

# Differences and Similarities in Depicting Dystopian Worlds in 1984 and Matrix Movie on the Level of Language, Media and Meaning

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UNIVERSITY OF RIJEKA

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DEPARTMENT OF ENGLISH STUDIES

**B.A. THESIS**

**DIFFERENCES AND SIMILARITIES IN  
DEPICTING DYSTOPIAN WORLDS IN 1984 AND  
MATRIX MOVIE ON THE LEVEL OF  
LANGUAGE, MEDIA AND MEANING**

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# 1. INTRODUCTION

Matrix movie and 1984 novel are works of art which, although brought to us in different times, and different cultural settings, have many similarities in describing dystopian worlds.

The scope of this MA thesis is to bring forth these similarities, as well as differences, and hopefully answer the question of how they are able to share so many similarities, despite different medium in which they exist.

The purpose of the essay will also be not only to have these mutual motifs listed, but to validate their comparison through other, nonliterary sciences, such as psychology, sociology, psychiatry, linguistics and so on.

Lastly, this essay hopes to compare a work of literature with a movie. Despite the difference in medium, both share similar philosophical interests and are deeply intertwined with similar motifs, despite different means in which it delivers these interests.

This essay hopes to prove that despite the gap between film and literature, there is a strong connection between the two on philosophical and structural level, and that both works in their own way explore well known ideas and motifs embedded in human psyche since the days of earliest philosophers and human race in general.

## 2. DEFINING DYSTOPIA

In order to tackle the problem of dystopian elements in the movie and book, we first need to have the basic understanding of what the term implies.

If we take a look at the dictionary meaning of the word, we can find following definition, according to Merriam-Webster dictionary:

*An imagined world or society in which people lead wretched, dehumanized, fearful lives.<sup>1</sup>*

And if we take a look at the definition contained in another popular dictionary, dystopia would be:

*(the idea of) a society in which people do not work well with each other and are not happy.<sup>2</sup>*

If we abandon linguistic definition and its underlying semantic implications, and approach the term from the literary point of view, we can define it as:

*Utopia and dystopia are genres of speculative fiction that explore social and political structures.<sup>3</sup>*

As we can see, there is quite a chasm between the three definitions. At the same time, it is a world, an idea, and also a literary genre called fiction, describing said ideas and worlds.

There are of course problems with each definition. If we define it as an imagined world or society in which people lead wretched, fearful lives, or the idea of a society in which people do not work well with each other, we stumble upon a broad definition in which many works of literature, which are not dystopian in nature, would qualify as dystopias. For instance, works of literature often, if not prevalently, tend to act as critiques and satires of societies in a particular period of human development, often of times its authors lived in. They are a byproduct of undesired and complex social, economic and political changes in society, which the author has an adverse reaction or attitude towards, and is expressing them through works

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<sup>1</sup><https://dictionary.cambridge.org/dictionary/english/dystopia>: accessed August 2019

<sup>2</sup><https://www.merriam-webster.com/dictionary/dystopia>: accessed August 2019

<sup>3</sup>[https://en.wikipedia.org/wiki/Utopian\\_and\\_dystopian\\_fiction](https://en.wikipedia.org/wiki/Utopian_and_dystopian_fiction): accessed August 2019

of fiction, giving them new names and storyline, but in essence, their underlying motif and reasoning serve as a sort of a social criticism.

To take a few examples in English literature, Oscar Wilde's works often dabble in social critique, with his masterpiece *The importance of being Earnest* serving as a criticism of the belief systems, lifestyles and social expectations of Victorian society. This is further enforced by the life of Oscar Wilde who himself was persecuted for his beliefs and personal preferences, and it would therefore make every sense that some of those events in his life would find their way into his works.

Many other authors criticized Victorian society, such as Dickens:

*Dickens fiercely satirized various aspects of society, including the workhouse in Oliver Twist, the failures of the legal system in Bleak House.*<sup>4</sup>

and Tom Hardy:

*Hardy is a Victorian realist, in the tradition of George Eliot, and like Charles Dickens he was also highly critical of much in Victorian society.*<sup>5</sup>

To fall back on our first two definitions of dystopias, *Oliver Twist* also arguably led very miserable life in the vast portion of the book, as well as did Tess in *Tess of the d'Urbervilles*, and the whole basis for plot of their respective works was based on them not “working well” with other characters, and them being victims of the social injustice.

And yet, these works are never considered dystopian in nature. They represent the world as it is, as viewed by their authors, with all of its deficiencies, social turmoil and inconsistencies. They portrait an undesirable image of the society and the world author was witness to, but that image does not qualify as being dystopian in nature, just by virtue of being bad and undesirable.

Third definition of dystopia is even less of a concrete one, because exploring social and political structures does not have to be done in critical way in order to qualify as being “social” or “political” novel. Arguably, all works of literature are representation of the times they were written in, and reflecting technological, philosophical and scientific achievements done up to that point. Authors are human beings, who are influenced by their surroundings,

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<sup>4</sup><http://englishfawad.blogspot.com/2014/09/victorian-literature-18371901.html>: accessed August 2019

<sup>5</sup>[https://en.wikipedia.org/wiki/Thomas\\_Hardy](https://en.wikipedia.org/wiki/Thomas_Hardy): accessed August 2019

and build upon ideas and works which came before them – no work of literature is made in vacuum, cut off from influence of other people and social circumstances that they work and live in. As John Donne put it:

*No man is an island entire of itself; every man  
is a piece of the continent, a part of the main.*<sup>6</sup>

Mark Twain's *Tom Sawyer* novel for instance deals with adventures of a rebellious teenage boy in rural America, and has very little to do with social criticism, apart from including slavery as a topic of conversation, which was a fact of life at the time events in the novel are taking place, and therefore qualify more as a historical fact than social criticism. Novel explores social structure of the American South, and even with portrayal of social inequality of African Americans at that time, it is never considered dystopia.

