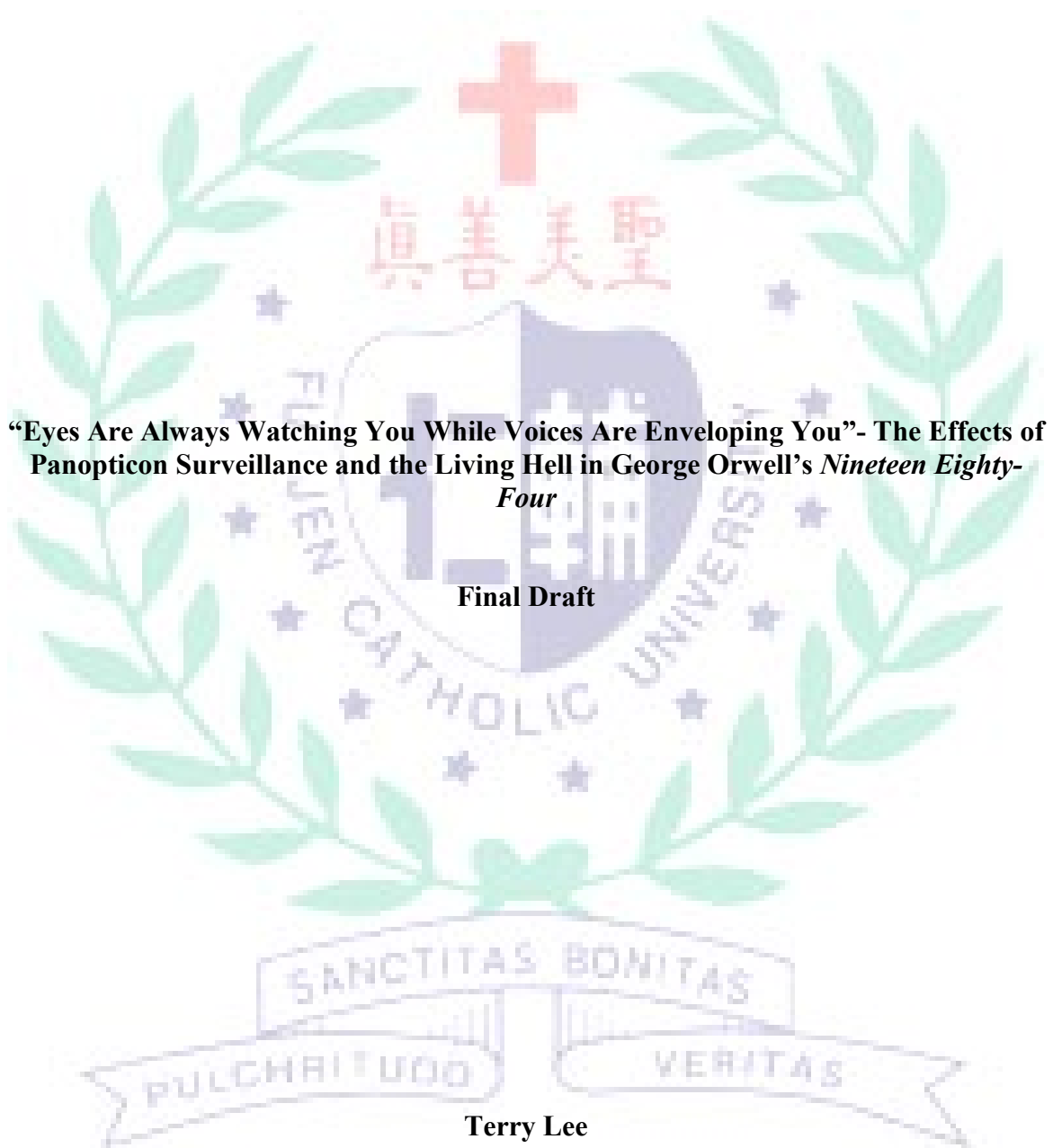


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**“Eyes Are Always Watching You While Voices Are Enveloping You”- The Effects of Panopticon Surveillance and the Living Hell in George Orwell’s *Nineteen Eighty-Four***

**Final Draft**

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## Abstract

In the Eighteenth century, Jeremy Bentham invented the Panopticon, an architectural design for prisons with the guards standing at the top of towers overlooking all prisoners in their periphery. Michel Foucault later uses Panopticon as a metaphor to describe a disciplinary society in which citizens have to comply with rules and regulations. In this kind of society, citizens are constantly under Panopticon Surveillance, and they need to be persistently aware of all kinds of unorthodox behaviors. The prevalence of panopticon surveillance in the dystopian society that George Orwell's *Nineteen Eighty-Four* depicts causes deadly consequences for it endows the totalitarian regime with seemingly omnipotent power in controlling the citizens of Oceania and omniscient knowledge over their minds. This transforms Oceania into an irrevocable living hell, forcing the main character to purify his sin of being unorthodox and rebellious. By analyzing the effects that Panopticon surveillance has on Oceania in *Nineteen Eighty-Four*, this paper argues that Oceania is a living hell where there are no places to escape from the Party's clutches and citizens will eventually degrade into the type of devilish creatures the party hopes for.

## Outline

Introduction: Oceania is a society that is characterized by intense surveillance and restricted freedom. The main character, Winston, is about to go on a pilgrimage to the Ministry of Love in order to purify his sin of having unorthodox behaviors.

