is an architectural figure of this composition as we know the principle on which it is based: at the periphery, an annular building; at the centre, a tower; this tower is pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the hole width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other on the outside, allows the light to cross the cell from one end to the other. ("Discipline" 200)

In fact, the Slovenian philosopher Slavoj Žižek believes that *The Truman Show* is a tragicomic reversal of Bentham-Orwell's prison world. Žižek affirms that

> the situation is here thus the tragicomic reversal of the Bentham-Orwellian notion of panopticon society in which we are (potentially) 'observed all the time' and have no place to hide from the omnipresent gaze of the power: here, anxiety arises from the prospect of not being exposed to the Other's gaze all the time, so that the subject needs the camera's gaze as a kind of ontological guarantee of his being. (205)

Furthermore, as the viewers of the film, we can see at the very beginning that Truman is living under the cameras, while he has completely no idea about it, which also matches Foucault's idea that the prison is only opened one-way to the surveillant and not to the prisoner. In the circular prison society, those who inhabit it are always being watched, they have nowhere to hide and can't avoid those in power-control lurking everywhere. Žižek indicates that this kind of control is not just as the kind of totalitarian control described by Orwell in *1984,* but a much broader and microscopic one. Foucault used the unforgettable image of the panoramic prison to depict a modern incarcerated society, an isolated, divided space controlled by an invisible power. Indeed, in order to maintain the ratings, the behind-the-scenes operators of the TV station try to control his every move, but things get complicated when Truman decides to escape his surroundings and see what is beyond. As in

1984, Truman must face the founder, producer and director of the "World of Truman" and overcome the greatest fear in his heart: to break through the invisible barriers and gain freedom.

Generally speaking, there are a lot of differences and similarities between *1984* and *The Truman Show* as seen through Foucault's ideas. First and foremost, in both works the idea of "panopticon" is used as the background setting of the world, which is also one of the most important ideas put forth by Foucault. In *The Truman Show,* Seahaven is a film set designed to follow the "panopticon". In *1984,* the use of ubiquitous monitor as well as people's mutual surveillance match Foucault's theories.

2. Psychological Manipulation

As mentioned in the introduction, Foucault relates issues of power and control to emotional breakdown and madness:

> Sauvages had sketched the fundamental role of passion, citing it as a more constant, more persistent, and somehow more deserved cause of madness: 'The distraction of our mind is the result of our blind surrender to our desires, our incapacity to control or to moderate our passions. Whence these amorous frenzies, these antipathies, these depraved tastes, this melancholy which is caused by grief, these transports wrought in us by denial, these excesses in eating, in drinking, these indispositions, these corporeal vices which cause madness, the worst of all maladies.' ("Madness" 85)

In both of the cases explored in this article, *1984* and *The Truman Show,* passion and love as forms of control give way first to melancholy and then to an emotion far stronger and primitive, that of fear. Among the neurological effects of emotions, Oosterwijk et al. found that "During the experience and perception of emotion, there was increased activity in areas typically involved in autobiographical memory and prospection, language and semantics, and executive control" (2111). From here, we can know why and how those in power manipulate the protagonists of both works. Emotional manipulation in *The Truman Show* takes several forms. First, we have the manipulation of audiences, effusively passionate about the reality show. Obviously, in *The Truman Show,* the continuously on air TV program forms part of everyone's life, so that it also becomes part of their memory. For this reason, people are unconsciously influenced by this show and start being addicted to it. Then the director of the show takes advantages of people's enthusiasm about it in order to keep the show going on and at the meantime satisfies the desire of these audiences of experiencing some kind of happiness that cannot be experienced in their real life, and thus help them gaining the comfort and enjoyment of the soul. The movie shows people of all ages, genders and races watching the programme, especially in public places, like a bar, when a waitress is watching the screen and almost forgets her work. Her manager tells her that they already know what is going to happen, almost a foreshadowing of later developments in the film, as when Truman finds out that cars and people always follow the same routes. The morbid curiosity of the audience contrasts with the TV station's expectations, based on screen ratings. The plot

can be re-written if required and the past transformed in order to suit the present and the future, as it occurs in *1984.*