So the question arises – what is the proper and adequate definition of dystopia? I propose a definition which would envelop all three definitions, but with one addition – in order to characterize the world as being dystopian, it has to be contrasted against utopian world within the same work.

These utopian images can come within the work itself, or be outside the literary scope, and rely on reader's notion and understanding what utopian society looks like and comparing it to the world inside the work. The latter can be troubling as people's notions of ideal worlds and political systems vary greatly – but all share common theme of justice, equality, economic prosperity and pleasant feelings.

So, the improved definition of dystopia would be:

An imagined world or society in which people lead wretched, dehumanized, fearful lives, and is directly or indirectly compared against its counterpart, utopia, or having some utopian elements contrasted against dystopian ones.

To expand on the definition, to have a “world of suffering”, full of mental and physical anguish, social inequality and injustice is not enough for something to be called dystopia. All those things are a fact of life both in contemporary times and throughout human history, and subsequently portrayed in works of literature, both in fiction and non-fiction. So what is the difference between “world of suffering” and “dystopia”?

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<sup>6</sup> John Donne (1624) *Devotions upon emergent occasions, Meditation XVII*

In order for something to be characterized as dystopia, there has to be a world which it denies, ideals which were let down and moral values which were distorted. Otherwise it is just a “world of suffering”, which abovementioned works also explore, but are not considered dystopian. Even the word itself is morphologically based on utopia.

Dystopia in that sense could therefore be classified not only as a literary world, or state of things, as a noun, but also as a process - a change from one form of thinking, attitude or state of things, considered ideal, morally good and desirable, to another, diametrically opposite one, considered undesirable. Without the transition taking place, usually exhibited in slow merging of the two, dystopia can not exist on its own, without losing one of its defining characteristics.

### **3. DEFINING 1984 AND MATRIX AS DYSTOPIAS**

Besides many other similarities between the two, which are going to be mentioned in the following chapters, each of these works qualify as dystopias and dystopian worlds, according to the dictionary definition and also according to the definition proposed in this thesis.

Comparing them to the dictionary definition, it is easy to see the resemblance. In 1984 everyone except the highest ranking party members lead wretched, dehumanized, fearful lives. Both Winston and the proletariat (derogatively called the the Proles in the book) are discouraged to have any free thinking thought and are in constant fear of Thought police tracing any kind of rebellious thought or activity, which results in torture and death. They lead very humble lives deprived of basic hedonistic pleasures, like real sugar, sweets, alcohol, and without pleasant emotions in general, in constant fear that the people close to them will denounce them to the Thought police. Winston will even be resigned to his perceived destiny, that one day he will be exposed, imprisoned, tortured and killed, which will eventually come to fruition.

When it comes to people not being in harmony with each other, that fact becomes evident from the tendency of the characters within the book, both members of the Party and proletariat, to denounce each other, even when it comes to members of close family, where young children would be taught to denounce their parents if they suspected any kind of suspicious activity. Basic human instinct, such as romance and sex drives are also discouraged by the Party, which results in very superficial and cold relationships between men and women, reduced to mere sexual act serving reproductive purpose.

Looking at the 1984 as a process, as a contrast of two worlds, utopian and dystopian one, we can see that it also exhibits elements of the two. Throughout the book, Winston will reflect on the times before all the Party rules and comment how he does not remember that things were all that bad before, and how Party must have lied about most of it (like inventing the plane). Later on, when he enters the torture phase, he will express a hope that human race will one day be free, that truth will prevail and that proletariat will rise and overthrow the Party. His vision of what the world was before, and what it could be, place where human beings have the right to free thought, world without Party, world where there is no indoctrination and class



distinction is his utopian image of the world, which he is fighting for and which is contrasted against real, contemporary, dystopian world within the book.

Orwell's 1984 is allegorical work which does not hide the fact that it was written as a criticism of the communist regime. And from historical point of view, communism arose from the revolution in which Russian people revolted against corrupt Tsars, their corrupt practices and from dissatisfaction with the poverty and lack of progress in the society, based on the agricultural foundations at that time. 1984 is also based on revolution by the Party, which would suggest that the regime which existed before it was also corrupt, and that the ordinary people were dissatisfied, and revolted and wanted better tomorrow and better living conditions. But same as with real life communism, which took the shape of dystopian world in the form of Stalin's iron fist rule, where people would often be sent to gulags, tortured and killed, people denouncing each other, new world in 1984 also took the dystopian turn. In that world people who were supposed to represent the ordinary people, became a powerful elite obsessed with power and obsessed with keeping it, same as with Stalin's rule where he exiled or killed many of his political and ideological opponents.

Worlds and regimes which were supposed to be brought about by these revolutions (both in the book and in the reality) were utopian dreams, where lower class would be fairly treated by their representatives in the government, but is in stark contrast with the actual product of the revolution, dystopian world in which the chosen ones who were supposed to represent the workers and proletariat became the upper class onto itself, with no checks and balances in case they themselves become corrupt and drift away from the ideals of the revolution.

With Matrix movie, situation is somewhat more complicated when dystopias are concerned, because it is divided in two worlds – real, contemporary, apocalyptic one where robots are ruling, and the matrix, imagined world existing only in the minds of humans bred in their pods by machines. Both qualify as dystopias for following reasons.

We can visually perceive the real world in the movie, owing to the visual medium of the movie, as quite literally a dark world, laying in rubbles and destruction by the war between the machines and humans. Team who have woken up and are fighting against the machines lead miserable lives as well, living in confined, bleak looking environment and eating

unappealing looking food with presumably bad taste. *If you close your eyes, it almost feels like you're eating runny eggs. Or a bowl of snot.*<sup>7</sup>

They also have constant stress of their location being discovered by the machines. It is precisely for that reason that Cypher decided to betray them, because he could not endure the hardships of the life their rebellion has wrought upon them.