Thesis statement: The prevalence of Panopticon surveillance in the dystopian society of *Nineteen Eighty-Four* causes deadly consequences for it endows the totalitarian regime with seemingly omnipotent power in controlling the citizens of Oceania, omniscient knowledge over their minds, and allows the Party to create its own immortality, and this transforms Oceania into an irrevocable living hell, forcing Winston to purify his sin of having unorthodox behaviors.

### Body Paragraphs:

#### I. The definition of panopticon surveillance

- A. He is seen, but he does not see; he is the object of information, never a subject in communication (Foucault 200).
- B. “The major effect of the Panopticon is to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power” (Foucault 201).
- C. It endows the supervisor with unlimited power over the rest of people.

II. The party, which ascends to the leader of Oceania after the revolution, establishes panopticon surveillance in the society to set up “the eye in the sky”, and this results to people in Oceania being monitored not only by the party, but they also monitor and distrust each other.

A. “The Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen” (Foucault 202).

1. Use the concept by Jeremy Bentham as a metaphor to describe the society.

2. The use of telescreens

B. “This enclosed, segmented space, observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised ... all this constitutes a compact model of the disciplinary mechanism” (Foucault 197).

1. “The fear of being watched causes people to act and think differently from the way they might otherwise (1948).

2. “There was no doubting any longer that the girl is spying on them” (Orwell 89), Winston thinks. However, Julia in fact likes him.

III. Oceania is a dystopian society where people are suppressed by the party in which the four tall buildings are symbolic of panopticon surveillance.

A. The four buildings – Ministry of Truth, Ministry of Peace, Ministry of

Love, and Ministry of plenty are the only tall buildings as if they are watching the whole city.

1. represent the party's power to control the city (Shah 708).
2. The panoptic mechanism arranges spatial unities that make it possible to watch the prisoners constantly and to recognize immediately (Foucault 200).

IV. In addition to the panopticon surveillance, the layout of the city, the looks of the buildings, and the repressed society strengthen the concept of dystopia in the novel.

A. The typology of the dystopian city as chaotic, defined by an anarchy, return to pre-civilized forms, the city as a totalitarian machine, in which a totalitarian state imposes a rigid system of control and order. (qtd. in Terentowicz-Fotyga 32).

1. The ugly, monochrome, grey, grimy city encapsulates the Ingsoc's vision of modern life – “its bareness, its dinginess, its listlessness” (Orwell 65).
2. Decaying cities, poor people, patched-up nineteenth century houses (Orwell 65).
3. “Futuristic vision of London, vast and ruinous” (Shah 713)
4. “Technological progress only happens when its products can in some way be used for the diminution of human liberty. In all the useful arts the world is either standing still or going backwards (Orwell 171).

V. Since panopticon surveillance is enforced in the dystopian society of Oceania, the totalitarian regime gains total control of people using insurmountable force leaving people with no room for escape.

A. The authoritarian state of Oceania constructs social relations by depriving its citizens of any sense of privacy and individualism and promoting instead obligatory communalism and conformism (Terentowicz-Fotyga 18).

1. The physical jerks (Orwell 27-8).
2. No rights to express their thoughts (Orwell 12-13).
3. Physical behavior also matters (Shah 710).

B. Once the party detects any abnormality in an individual, they torture them and force to completely obey to the party.

1. The thing that is in Room 101 is the worst thing in the world (Orwell 253). Rats

VI. Not only can the party use omnipotent power to control people, they also have omniscient knowledge over people's minds, which enables the party to penetrate into individuals' thoughts and dreams with the assistance of panopticon surveillance.

A. Thought Police can 'get inside you'. They can know what you are thinking—and dreaming; they have telepathic powers including the power of suggestion, and they can know the future (Pittock 113).

1. Thought police knows Winston will visit Mr. Charrington's junk shop  
(Pittock 115).

2. Mr. Parsons is in jail because he says "Down with Big Brother" in his  
dream (Orwell 207-8).

B. The party's remembrance of details of dreams shows its ultimate penetration  
of people's thoughts and dreams.

1. "Do you remember writing in your diary" ... (Orwell 231).

2. Mr. Parsons is in a jail because he says "Down with Big Brother" in his  
dream (Orwell 207-8).

VII. Aside from controlling people's mind and detecting unorthodoxy, the party also  
controls the past, abolishes a sense of presence, and establishes its own  
immortality by making people believe in a fabricated history and victimizes them  
in order to create a hell-like society surrounded by the Panopticon surveillance.

A. From the Party's point of view, the only real demon is the past itself, the kind  
of historical consciousness that insists on the objective scrutiny of the past  
based on reliable records (Gottlieb 13-4). If the Party is successful in doing so,  
the Party can create its own timelessness and immortality (Gottlieb 15).

1. The real history is different from what the party has told

(Orwell 181).

2. Transform back to the Middle Ages

B. “The entire concept of the party’s immortality is dependent on the

demonization of the outsider, the foreigner, the enemy, and the traitor”

(Gottlieb 17).

1. The demonization of Goldstein

2. “If you are a man, Winston, you are the last man...” (Orwell 241).

3. The inescapable logic of the novel is that it would be impossible for anyone to escape the clutches of the regime with life and integrity intact (Pittock 125).