According to Wilson and Robinson, there are only two fundamental emotions: love and fear, which as they explain form an essential part in the cognitive and emotional systems of the human brain. In their own words:

> We have a built-in mechanism for countering stress, which forms the basis of our alternative response to stimuli. It entails another hormone, called oxytocin. Apart from its functions of inducing emotional bonding, labour, and lactation, oxytocin counters the effects of cortisol. This anti-stress effect of oxytocin is a recent discovery, and very exciting, because it points the way to better health by entirely natural means. (Wilson and Robinson)

Fear - Cortisol	**Love - Oxytocin**
Aggression	Anti-stress hormone
Arousal, Anxiety, Feeling stressed-out	Feeling calm and connected, Increased curiosity
Activates addictions	Lessens cravings & addictions
Suppresses libido	Increases sexual receptivity
Associated with depression	Positive feelings
Can be toxic to brain cells	Facilitates learning
Breaks down muscles, bones and joints	Repairs, heals and restores
Depresses immune system	Faster wound healing
Increases pain	Diminishes sense of pain
Clogs arteries, Promotes heart disease and high blood pressure	Lowers blood pressure, Protects against heart disease
Obesity, Diabetes, Osteoporosis	---

Fig.3 Fear/love related hormones and their effects (Wilson and Robinson)

The graph above, provided in Wilson and Robinson's work, shows that according to how human brain is functioning, the feeling of fear and love is against each other—when one of these two types of emotion arises, the other is being restrained. In the case of Truman, we can consider that his love towards Sylvia, the only person who has told him the truth of his life, makes him brave and indirectly supports his desire to flee from Seahaven Island. On the contrary, in *1984*, love eventually breaks because of fear. Winston and Julia are falling in love while they are together and fighting against Big Brother. However, after they are caught by the Thought Police and tortured in the prison, their love is weakened and finally disappears. The fear of Big Brother (or rather their love for Big Brother, as they have to admit in order to get out of the prison) occupies their minds after the endless interrogation and torture, so that they cannot feel love for each other anymore.

Going back to the set of the panopticon space, which triggers a sense of lack of freedom and confinement where everyone is suspicious of everyone else, we can add that this context also drives people's fear, resulting in madness. This is shown in *The Truman Show* and in *1984*. In the latter's case, the similarities with paranoid schizophrenic delusion become evident, especially in the actions and fate of Parsons, a colleague who works with Winston and who has always been loyal to the Big Brother. When he is charged by thought-crime, he admits his guilt even if there's absolutely no evidence of it. This behaviour leaves no doubt that Parsons has already lost his mind and his actions can be considered as a suicidal behaviour since we know that the punishment for criminals in *1984* is usually fatal and even crueller than death. Parsons' derangement is thus never translated into violence against others or the Establishment; on the contrary, what he does is sacrificing himself whether out of fear or, more likely, of respect and worship to the Big Brother. This, in fact, corresponds to the usual outings of extreme cases of mental illness, since "The reality is that very few people with mental health problems commit acts of violence - and if they do they are far more likely to commit suicide than turn the knife on other people." (Cooper)