This world is contrasted against real life outside the movie, and reader's notion that current and also historical purpose of the machines and artificial intelligence is to help mankind – to make our lives easier by helping in curing diseases, doing manual labor which otherwise could not be performed by humans owing to the limitation of our bodies, solving complex mathematical and logical problems in order to make advances in various scientific fields and so on. It was most assuredly not the purpose of the artificial intelligence to wipe out human race and use them as a breeding stock in order to produce energy needed for their own survival, so that version of the world, dystopian one, is contrasted against intended purpose of the machines.

Going over to the matrix within Matrix, it could not have been considered as a dystopia, if it had not been for one scene – torture scene at the top of the skyscraper, where Agent Smith explains to Morpheus that they tried to make perfect world for humans, but that their brains simply rejected it. Therefore, world Agent Smith is talking about, world without crime, corruption and unpleasant feelings in general is a utopia which they tried to recreate, but same as any other utopia, in any other work of fiction, it was not possible, and they had to revert to world of imbalance – world infested with crime, where people murder and rape each other, plunder and steal from each other, world of inequality with social classes and world full of suffering and anguish. World they tried to recreate is utopia contrasted against dystopian world they ended up creating.

*Did you know that the first Matrix... was designed to be a perfect human world where none suffered... where everyone would be happy. It was a disaster. No one would accept the program. Entire crops were lost. Some believe that we lacked the programming language to describe your perfect world. But I believe that as a species human beings define their reality through misery and suffering. So the perfect world was a dream that your primitive cerebrum*

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<sup>7</sup> The Matrix, directed by Laurence Wachowski, Andrew Paul Wachowski, Warner Bros., 1999

kept trying to wake up from. Which is why the matrix was redesigned to this – the peak of your civilization.<sup>8</sup>

To summarize, here are the dystopian elements which these worlds contain:

	<b>Dystopian elements</b>	<b>Utopian elements</b>
<b>1984</b>	Dark, gritty world, mind control, domination, suffering, betrayal, torture, death, propaganda, government lies, society divided in classes, lack of physical, hedonistic pleasures, distrust, sexual deprivation	World before revolution which Winston remembers, world after the Party which he is hoping for - his image of better tomorrow, with freedom, love, freethinking and trust.
<b>Matrix movie<sup>9</sup></b>	Dark, gritty world, pain, suffering, lack of physical pleasures, post-apocalyptic setting, war, destruction, robotic future	World which Agent Smith mentions in his monologue <i>perfect human world where none suffered...</i> <sup>10</sup>
<b>matrix</b>	Murder, stealing, raping, corruption, death, suffering, torture, deceit, injustice and everything else that exists in real, nonliterary world we live in	Love, freedom, life, justice, hope and all pleasant feelings that coexist in real world along with the undesirable and bad ones.

Figure 1.

<sup>8</sup> The Matrix, directed by Laurence Wachowski, Andrew Paul Wachowski, Warner Bros., 1999

<sup>9</sup> Matrix as a movie is differentiated from matrix as a computer simulation by the way of capitalization

<sup>10</sup> The Matrix, directed by Laurence Wachowski, Andrew Paul Wachowski, Warner Bros., 1999

## **4. DIFFERENT WAYS 1984 AND MATRIX MOVIE REALIZE DYSTOPIAN ATMOSPHERE**

First thing we need to consider when focusing on difference between Matrix dystopia and 1984 dystopia is the medium in which each of them is realized. Naturally, movie Matrix is an audio-visual form of art, utilizing acoustic and visual means through which cognitive meaning and artistic form are achieved, and 1984 is a written work of art which relies on syntactic structures, lexical variance and morphological play on words in order to convey meaning.

There are two main types of differences in which these works convey meaning, and bring us dystopian atmosphere: Those are, with their subcategories:

### **4.1. Non-linguistic differences**

#### **4.1.1 Acoustic medium**

#### **4.1.2 Visual medium**

### **4.2. Linguistic differences**

#### **4.2.1 Grammatical differences**

#### **4.2.2 Non-verbal communication.**

### **4.1. Non-linguistic differences**

#### **4.1.1. Acoustic medium**

In non-linguistic field, one of the key ways movie brings up emotions in the viewer is music. Music in movies makes scenes more memorable and even changes the meaning of the scene. The other effect is that music helps make some scenes more engrained in our minds, because music helps improve our memory. That is why we can recall our favorite scenes when listening to the corresponding music.

In Matrix, music serves two purposes:

1. Raising tension in specific scenes, to intensify the action, or
2. To go hand in hand with the static, visual images in order to portray dark, dystopian post-apocalyptic atmosphere.

Good examples of (1) is the scene where Trinity is running away from agents, with music being at its peak, very loud and intrusive, implying that the action is taking place, and then, when she jumps through the window, and she (along with the viewer) visually confirms that danger is gone, and Agent is not following her, music suddenly stops, signaling the end of action.

Example of (2), portraying dystopian atmosphere, is when Morpheus is showing Neo the real world, ruins of the past civilization, during which we can hear unintrusive, gloomy, slow, sad music playing in the background, going hand in hand with the ruinous image they are sitting in, but also with the post-apocalyptic story Morpheus is telling about the war and end of human civilization.

Another example of this is the interrogation scene, where agents are interrogating Neo. Just before the crucial dialogue, music will start slowly, unintrusively in the background, and culminate in loudness until Agent Smith drops the files on the desk, at which point it will abruptly stop. For the duration of the interview, lack of music, or eerie silence will serve to intensify even more the act of interrogation, allowing us to focus on the Agent Smith's words and scariness and power of his persona, only to reappear at the crucial moment when action takes place again, in the form of Neo losing his mouth and agents restraining him.