VIII. Due to the party’s all-mighty power to control the citizens in Oceania and its all-knowing knowledge over them , Big Brother makes Oceania a living hell similar to that of Dante’s hell, in which evil always prevails over goodness

A. *Nineteen Eighty-Four* is a hell without a countervailing heaven: the reign of the Antichrist forever, not as a preliminary to the New Jerusalem. There are no angels, only devils (Pittock 113).

1. Mr. Charrington is a “shape-shifting demon” (Pittock 114-5) (Hunt 553).

2. O'Brien's characterization and his nihilistic aims (Pittock 119).

3. Heterotopia is also under the party's control (Shah).

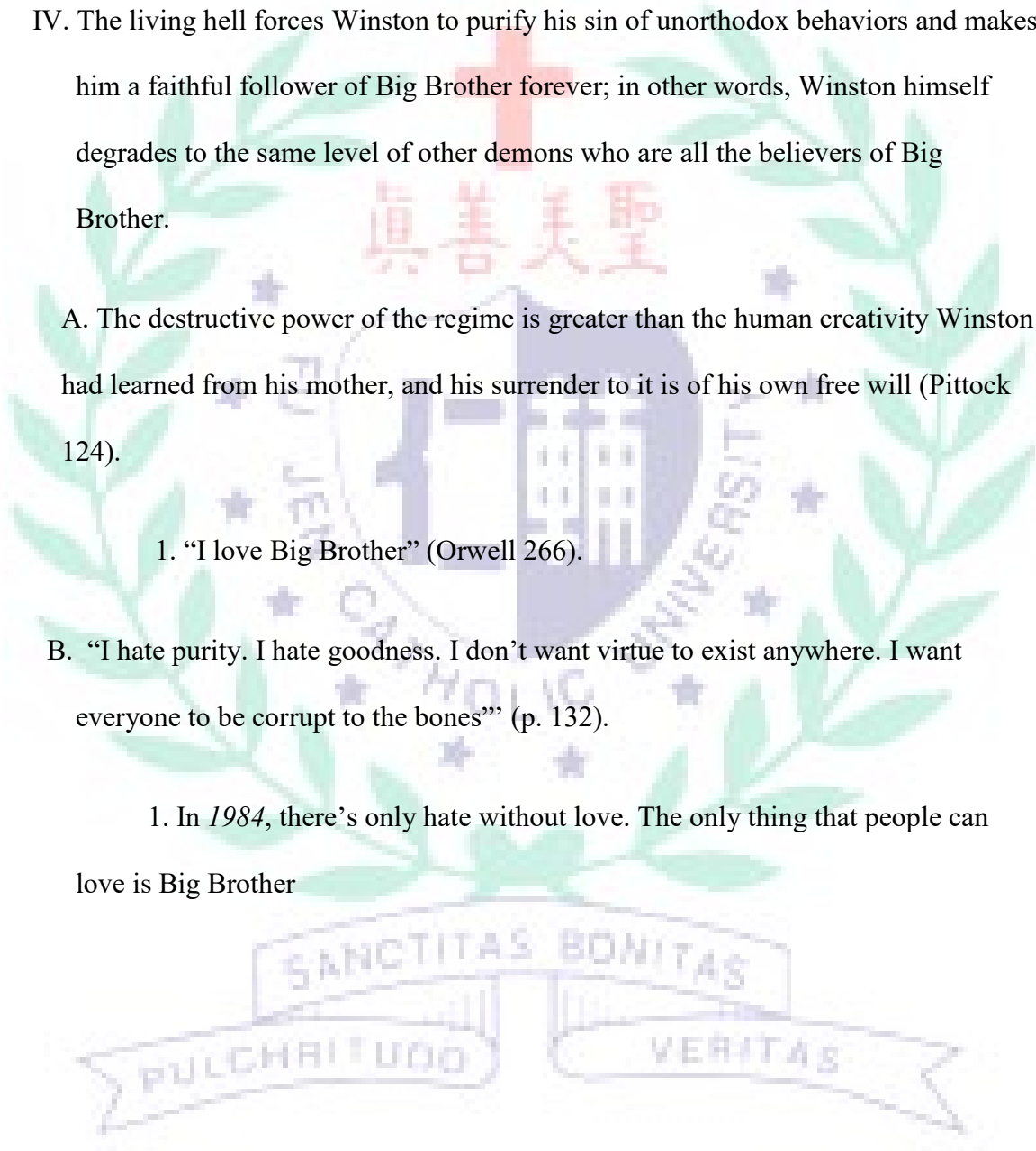
IV. The living hell forces Winston to purify his sin of unorthodox behaviors and makes him a faithful follower of Big Brother forever; in other words, Winston himself degrades to the same level of other demons who are all the believers of Big Brother.

A. The destructive power of the regime is greater than the human creativity Winston had learned from his mother, and his surrender to it is of his own free will (Pittock 124).

1. "I love Big Brother" (Orwell 266).

B. "I hate purity. I hate goodness. I don't want virtue to exist anywhere. I want everyone to be corrupt to the bones" (p. 132).