The first stage towards madness is the loss of all ties with the surrounding world. It starts with people. The loss of those who support us and love us creates a sense of un-belonging. In *1984,* this is shown not only through the breakdown of Julia and Winston's relationship, but also in Parson's alleged thought-crime. Although there is no evidence of this, because all thought is in his mind and this cannot be read through the telescreens, Parsons says to Winston: "Of course I'm guilty" and asks that "You don't think the Party would arrest an innocent man, do you?" (Orwell 251) The delusion in Parson's mind is obvious. He seems to have lost himself completely, fully changed by Big Brother's idea. No rational man would totally agree with a trumped-up charge as calmed and even pleasant as he does. Furthermore, he affirms that "I'm glad they got me before it went any further" and he would say "thank you for saving me before it was too late" to the tribunal, (Orwell 252), which seems to be ridiculous and unbelievable to both Winston and to the reader. Moreover, as Parsons confesses, his little daughter is the one who has denounced him. He says that to Winston with "a sort of doleful pride" (Orwell 252), apparently. However, this scene represents cruelly how distorted *1984* society is. Everyone, included children, are putting their heart and soul into serving Big Brother. The whole society is under an unhealthy situation of being eager to guard each other and to submit themselves to the delusion of Big Brother's commands. Clearly, the world in *1984* is in madness, and the reactions of people in *1984* meets exactly the idea of Foucault that "passion is no longer simply one of the causes—however powerful—of madness; rather it forms the basis for its very possibility." ("Madness" 88).

Alongside the loss of emotional ties with people, fear is possibly the strongest emotion and the most effective in asserting control upon people. In order to reach a state of complete fear and panic, in *1984* the regime of Oceania uses torture. Torture first breaks all the emotional bonds that hold Winston and Julia together, as survival instinct becomes stronger that any bond. And the end of the story, Julia explains to Winston why she finally betrays him:

> Sometimes they threaten you with something, something you can't stand up to, can't even think about. And then you say, 'don't do that to me, do it to somebody else, do it so-and-so.' Perhaps you might pretend, afterwards, that it was only a trick and that you just said it to make them stop and didn't really mean it. But that isn't true. At the time when it happens you do mean it. You think there's no other way of saving yourself, and you're quite ready to save yourself that way. You want it to happen to the other person. You don't give a damn what they suffer. All you care about is yourself.
> 'All you care about is yourself,' he echoed.
> 'And after that, you don't feel the same towards the other person any longer.'
> 'No,' he said, 'you don't feel the same.' (Orwell 316)

The group in power knows clearly how to use the fear of the prisoners in order to make them obey commands. Alienated from others whom they have betrayed, alone in their cells in the Ministry of Love, the convicts fall into the silence of their own fears, which eventually turns into paranoia. In *1984,* the ultimate fear is the "Room 101", where the Party attempts to subject a prisoner to his or her own worst nightmare, fear or phobia, with the object of breaking down their resistance: "'You asked me once,' said O'Brien, 'what was in Room 101. I told you that you knew the answer already. Everyone knows it. The thing that is in Room 101 is the worst thing in the world.'" (Orwell 305) The reason why O'Brien says this is that 101 is a mirror number. The room represents Winston's fear of himself.

Through the book of *1984*, there seem to have no clear evidence of the reason of Winston's fear to rats, yet we can see some clues that can connect Orwell himself with rats from other works about his life. For instance, in D.J. Taylor's *Orwell: The Life*, there is a whole chapter discussing the relation between Orwell and rats, in which we can see that the image of rats appears in many of his works. As Taylor indicates: "Orwell's obsession with – it would not be quite accurate to call it an aversion to – rats is widely attested. Rats are everywhere in his life, from the practical jokes of his adolescence to the macabre fantasies of his middle age. Undoubtedly some of the roots of this fixation lay in literature." (143) From Orwell's point of view, rats can be seen as a reflection of human's vulnerability (Taylor 143), and to analyse this fixation in relation to Winston's fear of rats in *1984*, we can connect the idea with the theory of Pavlovian-instrumental transfer, which is indicated by recent evidence as action-specific: "instrumental approach is invigorated by appetitive Pavlovian cues but inhibited by aversive Pavlovian cues and conversely, instrumental withdrawal is inhibited by appetitive Pavlovian cues but invigorated by aversive Pavlovian cues." (Geurts, et al. 1428) It is not hard to see that the Big Brother is constantly keeping an eye on the people of Oceania in *1984* since the very beginning of the novel; for this reason we can state that they also have got the information of Winston's fear, so that they can know for sure that using rats can be the coup de grace to Winston's resistance. Under this circumstance, Winston is exactly as a rat is to scientists, a being whose life and behaviour has been totally arranged and manipulated. Accordingly, if we consider Winston to be a rat to the system and to be terrified of rats, we now see why Winston can be seen as afraid of himself, as previously stated. Threatened by rats, he gives up the last part of him that clings to independent