Of course there are musical references in 1984 also. Winston remembers the tune his mother sang to him, and it invokes pleasant memories in him. The tune is so important to him emotionally that at the meeting with O'Brien he will use his last opportunity in talking to him to ask him whether he remembers the last line.

*Did you ever happen to hear an old rhyme that begins 'Oranges and lemons, say the bells of St Clement's'?*

*'Oranges and lemons, say the bells of St Clement's, You owe me three farthings, say the bells of St Martin's, When will you pay me? say the bells of Old Bailey, When I grow rich, say the bells of Shoreditch.*

*You knew the last line!''<sup>11</sup>*

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<sup>11</sup> George Orwell (1949) *Nineteen Eighty-Four*. London: Secker & Warburg. 225

Music therefore makes such a powerful impression upon the reader in both forms of art, that even a verbal description of it, lacking its physical, acoustic properties serves as an important motif in the book.

Because of the way human beings emotionally perceive music, it becomes even more important in Matrix movie. According to one study:

*A recent study indicated that different neural structures were activated in response to positive and negative emotions. Furthermore, these structures, located mostly in the right hemisphere, are dissociated (that is, separate from) neural correlates of various emotions and function apart from other music perceptual processes. Music medicine research is making effective use of music to reduce fear and anxiety in surgical and pain patients. Experiments show that hearing music affects the biochemistry of the blood, which in turn may cause affective changes<sup>12</sup>*

Here we can see to what extent music can influence a person. It can reduce fear and anxiety, but the process is a two-way street, with music also being able to cause and raise one's fear and anxiety, which is evidenced by many soundtracks in horror movies, and ultimately, Matrix itself, at the peak of the battle scenes.

According to one study, certain sound patterns and genres of music can provoke anxiety and fear, and also create feeling of uneasiness, which is very fitting for dystopian world and also horror movies.

*Non-linear noise. Daniel Blumstein is professor in the department of Ecology and Evolutionary Biology at UCLA. While studying marmots a few years ago, he noticed their distress calls were characterized by nonlinear noise patterns. He found this same pattern in other animals' alarm calls, but also somewhere else: in the soundtracks of scary movies.*

- 1. The devil's interval. Not all scary music is characterized by high pitched shrieking. Sometimes the use of minor chords and dissonant sounds is enough to evoke a spooky atmosphere. In the Middle Ages, one interval even started to be referred to as "Devil's interval". It refers to the tritone, or augmented 4th. This is the interval between A and E flat, for example, or between D flat and G.*

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<sup>12</sup>Hodges, Donald. (2000). Implications of Music and Brain Research. Music Educators Journal. 87. 10.2307/3399643: accessed August 2019

2. *Scary because we say it is. In many cases, we have learned to associate certain music as “scary” simply because it’s often used in a certain way in films. Watch that Shining edited trailer a few more times, and you’ll start to think of Solsbury Hill as horror music. And Beethoven’s 9th is not inherently scary or unpleasant at all, but many film buffs associate it immediately with A Clockwork Orange whenever they hear it.*<sup>13</sup>

#### **4.1.2. Visual medium**

Both Matrix and 1984 use visual images, that is, in case of 1984, verbal representations of images, in order to invoke certain emotions in our minds. What they both have in common is that they evoke same image of dark, grimy, pessimistic looking place, end of civilization. These images are not only literal representations of the physical world Neo and Winston live in, but serve also as allegorical representation of their reality – hopeless world in which there are no pleasures, no freedom and constant fear of getting caught by the enemy. Let us compare one image from the movie with the written description of what world looks like in 1984.

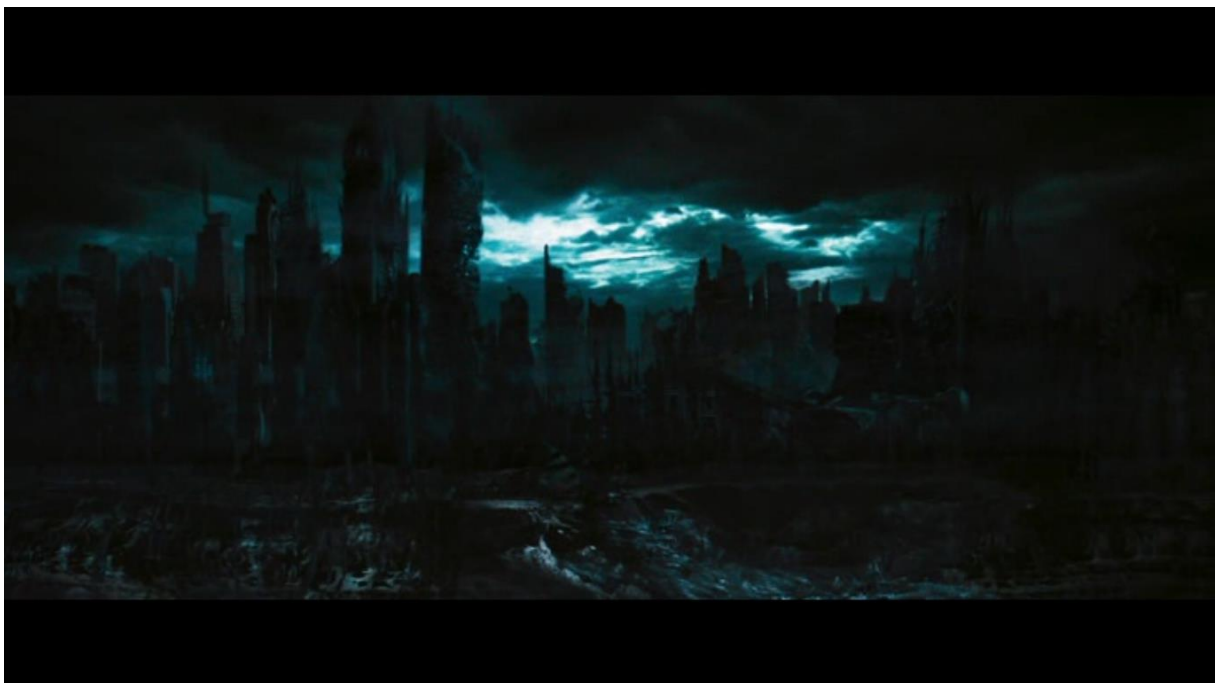


Figure 2. Scene from the movie depicting real world, outside matrix.