1. In *1984*, there's only hate without love. The only thing that people can love is Big Brother



## Introduction

“War is peace. Freedom is slavery. Ignorance is strength” (Orwell 14). The slogan of Ingsoc, the ruling party of Oceania, takes readers to the world of *Nineteen Eighty-Four*. Oceania is a society characterized by constant and intense surveillance. Telescreens are implanted in every house to watch individuals constantly. The citizens walking on the streets may turn out to be members of the thought police. People have no free will and always feel a sense of nakedness. Beginning as the same month as *the Canterbury Tales*, the novel *Nineteen Eighty-Four* also puts Winston on a journey of a pilgrimage. However, for Winston, he doesn't go to visit a Christian church; instead, he goes on a pilgrimage to the Ministry of Love, in which O'Brien will torture him and make him vaporized as if he has never existed for his disobedience. The prevalence of Panopticon surveillance in the dystopian society of *Nineteen Eighty-Four* causes deadly consequences for it endows the totalitarian regime with seemingly omnipotent power in controlling the citizens of Oceania, omniscient knowledge over their minds, and allows the Party to create its own immortality, and this transforms Oceania into an irrevocable living hell, forcing Winston to purify his sin of having unorthodox behaviors.

This research paper offers a textual analysis of George Orwell's *Nineteen Eighty-Four* by using Michel Foucault's theory of the Panopticon. This paper is divided into the following sections: The introduction, the literature review, the analysis of *Nineteen Eighty-Four*, and the conclusion. I provide a general introduction with a thesis statement and an essay map at the end of the paragraph. Next, I include the literature review in which I discuss my seven sources. Then, I include a section on methodology to describe my approach to my novel. In the textual analysis section, I use the sources that I

have consulted to analyze the novel. At the end of my novel, I conclude the research paper by restating my thesis statement and summarizing the main points of the research paper.

### Literature Review

In “Panopticon,” a book chapter from *Discipline and Punish*, Michel Foucault (1975) uses the concept of the Panopticon as a metaphor, which is an architectural layout designed by Jeremy Bentham, to explain the function of disciplinary power in modern society. He states that “The major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power” (Foucault 201).

In ““The Function of Goldstein’s Book: Time as Theme and Structure in Dystopian Satire,” Erika Gottlieb (1991) argues that it is Goldstein’s book that establishes the main theme of the novel since it deals with the complex issue- the totalitarian mentality and stresses the special relationship between the regime and time (12). The author claims that it is the party’s immortality makes the party need to constantly victimize the outsiders (16-7).

In “The Hell of *Nineteen Eighty-Four*,” Malcom Pittock (1997) argues that “*Nineteen Eighty-Four* depicts a society which can never exist because its ruler has kind of powers traditionally attributed to the demons” (Pittock 111). Pittock draws a conclusion

that Winston “falls into the moral pocket of the regime” (124). In other words, Winston degenerates into a demonized monster.

In “Urban Panopticism and Heterotopic in Kafka’s *Der Process* and Orwell’s *Nineteen Eighty-Four*,” Raj Shah (2014) argues that the panopticon functions like a gaze, which forces each one to be vigilant. Since everyone is exercising surveillance over and against each other, people become self-restraint, which corresponds to the super-ego (Shah 705-08). He uses the cathedral in *Der Process* and Mr. Charrington’s junk shop in *Nineteen Eighteen Four* to claim that “heterotopias, paradoxically, can be either or indeed both spaces of freedom or/and of control” (717).

In “Defining the Dystopian Chronotope: Space, Time, and Genre in George Orwell’s *Nineteen Eighteen Four*,” Urszula Terentowicz-Fotyga (2018) offers a definition of chronotope. The concept of the chronotope points to “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature and functions as ‘the organizing center for the fundamental events in the novel’” (qtd. in Bakhtin 84). Second, the author examines various spaces in *Nineteen Eighty-Four* to argue the novel’s special relationship with space and how it describes the concepts of Dystopian chronotope.

In “Orwell’s Commedia: The Ironic Theology of Nineteen Eighty- Four,” William Hunt (2013) claims that *Nineteen Eighty-Four* is a hypotext of Dante’s *The Divine Comedy*. First, Hunt argues that many elements in *Nineteen Eighteen-Four* alludes to *The Divine Comedy*. Second, Hunt claims that both Dante and Winston both have three

mentors throughout their journeys (551). However, the three guides of Winston lead him to damnation rather than salvation.

In “The Dangers of Surveillance,” Neil M. Richards (2013) offers the definition of surveillance describe how surveillance has shaped our society, and how does it affect the law. Second, Richards uses *Nineteen Eighty-Four* as an example to illustrate that “Orwell’s insight about the effects of surveillance on thought and behavior remain valid – the fear of being watched causes people to act and think differently from the way they might otherwise” (1948).

#### Methodology

This paper will offer a textual analysis of George Orwell’s *Nineteen Eighty-Four* through Foucault’s concept of Panopticism and scholarly books and papers. Although there are some interpretations and criticism about Foucault’s concept of Panopticism, this paper will use the theory of Panopticism that Foucault discusses in *Discipline and Punish: The Birth of Prison*. According to Foucault, the major effect of the Panopticon is “to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power” (205) so that it guarantees the effective functioning of a society. Foucault also points out that Panopticon is “the diagram of a mechanism of power reduced to its ideal form” (205). Namely, the panopticon is a metaphor for a disciplinary system in a society, where everyone is watched constantly so that it allows people to correct themselves. As a result, the panopticon I will mention in the paper is this kind of mechanism instead of an architectural structure Jeremy Bentham has introduced.