thought, as Winston's fear of rats is in essence a psychopathological fear of what his greatest evil is, self-betrayal. This is seen, for instance, in a nightmare of guilty betrayal that haunts Winston's night-times, when he remembers the episode of his childhood in which his mother accuses him of stealing his sister's chocolate: "His sister, conscious of having been robbed of something, had set up a feeble wail […] Something in the gesture told him that his sister was dying. He turned and fled down the stairs, with the chocolate growing sticky in his hand." (Orwell 176) Later, a rat also intrudes into Winston's and Julia's love-nest, prefiguring the intrusion of the Thought Police and of his own betrayal at the end of the book.

> The cage was nearer; it was closing in. Winston heard a succession of shrill cries which appeared to be occurring in the air above his head. But he fought furiously against his panic. To think, to think, even with a split-second left – to think was the only hope. Suddenly the foul musty odour of the brutes struck his nostrils. There was a violent convulsion of nausea inside him, and he almost lost consciousness. Everything had gone black. For an instant he was insane, a screaming animal. Yet he came out of the blackness clutching an idea. There was one and only one way to save himself. He must interpose another human being, the body of another human being, between himself and the rats. (Orwell 309)

Fear turns Winston into a maniac who shouts: "Do it to Julia! Do it to Julia! Not me! I don't care what you do to her. Tear her face off, strip her to the bones. Not me! Julia! Not me!" (Orwell 310)

Similarly, in *The Truman Show* the director plans the death of Truman's father in order to make Truman afraid of the sea. In this way, he can never imagine going out of Seahaven by crossing the sea. The sea is Truman's worst fear; like rats are for Winston. His father was supposed drowned in a shipwreck at sea, and this fact makes Truman terrified of the ocean. The waters symbolize the boundary between his fictional world and the real world beyond, which he cannot reach. Unlike Winston's boundaries, the narrow mirror-space of Room 101, Truman faces another mirror surface: that of water.

Truman's fear of the ocean is known as aquaphobia, caused in his case by the assumed death of his father, since "Aquaphobia is usually triggered by a past traumatic experience with or in water. Someone might have almost drowned, been pushed in to a pool or the sea, or fallen off a boat or deck." (Gritt, 2018). Truman used to go to the sea with his father when he was a boy; however, after his father's death in the staged shipwrecked, Truman developed a trauma and started to be afraid of the ocean. Throughout the entire movie, we can see that his father plays an important role in advancing the development of the plot. First of all, his death, or more accurately speaking, his leaving, is used by the program director to place the exit of Seahaven at the other side of the sea so that Truman can never flee from the island. As the audience, we know that Truman's father is only an actor. Obviously, he has never been dead, as Truman discovers later when he encounters him coincidentally, on a road. This vision causes Truman to decide to keep digging in the secret of his life until he finally finds out that he's living in a fake world, under the camera's

gaze during his entire life and with all people around him being only actors. But things don't come singly but in pairs.

There is an ancient Chinese saying that can be translated into something like the following: "the elder brother is like a father", which means that the younger brother should respect his elder brother as he does his father, a typical case of Confucian "filial piety" (Confucio).[2] As representatives of family authority, the father and the elder brother should be respected (to the point of submission) by the rest of the family. Here we can compare the idea of the elder brother to the figure of Big Brother in *1984*, which like the father in *The Truman Show*, is also essential and irreplaceable to the story. If we liken it to the old Chinese saying, addressing the invisible power figure in the novel as "Big Brother" can be considered as intentional. In fact, a "child's primary relationship with his/her father can affect all of your child's relationships from birth to death, including those with friends, lovers, and spouses." (Gross, 2014) Truman and his father's case are also perfectly matched to this idea, in the sense that the father plays an important role in the son's life, influencing his entire life. On the other hand, if we see people in *1984* as a large family, ordinary citizens like Winston, Julia, Parsons, or O'Brien, would be seen as younger brothers who have to be obedient to their Big Brother who substitutes the role of the father and, in extension, the family. Such arrangement offers another possibility of control. Family attachment is not necessarily something negative, but it does force emotional attachments between its members, encouraging relations of responsibility towards each other and of mutual reciprocity.