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<sup>13</sup><https://medium.com/@easternblot/what-makes-scary-music-scary-125751198aa7>: accessed August 2019

And now a few descriptions from the book about the physical appearance of the world:

*Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper in spirals, and though the sun was shining, and the sky a harsh blue, there seemed to be no color in anything, except the posters that were plastered everywhere.*

*In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted again with a curving flight.<sup>14</sup>*

*A kilometer away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste—this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses?<sup>15</sup>*

It is therefore evident that war is one of the key components in both works and its influence shows through visual imagery in both works. 1984 mentions bombed sites and craters, shabby looking houses and despair in infrastructure, while observing the still picture from the movie we can see very much the same ruinous infrastructure. Orwell mentions the colorless scenery despite the blue sky and in the picture we can observe lack of all colors aside from black and bright blue.

These images are what dystopian world looks like in our collective consciousness, and has looked like for the past 100 years, so that is why both works, although exactly 50 years apart in making, realized through different mediums, and by different people, depict it in a very similar way, using the same color palette.

One possible explanation for both Matrix and 1984 choosing specific colors (black and blue) as their main color palette when depicting physical world is of evolutionary origin.

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<sup>14</sup> George Orwell (1949) *Nineteen Eighty-Four*. London: Secker & Warburg. 5

<sup>15</sup> *Ibid.* 6



We associate color black with the dark, and as human beings we are inherently afraid of the dark, *because for a large portion of humanity's early days, we were far from the top of the food chain. Our ancestors quickly learned that many predators prefer the cover of darkness to hunt and over time that association strengthened into a subconscious absolute: stay out of the dark because that's where the danger is. Unlike anger or sadness, which occur in direct response to a specific event, we respond to environmental cues indicating a potential future loss with anxiety prior to the expected event, since that's when it is most evolutionarily beneficial. That's why many ancient threats—uncontrolled fire, spiders, snakes, predators, and darkness—are more easily instigate a negative response, even in small children, than modern threats like automobiles, nuclear war, or guns do.*<sup>16</sup>

We subconsciously connect darkness with color black, and consequently, color black with feelings of fear, anxiety and sadness. And worlds in *Matrix* and *1984* are based on fear (fear from the system, fear for the future of mankind), anxiety of constantly living in stressful environment, and depression, so from the evolutionary standpoint, it makes sense that authors of both works, although 50 years apart and part of different social environments, would subconsciously choose black and dark blue as colors which would dominate their worlds and represent those feelings.

Their visualization of what dystopian world looks like represents our evolutionary fears and anxieties which helped us survive and evolve as species from African savannas to modern days and is manifested as a dark and gloomy appearance of what we consider horrific world.

From the psychological perspective, the reason why we inherently view dystopian atmosphere as gloomy and dark and its setting in darker color palette, may be connected to what Carl Jung called “objective psyche” or “collective unconscious”.

*According to Jung, the collective unconscious is common to all human beings and is responsible for a number of deep-seated beliefs and instincts. Jung's theory on the collective unconscious was that it is made up of a collection of knowledge and imagery that every person is born with and is shared by all human beings due to ancestral experience. Although individuals do not know what thoughts and images are in their collective unconscious, it is thought that in moments of crisis the psyche can tap into the collective unconscious.*<sup>17</sup>

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<sup>16</sup><https://gizmodo.com/why-were-afraid-of-the-dark-and-why-its-good-that-we-a-1448915260>

<sup>17</sup><https://www.verywellmind.com/what-is-the-collective-unconscious-2671571>: accessed August 2019

Darkness therefore may be one archetype, part of that imagery every person is born with, and genetically inherited, which is why in literature we repeatedly see darkness as a representation for what we consider negative emotions. Since dystopian world is imbued with negative emotions of every kind, it therefore contains that archetype, which is genetically inherited and realized through works of art.

One of the archetypes Jung mentions is death. We can definitely find an abundance of that archetype in both dystopian worlds on literal as well as figurative level. In Matrix, main protagonists Neo and Trinity die, Winston dies on an emotional level and is reconciled with the thought that he will eventually be killed. Plot in both works is packed with killings and death – many die in the direct war between men and machines, and in 1984 people constantly disappear with their existence being erased.

Based on both Jung's theory and from evolutionary perspective, I would argue that dystopia itself is therefore an archetype which is genetically inherited, and 1984 and Matrix, with its motifs of death and darkness are just different realizations of the same archetype.

## **4.2. Linguistic differences**

### **4.2.1 Grammatical differences**

I again have to revert to the features of different media in which these analyzed works were created, because it directly influences the language and meaning.

One of the ways works differ in use of language when creating tense situations between characters, is that the movie has the luxury of using non-verbal communication as means of conveying meaning, and 1984 reverts to purely linguistic aspects of it, such as vocabulary, syntax and morphology. Therefore, syntactic and textual complexity of the movie is much lower than that of the book. In the movie, many less sentences have to be spoken and many sentences which would otherwise have to explain the context via linguistic context, are explained by real life context, making the number of words used in the text much lower.

For comparison, I have taken two dialogues, one from the movie one from the book.