In addition, I will discuss the concept of heterotopia in my paper. Heterotopia originally refers to a space that is different from the space that people are in. The spaces that are categorized as heterotopias may be incompatible, contradictory, or transforming. The heterotopia that I will discuss in my paper refers to heterotopia of deviation, since people will deviate from the norms that other people perform in this kind of heterotopia. Winston Smith indeed does something out of social norms in some places that are heterotopias.

In the first part of the paper, I will define what constitutes a dystopian society and analyze why *Nineteen Eighty-Four* is a dystopian novel. In the second part, this paper will discuss Panopticism and how Foucault develops this idea from Bentham to argue that it strengthens a ruling power in a modern society. In the third part, the paper will examine the results of panopticon surveillance used in a dystopian society, like the one in *Nineteen Eighty-Four*. In the fourth part, I will examine specific results of panopticon surveillance depicted in the novel and describes how Winston converts his faith from being a pagan to a firm believer in Big Brother. Since I coin “the living hell”, I will refer Dante’s *Divine Comedy* to discuss the concept of living hell.

In *Panopticism*, Michel Foucault (1977) explores how the Panopticon functions in the modern society and how it shapes the behaviors of individuals. In “The Function of Goldstein’s Book: Time as Theme and Structure in Dystopian Satire,” Erika Gottlieb (1991) claims it is Goldstein’s book that tells the fact that the regime is extremely opposed to the past and is willing to make effort to alter it. In “The Hell of *Nineteen Eighty-Four*,” Malcom Pittock (2007) attributes the power of the regime in *Nineteen Eighty-Four* to that of a demon and examines in what ways does the regime has this kind of invincible power. In “Urban Panopticism and Heterotopic in Kafka’s *Der Process* and Orwell’s. *Nineteen*

*Eighty-Four*,” Raj Shah (2014) uses two concepts- Urban Panopticism and Heterotopia to analyze the two novels, with emphasis on the protagonists of the two works and claims that the two characters have no way to escape from the physical and mental control of the world they are in. In “Defining the Dystopian Chronotope: Space, Time, and Genre in George Orwell’s *Nineteen Eighty Four*,” Urszula Terentowicz-Fotyga (2018) juxtaposes several contrasts in *Nineteen Eighty-Four* to explain the concept of dystopian chronotope.

The purpose of using these sources is to determine a dystopia and how a dystopia is formed. The sources I use enables me to analyze the consequences of panopticon surveillance if the system is utilized in a dystopia with reference to Orwell’s novel. The novel discusses many examples of panopticon surveillance and shows the effects of it through horrible events like the two-minutes hate or compulsory stretching. Panopticon surveillance causes catastrophic consequences in a society as Orwell’s novel depicts.

### Textual Analysis of George Orwell's *Nineteen Eighty Four*

The Panopticon is an architectural form designed by Jeremy Bentham in the 19<sup>th</sup> century, a peripheric building divided into cells. There is a tower in the middle for supervisors to watch over people in their cells. With each individual confined in a cell and the effects of backlighting, the supervisors can watch the individuals in their cells while they can't interact with others who are locked in separate cells. In other words, "One is seen, but one does not see; One is an object of information, never a subject of communication" (Foucault 200). Individuals locked in cells are always subjects of surveillance, while he can never come into contact with other prisoners. According to Foucault, "the major effect of the Panopticon is to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (201). The Panopticon makes the prisoners notice that they are constantly being watched by others so that they will follow the persons in power. This ensures that power will function smoothly in the Panopticon. Therefore, when supervisors are monitoring all the prisoners from their tower, it endows them with unlimited power over them.

*Nineteen Eighty-Four*, by George Orwell, is a dystopian novel that examines an apocalyptic world in which there are endless wars, prevalent poverty, and most importantly, constant surveillance over the citizens in Oceania. The novel is divided into three parts. Orwell writes the first part of the novel by describing how it is terrible and miserable to live a life in Oceania. For instance, Winston's daily life is a disaster. Winston needs to attend obligatory communal events, such as two - minute hate and physical jerks. Orwell also depicts how the Party oppresses the citizens in Oceania by

Panopticon surveillance, fabricated history, the thought police, and Newspeak. The first part ends by Winston's first visit to Mr. Charrington's junk shop. In the second part, Winston meets Julia, who becomes his partner throughout the rest of the novel. Together, they escape to the Golden Country to be free from the panopticon surveillance. It is in the second part that Winston meets O'Brien and joins the mythical organization called the Brotherhood. Winston also reads *The Theory and Practice of Oligarchical Collectivism*, the banned book given by O'Brien. However, when reading it in Mr. Charrington's junk shop, he is captured by Mr. Charrington, who turns out to be a member of the thought police. The third part describes Winston's being tortured in the Ministry of Love. At last, Winston is executed and surrenders himself to Big Brother by claiming "I love Big Brother" with tears rolling down from his eyes.