3. Freedom

The existence of free will has long been discussed by philosophers. People living in society have to restrain their own personal wishes and commit to moral and legal duties; sometimes being forced to comply even when in disagreement. After all, what we can choose is often controlled by forces and external conditions that we cannot choose, for instance our surrounding environment, the people who conform our personal context, the interpersonal relationships we build through contact, to name a few. They come to us. For this reason, Foucault believes that freedom is intrinsically undefined.

To consider freedom as the freedom of a certain subject means first limiting the subjectivity of the person and then it is possible to achieve freedom. In order to achieve undefinable and unrestricted freedom, Foucault believes that, first, it is necessary to break the shackles of modern subjects, to crack their selves, to deconstruct their knowledge, their moral and their power discourses. For him, reaching true freedom is challenge traditions and break taboos and limitations. In this sense, freedom is not an existing state of life, or a way of life in the real world that conforms to the concept of individual subject consciousness. It is a possibility that must always be grasped through creative transgression. Thus, it is related to madness.

[2] This notion, developed by Confucio in *Xiao Jing* (*The Classic of Filial Piety*) represents for the philosopher one of the core virtues that are to be attained so that by respecting one's elders we can achieve a harmonious society. For a thorough and in-depth philosophical discussion on Confucio's concept and work, see, for instance, Rosemont, Henry and Ames, Roger T., *The Chinese Classic of Family Reverence: A Philosophical Translation of the Xiaojing*.

The idea of freedom pervades the works under analysis in this study. The protagonists try to fight against the Establishment's surveillance in order to achieve their personal freedom. Truman succeeds. Winston does not. In *The Truman Show* it is not hard for us to imagine how pressing can be for Truman to escape the reality show after he finds out that all the people around him are just actors. In order to escape, Truman has to face his worst fear: the sea. However, the TV broadcasting network who owns the program decides to change the past, as the Ministry of Truth does in *1984.* Truman's father returns, and this triggers in Truman a number of suspicions. Almost an echo of O'Brien's voice in *1984,* the director of the program warns Truman: "There's no more truth out of there than there is in the world I created for you...the same deceit. But in my world, you have nothing to fear." (Weir 1:32:57).

Indeed, it might be possible that the outside world is no better than the show set or even worse than it. But from Truman's viewpoint, leaving from his current life might be the only thing that matters to him. To him, freedom means to get out. Under Foucault's theory, Truman not only breaks with his current life, he also goes beyond the control of the power group, transgressing the mirage of the water boundary set between the fictional and the real. That is, he is taking a leap into madness: "What characterizes madness is thus not simply blindness, but a blindness blind to itself, to the point of necessarily entailing an illusion of reason." (Felman 206) According to Felman's description, Truman would be in a situation of madness since the beginning of his life because of this blindness to the truth. On the contrary, when he finds out that his life is a huge lie and that the people who surround him are only actors in the reality show of his life, he decides to escape from Seahaven. This means that Truman decides to escape from madness. Besides, the idea of madness as blindness can be connected to freedom.

In the case of *1984*, people are totally under the control of Big Brother, following his rules without any personal perspective or they would be accused of thought-crime. The changing of past records at the Ministry of Truth is meant to show that Big Brother has always been right and that there are no contradictions between any past and the present. Since there is no truth that can be examined in *1984,* people can be considered to be totally blind, unable to know what actually happened and what is going in the present. Therefore, the whole society in *1984* is in a state of madness.