The scene from the book is the meeting scene, where Julia and Winston meet O'Brien for the first time, and discuss their rebellion. In the scene itself, it is noted exactly how long the

conversation lasts. First part of the conversation, from the beginning of the conversation until the servant Martin leaves, lasts for 10 minutes

*Bring a chair for yourself, Martin. This is business. You can stop being a servant for the next ten minutes.*<sup>18</sup>

In that part, exactly 644 words were uttered, or rather, written in book representing the real life conversation. That makes it exactly 0.93 words spoken per one second. Second part of the conversation, from Martin's departure to the end is also ten minutes long, indicated by following sentence:

*We have about twenty minutes at our disposal.*<sup>19</sup>

Second part contains exactly 1051 words, averaging 1.7 words uttered per second.

In comparison, Matrix interrogation scene where Agents are questioning Neo, has 296 words total and encounter lasts for 4 minutes and 33 seconds, making it 0.92 words spoken per each second.

As we can see, if we define textual complexity through criterion of length of textual unit, that is, number of units the text contains, we can see that the written text is more complex than spoken one. One of the reasons for that is before mentioned non-verbal communication. Example is the part in the interrogation scene, where Neo says “*That sounds like a good deal*” and we see Agent Smith nodding his head as a sign of approval. In written text, the nodding would require at least one sentence more, in order for that approval to be successfully conveyed through linguistic means.

And that is only the dialogue. The book of course has to describe the surrounding, visual aspects of the scene, colors, all of which movie can convey through visual means.

From purely linguistic standpoint, 1984 relies heavily on the language not only as means of conveying the meaning, but as a motif in the book. Language play crucial part in world domination by the party, enables submissiveness by the the Proles through thought control and limits people's ability to think – which is supposed to eradicate any future possibility of rebellion. Mind which cannot think for itself, can not rebel.

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<sup>18</sup> George Orwell (1949) *Nineteen Eighty-Four*. London: Secker & Warburg. 215

<sup>19</sup> *Ibid.* 217

To that purpose, Orwell invents new words, neologisms, which are coined through clever merging of known English lexical morphemes, such as “doublethink” or “crimestop”. These words have very precise and important meanings – “doublethink” denotes what in psychology would be called “cognitive dissonance” – believing something to be true, but at the same time being aware of the facts in reality which contradict that belief, with emotional distress as a consequence:

*His mind slid away into the labyrinthine world of doublethink. 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 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.<sup>20</sup>*

Language in Matrix is simple, and beyond means of communication, serves no thematical purpose. Language in 1984 is carefully constructed in such a way that it exerts influence on the plot itself, and enables it to move forward.

#### **4.2.2. Non-verbal communication in Matrix**

*Non-verbal communication is the nonlinguistic transmission of information through visual, auditory, tactile, and kinesthetic (physical) channels.<sup>21</sup>*

Few ways human beings communicate in non-verbal ways are through posture, eye contact, display of emotion, gestures, face movements and body position.

As an example of all of those non-verbal ways to communicate, I would like to use the interrogation scene, where Agent Smith interrogates Neo in interrogation room.

First of all, immediately at the beginning of the scene, we can see body position at work, with three agents surrounding Neo, suggesting dominance and control over him. Neo nervously turns around seeking visual confirmation of where the agents are behind him, suggesting that

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<sup>20</sup> George Orwell (1949) *Nineteen Eighty-Four*. London: Secker & Warburg. 44

<sup>21</sup>[https://en.wikipedia.org/wiki/Nonverbal\\_communication](https://en.wikipedia.org/wiki/Nonverbal_communication): accessed August 2019

he is uncomfortable. Next Agent Smith sits down at the table, immediately and directly staring him down for few seconds. After a while, Smith will take off his sunglasses and gaze at Neo for the whole duration of his speech, never taking his eyes off of him. In addition to raising levels of tension, that stare-down also serves the purpose of reading possible deception upon the person being interrogated.

*Along with the detection of disinterest, deceit can also be observed in a person. Hogan states "when someone is being deceptive their eyes tend to blink a lot more. Eyes act as leading indicator of truth or deception."<sup>22</sup>*

Smith's face goes hand in hand with his robotic nature – although he often uses words and phrases such as “I hate”, “I love”, suggesting that he has feelings, his facial expressions go hand in hand with his robotic nature, exhibiting minimal sign of emotions of any kind. Of course, all of that tension will culminate in physical restraining, itself obviously hostile act towards another human being, but that act has been preceded and could have been predicted by all of the beforementioned non-verbal cues of hostility which led up to it.

Switching the focus back to 1984, we can also observe this mutual motif of interrogation. But since 1984 specifically cannot rely on non-verbal cues to convey meaning, Orwell opts for rich and long dialogue in order to portray the horror of what is going on. O'Brien will go on about the meaning of control, about reasons why Party wants power and how they are achieving it, about emotional nature of human beings and why there is no hope in the Proles, about philosophy of solipsism (itself mutual motif between works), about deception and so on.

In the same act of interrogation, where the movie achieves feelings of hopelessness and tension via character's non-verbal cues, the book has to achieve it with lexical prowess, textual complexity and semantics.

According to Branko Vuletić, speech is characterized by six aspects of the spoken text, and those are intonation, intensity, tempo, pause, mimicking and gestures<sup>23</sup>, and we can see all 6 at work in Matrix.

I would like to turn special attention to pause in Smith's speech. According to Vuletić, pause itself carries a linguistic meaning. Smith makes many pauses in his monologue, between

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<sup>22</sup>[https://en.wikipedia.org/wiki/Nonverbal\\_communication](https://en.wikipedia.org/wiki/Nonverbal_communication): accessed August 2019

<sup>23</sup> Branko Vuletić, *Gramatika govora*, GZH, Zagreb, 1980, 27

sentences and mid-sentence. First example is when he says “*It seems that you have been living*”, then pauses for considerable time, then proceeds with “*two lives*”. This serves a purpose of emphasizing why Neo is there, being interrogated, and the reason Agents are dissatisfied with him. Second long pause is after he says “*And you*” then “*help your landlady carry out her garbage*”, which is intended as a sarcastic, almost humorous remark about his two lives, confirmed also by unusual mouth movement at the end of the sentence. Third mid-sentence pause is after “*We know that you've been contacted by certain*” and before “*individual*”, turning the attention to importance of Morpheus plays in the movie. The most impressionable and important pause, signaling start of the action, ruthlessness of his character and change in story's plot is when he says “*Tell me Mr. Anderson, what good is the phone call.... if you're unable to*” then he pauses for long time and says “*speak*”. Word speak will in coming moments symbolize lack of speech and the horror of Neo being unable to express his emotions and pain.