In *Nineteen Eighty-Four*, the Party, which takes over the regime of Oceania after the revolution, establishes panopticon surveillance in the society to form "the eye in the sky". As Michel Foucault claims "the Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen" (202). The totalitarian regime adopts panopticon to rule Oceania. In Oceania, one is constantly being monitored by the telescreens implanted everywhere, but one can never know who is behind the cameras. For example, in the Two Minute Hate, Winston can only go frenzy with the crowd because he never knows whether the thought police will suddenly rush out and condemn him for not cursing at Goldstein, the villain of the Party. Telescreens thus transform into "the eye in the sky", and they always make citizens of Oceania vigilant about the unseen figures who are watching them. In addition, as Foucault argues, "this enclosed,

segmented space, observed at every point, in which the individuals are inserted in a fixed place, in which the slightest movements are supervised... all this constitutes a compact model of the disciplinary mechanism” (197). Thus, since surveillance is “focused, systematic, routine, and has various purposes,” (qtd. in Richards 1937) people in Oceania can never escape from this disciplinary mechanism that is intentionally designed.

Due to this panopticon surveillance, citizens in Oceania monitor each other and are monitored by the party constantly and simultaneously. According to Neil M. Richards, due to continued surveillance, people act and think differently from the way they might otherwise since they are in fear of being watched all the time (1948). When Winston encounters Julia for the second time outside Mr. Charrington’s junk shop, he says “there was no doubting any longer that the girl was spying on him... It was enough that she was watching him” (Orwell 89). However, Julia in fact likes Winston and develops a romantic relationship with him. Due to the panopticon surveillance, citizens of Oceania fear that the persons they meet are going to turn them in for their unorthodoxy. This ruins the trust among individuals. Whenever a citizen of Oceania meets a new person, he or she has to be very careful of showing any sign that might turn against him or her. For instance, Winston considers Julia as a member of the thought police and therefore is worrying about her presence (Orwell 54).

Oceania is a dystopian society where people are hugely suppressed by the party, and the tall four buildings are symbolic of panopticon surveillance. According to Foucault, “the panopticon mechanism arranges spatial unities that make it possible to see constantly and immediately” (200). In this kind of disciplinary mechanism, the spatial unities serve as the high towers in the center of the panopticon. Individuals’ privacy will

always be exposed and public, since there are spatial unities playing the role of surveillance. The four buildings – the Ministry of Truth, the Ministry of Peace, the Ministry of Love, and the Ministry of plenty are the only tall buildings in Airstrip One as if they are watching the whole city. According to Shah, “the high-rising towers aptly recalls the watchtower of Bentham’s panopticon, which is an emblematic apparatus” (708). In other words, the four towers serve to symbolize the Party’s desire to define, to control, and to idealize the city. They strengthen the sense of dystopia in the novel.

In addition to the high-rising towers, the layout of the city, the physical appearances of buildings, and the repressed society strengthen the sense of dystopia in Oceania. As Terentowicz-Fotyga argues, the typology of the dystopian city is the city as chaos, defined by an anarchic, return to pre-civilized forms, the city as a totalitarian machine, in which a totalitarian state imposes rigid system of control and order (32). A Dystopian city may refer to the city under an overpowering influence of a totalitarian government, which stretches to almost every part of citizens’ lives and makes the society less developed than previous times in terms of the degree of freedom. In Winston’s description of Airstrip One, it is the city characterized by “its bareness, its dinginess, its listlessness” (Orwell 65). Due to the control of the totalitarian regime, the city is filled with the party’s propaganda, pollution, and it resembles the cities in communist countries, which deprives the city of its uniqueness. Moreover, Winston further says that it is a decaying city, where starving people shuffle to and forth with leaky shoes; and in nineteenth century patched houses there are always smells of cabbage and lavatories (Orwell 65). People’s lives do not get better as the party claims in the history books, instead, people’s lives degrade into those at the Middle Ages, when humans are always

under the overwhelming power of churches, suffering from poverty and lack of necessities, and living in dismal condition similar to the lives of living in Oceania. As Pittock claims, *Nineteen Eighty-Four* is a depiction of the reign of Antichrist foretold in the First and Second Epistle of Peter and in Revelation, 13 (112).

Furthermore, Oceania is a dystopia where citizens can only imagine a bleak vision of the future. Shah claims that Airstrip One presents a “futuristic vision of London, vast and ruinous” (Shah 713). Airstrip One is a city without any hope for a better future. In this society, “technological progress only happens when its products can in some ways be used for the diminution of human liberty. In all the useful arts the world is either standing still or going backwards” (Orwell 171). If there is technological advancement, it will further restrict the freedom of the citizens of Oceania. As *Nineteen Eighteen-Four* depicts, telescreens are invented just because they make monitoring people more effective and efficient. As a result, Oceania’s future will be dreary and gloomy for new inventions are created to suppress its citizens. Although the Party claims that “their goal is some collective good,” (Pittock 113) the truth turns out to be the other way around. For instance, Syme is in charge of inventing Newspeak, a new kind of language which decreases the diversity of language. According to Syme, “in the end the whole notion of goodness and badness will be covered by only six words” (Orwell 45).