> If madness as such is defined as an act of faith in reason, no reasonable conviction can indeed be exempt from the suspicion of madness. Reason and madness are thereby inextricably linked; madness is essentially a phenomenon of thought, of thought which claims to denounce, in another's thought, the Other of thought: that which thought is not. (Felman 206)

In *1984*, the belief in Big Brother, who is obviously not a single person, but an anonymous entity formed by several people in control, is like blind faith. In a sense, blindly believing in what someone states without ever questioning is being unreasonable; being mad. As worker at the Ministry of Truth, Winston knows what has been distorted and knows the real history. Thus, initially he is not as blind, like most other people in Orwell's story. He

can be considered as reasonable when he wants to fight against Big Brother. However, after being tortured in Room 101, he yields to the authority of Thought Police and does not dare to challenge their ideas with his own personal thought. He is no longer rational. Losing his rationality is equivalent to losing his freedom at the same time.

In spite of the similarities between *1984* and *The Truman Show* in how the protagonists fight surveillance, there are also unavoidable differences. Truman breaks free and unfortunately Winston does not, yielding to Big Brother's motto: "War is Peace, Freedom is Slavery; Ignorance is Strength". The different endings of these two stories should be related to the different circumstances of the society in which the protagonists live. In Truman's case, we can see on the face of those people who are the fans of this TV show that they are hoping he can escape. Although he is being manipulated, no one actually prevents him from getting away. In *1984*, the deprivation of liberty is both an objective and a punishment.

According to Foucault "liberty is a good that belongs to all in the same way and to which each individual is attached", and "the loss of liberty has therefore the same value for all". ("Discipline" 232) In *1984*, "freedom is slavery", so that in order to break the rules and gain freedom, Winston would have to fight against the world. This makes his situation much harder than that of Truman's. Like Foucault says in *Discipline and Punishment*,

> if the inmates are convicts, there is no danger of a plot, an attempt at collective escape, the planning of new crimes for the future, bad reciprocal influences; if they are patients, there is no danger of contagion; if they are mad men there is no risk of their committing violence upon one another; if they are schoolchildren, there is no copying, no noise, no chatter, no waste of time; if they are workers, there are no disorders, no theft, no coalitions, none of those distractions that slow down the rate of work, make it less perfect or cause accidents.("Discipline" 200)

This kind of surveillance system can almost be considered an unbreakable prison. In Short, Felman has mentioned in *Madness and Philosophy or Literature's Reason*, we can see that blindness can be related to madness, which can be further connected to the final scene of *The Truman Show* when Truman is no longer blind of the truth and breaks free, and also to the idea of believing in the Big Brother, which can be considered one of the reason that makes people in *1984* become deranged.

4. Conclusion

Both *1984* and *The Truman Show* can be considered as masterpieces in their respective fields, and after studying them closely together we can see how several of its key issues are related. To conclude, throughout this article, I have discussed the using of the concept of panopticon as a special system of surveillance in both *1984* and *The Truman Show*, which is used by the authority in order to control people. Furthermore, as I have mentioned before, Foucault says that fear can drive people crazy. Truman's aquaphobia is triggered by his father's fake death so that the director of the reality show takes advantages from it to make sure that Truman cannot leave the island. On the other hand, Winston's fear to rats is known

by the Big Brother and has been manipulated by the party in Room 101 as a fatal torture to break his psychological defence. Moreover, as another important human emotion love also appears in both of the works as an opposite of fear. For Truman, love helps him overcome his fear; oppositely, fear breaks Winston's love. Finally, the idea of freedom also exists in both of the works, not only in the way of discussing about the definition and implications of freedom, but also how this idea is being used to control people. According to Foucault's idea, freedom is rather subjective than objective, for this reason, to get away from the conventional limitations is the key of breaking free.

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Bioprofile of the author

Shiang Tian, currently has finished a degree in English Studies from Universidad Complutense de Madrid, and is going to start with her Master study of Contemporary Culture: Literature, Artistic Institutions and Cultural Communication at IUIOG.

Contact: < shine.lot.tian@gmail.com >