Horror, sarcasm, self-expression, pain, Morpheus, tension, dominance – all of these are symbols and meanings enabled by carefully planned pauses in the scene.

## 5. ELEMENTS OF SOLIPSISM IN ANALYZED WORKS

*The belief that nothing exists outside your own mind – surely there must be some way demonstrating that it was false? Had it not been exposed long ago as fallacy? There was even a name for it, which he had forgotten. A faint smile twitched the corners of O'Brien's mouth as he looked down at him. 'I told you, Winston' he said 'that metaphysics is not your strong point. The word you are trying to think of is solipsism.'*<sup>24</sup>

One of the biggest similarities between two works and the backbone on which they are built, is the idea of solipsism – an idea that only one's mind is sure to exist.

*Solipsism as an epistemological position, holds that knowledge of anything outside one's own mind is unsure; the external world and other minds cannot be known and might not exist outside the mind. As a metaphysical position, solipsism goes further to the conclusion that the world and other minds do not exist.*<sup>25</sup>

Solipsism in each of these works takes a slightly different form. In the movie, reality as is presented there does not exist physically, people are just brains in the pods, and their reality is in fact series of electrical impulses which stimulates their brains. That is why Neo and those who have woken up can break the laws of physics and do supernatural feats while in there.

In the book, physical reality is not questioned; what is questioned though, is human's perception of reality, and if this perception can somehow be changed by human intervention, what then constitutes reality? If our conscious recollection of past events and people, and affective states can be altered and manipulated, and that is the only way we perceive reality, what other tools do we have left in order to perceive things as they are, and not what someone wants us to believe? In 1984, Party is manipulating reality by manipulating people's thoughts, and the tool they use to do that is the language. By consciously suppressing thoughts about facts in the real world, and convincing themselves in the propaganda (doublethink), proletariat in Orwell's world lives a different kind of reality than the real one. But this belief is not without consequences, as Party can abuse their belief, and make the real world as bad as it can be, full of poverty, devoid of physical pleasures, infested by diseases and torture and

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<sup>24</sup> George Orwell (1949) *Nineteen Eighty-Four*. London: Secker & Warburg. 335

<sup>25</sup><https://en.wikipedia.org/wiki/Solipsism>: accessed August 2019

consumed by war, without them rebelling against the regime. The more corrupt real world becomes, more effort is required on their part to suppress what is otherwise obvious, and doublethink becomes more difficult to execute.

*O'Brien silenced him by a movement of his hand. 'We control the matter because we control the mind. Reality is inside the skull... there is nothing that we could not do. Invisibility, levitation – anything. I could float off this floor like a soap bubble if I wish to. I do not wish to, because the Party does not wish it. You must get rid of those nineteenth-century ideas about the laws of Nature. We make the laws of Nature.'*<sup>26</sup>

Here we can see the similarity with Matrix – supernatural feats are possible in Matrix, and in 1984, Party can convince people that they are possible – whether or not they are possible is irrelevant, because if they are real inside our minds, that is all that is important. From psychological perspective, people who are delusional, and suffer from some form of mental illness causing them to experience reality in a different way normal people do, are convinced in the reality of their perception, even if they are told otherwise and shown facts which contradict their belief. The belief and the perception are so strong that mere facts cannot shake it. So in that context, it is not unimaginable or difficult to believe that what O'Brien is saying there is far from realm of possibility. If malfunctioning human brain can invent colors, smells and deceive us through our senses of touch, smell, sight, sound and taste, collectively called hallucinations, why would a directed effort of stimulating these same synapses with electrical waves not be possible? To control someone's reality, one does not necessarily need to alter the physical world, but can instead achieve the same goal through control of the pathway through which images of that world travel to human brain.

There are people in our world who have delusions of invisibility, of thinking that they are able to fly, and their certainty is so great that they will jump off the building based on that certainty – so what O'Brien is saying is not that question of IF it is possible, but HOW is it possible.

What are the techniques and methods of being able to convince the mind into something, regardless of truth, and how to methodically repeat that technique with success?

Party's answer lies within the language, because language controls how we interact with the world and how we perceive it. He who controls the language controls the reality. Machine's

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<sup>26</sup> George Orwell (1949) *Nineteen Eighty-Four*. London: Secker & Warburg. 334



answer in Matrix lies in technological advancement and knowledge of human brain, and how to chemically and electrically stimulate it so it produces targeted hallucinations. Both Matrix world and propaganda in 1984 are therefore one big hallucination, different perception of reality, and only thing that differentiates them is the means through which they are achieved and who benefits them.

From historical perspective, the way these works portray the hallucination is the reflection of the times they are written in. 1984 was written in 1949, when neuroscience was in its infancy, and not much was known about brain chemistry and structure. Matrix was written in 1999, 50 years after 1984, in which time many technological advances have been achieved and much more knowledge has been acquired about human brain. Psychiatry has advanced the understanding of human psychosis and hallucinations and how to treat them chemically in the form of antipsychotics, neuroscience has many more tools at its disposal in order to understand how the brain is functioning, such as brain imaging, there is a completely new science, computer science, which has not even existed in Orwell's time, and invention and popularity of internet has made it easier to share all these ideas in creative world. All of these modern advancements have influenced the creators of Matrix to envision the robotic future of our kind, where solipsistic world and alternate reality is achieved through careful chemical and electrical manipulation of the brain, something Orwell could not have predicted or imagined because it hasn't existed in his time.