Since panopticon surveillance is enforced in the dystopian society of Oceania, the totalitarian regime gains total control of the citizens with insurmountable forces, leaving them with no room for escape. Urszula Terentowicz-Fotyga argues that “the authoritarian state of Oceania constructs social relations by depraving its citizens of any sense of privacy and individualism and promoting instead obligatory communalism and

conformism” (18). In other words, there is no such thing as personal privacy existing in Oceania; rather, the regime holds events, such as Hate Week and the Two Minutes Hate that are obligatory for party members to participate in. With telescreens supervising them, the regime makes sure that citizens are doing the same thing simultaneously to promote sense of communalism. By forcing party members to join communal events at the same time, the party rejects individuality by constantly supervising them. As Terentowicz-Fotyga argues, big telescreens in the streets and in private quarters ensure the system’s total penetration and control of the realm of the individual (19). In addition, due to mandatory communalism, people have no rights to express their thoughts. When people go mad in the Two Minutes Hate, Winston can only follow what others are doing and curse Goldstein in the video. “The horrible thing about the Two Minutes Hate was not that one was obliged to act a part, but that it was impossible to avoid joining in” (Orwell 12). Even though Winston is reluctant to be part of the Two Minutes, he has to hide his free will and succumb to communalism and conformism.

What makes the society seem to be even worse is that citizens in Oceania can’t show any facial expression that reflect current emotions. When Winston doubts that a secret agent is monitoring him, he says “it was terribly dangerous to let your thoughts wander when you were in any public place or within nervous time, an unconscious look of anxiety, a habit of muttering to yourself — anything that carried with it the suggestion of abnormality, of having something to hide” (Orwell 55). The Party’s dominance over its citizens is so suffocating that they can’t even express unorthodox thoughts and they can’t obtain privacy for themselves. According to Shah, “Self-regulation is not only internal, but also external in the regimentation of physical behavior” (710). Individuals need to be

cautious not only about their behaviors, words, and thoughts, but also every act they have done. Once the Party detects any abnormality of individuals, the Party tortures them and forces them to completely obey to the party. At the time when O'Brien is interrogating Winston, he states there are many ways of torturing depending on each person. For Winston, "the worst thing happens to be rats" (Orwell 253) since Winston reveals that he is scared of rats the most (Orwell 128). Such dominance over individuals allows the Party to "customize" the way of torturing a person. In short, citizens in Oceania perform like actors or actresses to prevent themselves from being tortured inhumanely. According to Shah, the city of Oceania is a "performing territory" in which citizens have to mask their countenances up (711).

Not only can the Party use omnipotent power to control its people, it also has omniscient knowledge over people's minds, which enables the party to penetrate into its citizens thoughts and dreams with the assistance of Panopticon surveillance. "Thought Police can 'get inside you'. They can know what you are thinking— and dreaming; they have telepathic powers including the power of suggestion, and they can know the future" (Pittock 113). To illustrate, Mr. Charrington, the owner of the junk shop, knows Winston will visit the store. The merchandise in the junk shop "have all been carefully chosen in advance" (Pittock 115). The party has the knowledge that Winston is going to visit the junk shop that is filled with a nostalgic atmosphere. Therefore, serving as a trap, Mr. Charrington has long been waiting for Winston to fall into this invisible trap. Moreover, the party's remembrance of details of dreams shows the ultimate penetration of people's mind. When O'Brien is interrogating Winston in the prison, O'Brien can even memorize everything written down in Winston's diary even though the telescreens didn't capture

this. The firm believers of Big Brother, Mr. Parsons, ends up in the jail simply because he mutters “Down with Big Brother”. The examples suggest the Panopticon surveillance is everlasting in Oceania and that it can even detect the slightest thoughts of rebellion or words that are unconsciously muttered.

Aside from controlling people’s minds and behaviors and detecting any unorthodoxy, the Party also controls the past, abolishes a sense of presence, and establishes its own immortality by making people believe in a fabricated history and victimizing them in order to create a hell-like society surrounded by Panopticon surveillance. According to Gottlieb, the real demon is the past itself, the kind of historical consciousness that insists on the objective scrutiny of the past based on reliable records (13-4). The demon being the past because citizens of Oceania have better lives before, and the ruling power will not be stable if people in Oceania has knowledge of the real past. Thus, the Party fakes the history of the world by claiming the current conditions are far better than the past. For example, the literacy rate rises from 15% to 40%. If the Party is successful in doing so, the Party can create its own timelessness and immortality (15). In this hell-like society, real history disappears, and fabricated stories become reality. This is similar to the Middle Ages where religious ecstasy overpowers rational thinking. Eric Hobsbawm suggests that *Nineteen Eighteen-Four* “returns to what our nineteenth-century ancestors would have called the standard of barbarism” (qtd. in Pittock 111) because citizens of Oceania fail to think rationally and critically. In Oceania, believing in the Party is similar to believing in a religion and the fake history. Keeping a faith in Big Brother becomes the only way for people to live. This transforms the society to a hell-like

one, because people can only follow the evil Big Brother without searching for alternatives.

For the Party, “the entire concept of immortality is dependent on the demonization of the outsider, the foreigner, the enemy, and the traitor” (Gottlieb 17). Demonizing those people means that the reigning Party can consolidate its power. The Party demonizes Goldstein, who is the rival of Big Brother. Once the Party has Goldstein as the target of hatred, the Party asserts that it is more powerful than everyone else. In addition, the Party also victimizes and demonizes those who are against them. O’Brien says to Winston that “If you are a man, Winston, you are the last man. Your kind is extinct; we are the inheritors. Do you understand you are *alone*? You are outside the history, you are nonexistent” (Orwell 241). The case of Goldstein indicates that “the inescapable logic of the novel is that it would be impossible for anyone to escape from the clutches of the regime with life and integrity intact (Pittock 125). Namely, people disobeying Big Brother are humiliated or treated as non-existent, making them the demons of the lowest status in the hell-like world of the novel.

Due to the Party’s all-mighty power to control people physically and mentally, its all-knowing knowledge over its citizens, its intention to fabricate history, and its constant demonization and victimization of enemies for the sake of establishing its mortality, Big Brother makes Oceania a living hell similar to that of Dante’s hell, in which evil always prevails over goodness. Pittock claims that “*Nineteen Eighty-Four* is a hell without a countervailing heaven: the reign of Antichrist forever, not as a preliminary to the New Jerusalem. There are no angels, only devils (113). Mr. Charrington, who turns from a benevolent warm store owner to be a thought police, is “a shape-shifting demon” (Pittock

114), an “ineffectual ghost” and later an “ultimate fiend” (Hunt 553). Just a moment before Winston is caught, he worries if Mr. Charrington has already fallen into the polices’ hands. However, Mr. Charrington turns out to be a member of the thought police. Hunt asserts that “Mr. Charrington corresponds to Virgil, but substantially, in terms of cultural connotation, he is rooted in Dante’s world” (552). Mr. Charrington reveals himself as a devil. Virgil leads Dante to salvation, while Charrington guides Winston to damnation.

In addition, Pittock claims that through the portrayal of O’Brien, Orwell suggests that “O’Brien’s position is thus compatible with the traditional idea of Satan as both supremely intelligent, and completely alienated both from the good and from truth and reality” (121). The ideas of O’Brien are completely evil and they make no sense to readers nowadays. He claims “I could float off the floor like a soap bubble if I wish to” (Orwell 236). This statement suggests that a devil who doesn’t follow nature’s (or God’s order), instead, O’Brien is more like a follower of Satan, who rules the hell. O’Brien also claims that “The earth is as old as we are,” (Orwell 236) and “The earth is the center of the universe. The sun and the stars go round it.” (Orwell 237). This suggests that in the hell-like society of the novel, there is no truth because the Party can distort the truth or define the truth socially according to its will. In a hell, there can be no truth since the only truth existing there is sinful people tortured by devils. Similarly, in Oceania, one has to *doublethink* and adhere to the Party’s ideology and fake facts. For instance, citizens know that Oceania has not always been at war with Eurasia. However, when the Party announces that Oceania is always having war with Eastasia, the citizens in Oceania must

acknowledge that their country has always been at war with Eastasia. As a result, Oceania is a nation where the Party offers and defines the truth.

Moreover, similar to hell, people in Oceania have to endure continued suppression just like the ones in hell. According to Shah, heterotopias in *Nineteen Eighty-Four* are not opposite to the Panopticon, rather, “they are extension of the Panopticon – a space of control masquerading as one of resistance” (717). Golden County, the site where Winston has rendezvous with Julia for the first time and where Winston and Julia can behave according to their free will, turns out to be a site of control as well. When they are having sex, Winston thinks “it is almost as in his dream. Almost as swiftly as he had imagined” (Orwell 110). However, Winston doesn’t realize that the Party can penetrate into his dreams, and he is again falling into the trap set up by the Party. Pittock argues that “the dream of Golden County is sent by the regime directly” (116). This clearly suggests that the Party has that kind of power which can predict everything correctly. Namely, the living hell in Oceania is one that destroys individuals’ hope for an escape from the Panopticon surveillance. People living in Oceania are ghosts who suffers eternal torture without any chance to redeem themselves.

As a result, the living hell forces Winston to purify his sin of unorthodox behavior and makes him a faithful follower of Big Brother forever; in other words, Winston himself degrades to the same level of other demons who are all believers of Big Brother. Pittock argues that the destructive power of the regime is greater than the human creativity he had learned from his mother, and his surrender to it is of his own free will (124). At the end of the novel, Winston totally yields to Big Brother by saying “He had won the victory over himself. He loved Big Brother” (Orwell 266). He succumbs to Big

Brother, knowing that his struggle or his unorthodox and rebellious acts are all in vain. Saying that he loves Big Brother means he agrees that the Party can persecute people, murder, lie, and forge. The Party successfully corrects Winston's sin of unorthodoxy and makes him a devil in the living hell. Additionally, by saying "I hate purity. I hate goodness. I don't want virtue to exist anywhere. I want everyone to be corrupt to the bones," (Orwell 111) Winston degrades himself from a human being to a devil. This statement foreshadows his ultimate downfall at the end of the novel. According to Pittock, "although in actual societies there are always amazing human beings whose inner integrity nothing seems to be able to break down, in Oceania martyrdom is impossible" (121). His process of struggle doesn't make him morally better. Instead, it makes him morally deteriorated. The Party forces him to be orthodox, namely, to be evil like the rest of the party members.

In a nutshell, the omnipotent force of controlling people, all-knowing understandings and penetration of the mind of citizens in Oceania, and a desire to establish its immortality with the prevalence of Panopticon surveillance transform Oceania in *Nineteen Eighty-Four* into a living hell similar to the hell in Dante's *Divine Comedy*. In this society, no citizens can escape from the intense surveillance of the Party. For Winston, his struggle only turns him to be as demonized as other party members in his society instead of achieving martyrdom. In Oceania, people are all devils. The people who are not will ultimate degrade themselves into the same level as them. In Oceania, the only way to survive is to obey and follow Big Brother, and the hopes for any change, sadly, is impossible.

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