What has existed in his time though, are some advanced ideas about language, from visionaries such as Ferdinand de Saussure who at the beginning of the 20<sup>th</sup> century, through his theory of language dichotomies, created foundations of modern linguistics, and correctly envisioned the way human brain works and how it processes language, at the time when lack of technology made it impossible to know such things.

For example, one of his dichotomies is the signifier-signified dichotomy, where signified denotes that part of the real world which signifier, the word, represents. Signified is part of the physical world and is based in reality, it is the reality itself and it is part of the real world which is independent of our perception of it. Signifier is the word, a symbol existing independently of the signified in our mind, independent of reality but closely describing it.

This theory is advanced for his age because later advancement of neuroscience and forming of the entire new field of cognitive linguistics will prove his theory, concluding that there are parts of the brain which are in charge of processing just the signified part of the word, mental images, and some whose function is to store and process the signifiers, words as we know them, a phonetic collection of voices arranged in such an articulate way as to form the word. Existence of speech impediments and disorders which affect either or both of these prove his theory is correct.

Reason why this is important for 1984, is that it proves we don't see reality as it is, but through arbitrator, the language. It means that there are two worlds – one outside our minds, and one inside and they are often closely intertwined. If the mediator, in this case language, is compromised, those two start to be different from each other to the lesser or greater extent.

*No two people have precisely the same concept of "tree," since no two people have precisely the same experiences or psychology. We can communicate "tree," however, for the same reason we can communicate at all: because we have agreed to use it in a consistent way. If we agreed to use the word and sound for "horse" instead, it would be called "horse" to the same effect. Since all that is important is agreement and consistency, the connection is arbitrary.<sup>27</sup>*

Therefore, everything that Party needs in order to corrupt the closeness of reality and its representation in our brains, is to control mental images people use to perceive the world. To form the reality they want, they need to restrict the number of signifiers signifying the reality they don't want, and if those signifiers don't exist anymore, people can't perceive that which they don't have a word for. If that part of that world is something abstract and intangible, like urge to rebel against the system, people cannot attribute the word to the emotion they are experiencing. Dissatisfaction will still exist in their minds as a real emotion based in real world in their brains, but since they don't have a word for it, they can't interpret it as such. They can't attribute its existence to the system outside, and therefore cannot act upon it, that is, rebel.

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<sup>27</sup>[https://en.wikipedia.org/wiki/Course\\_in\\_General\\_Linguistics](https://en.wikipedia.org/wiki/Course_in_General_Linguistics): accessed August 2019

## 6. PHILOSOPHICAL SIMILARITIES BETWEEN 1984 AND MATRIX

### 6.2. BETRAYAL

Betrayal is one the crucial elements in both works which changes the course of the plot. O'Brien will recruit Winston and Julia in so called Brotherhood, which may or may not exist, while Cypher will work with Agents and deliver Morpheus into their hands, which would enable machines to gain access to Zion mainframe computer. Building further upon the idea of solipsism, we can argue that Cypher's actions are justified, from the solipsistic point of view.

*Some people hold that, while it cannot be proven that anything independent of one's mind exists, the point that solipsism makes is irrelevant. This is because, whether the world as we perceive it exists independently or not, we cannot escape this perception (except via death), hence it is best to act assuming that the world is independent of our minds. For example, if one committed a crime, one is likely to be punished, causing potential distress to oneself even if the world was not independent of one's mind; therefore, it is in one's best interests and is most convenient to assume the world exists independently of one's mind.<sup>28</sup>*

Cypher is tired of living the life of rebellion, and wants out. He eats bad food, lives in bleak, claustrophobic surroundings, has no access to physical pleasures of any kind, and his only passion, infatuation with Trinity, leads him to disappointment when he realizes that she is in love with Neo. In Matrix, he could be a god, have lots of money, be whoever he wants and live happy and fulfilling life. According to the beforementioned solipsistic view, that world could be as real as the one he is living in, so it does not matter that that world is just a collection of carefully directed electrical impulses stimulating his lifeless, real brain, as long as it feels real, and he is oblivious to the fact, living in Matrix is the correct choice.

*You know... I know this steak does not exist. I know that when I put it in my mouth... the*

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<sup>28</sup><https://en.wikipedia.org/wiki/Solipsism>: accessed August 2019

*matrix is telling my brain that it is... juicy... and delicious. After nine years, you know what I realized? Ignorance is bliss.*<sup>29</sup>

Cypher makes a conscious choice to be happy, which is the ultimate striving and purpose of human beings, and wants to avoid pain, and the way he can do it is to return to matrix and be part of the reality of his choice.

O'Brien's betrayal is somewhat different in tone, at least from moral perspective, because he was never on Winston's side – if anything, he was informant, and always loyal to the regime, not Brotherhood, so technically speaking, although Winston might have felt betrayed by his actions, O'Brien never technically speaking betrayed him – instead he used deception to infiltrate his enemy's ranks.

## **6.2. ROMANCE**

Romance is the key factor in plot developments in the movie and the book.

Love between Trinity and Neo will shape the ending to the Matrix trilogy and determine the future of human race. In the second movie of the series, Neo meets the Architect who will tell him that he has a choice. He can leave through one door, which will lead him into the matrix, where he can save Trinity, who is predestined and in process of dying while trying to save him. That action will result in destruction of every human being inside and outside of matrix. The other returns him to the One, to the Source, saving Zion from destruction, but resetting the matrix and starting the whole process again. That is the sixth time he had that choice, and 6 times history has repeated itself. Each of his predecessors were given the same choice, and each of those five chose what would be the most logical and correct choice – to save Zion and start the process again. Rebellion is controlled by the machines, and each time matrix restarts, certain number of men and women are cut loose from the matrix to start the rebellion, perpetuating this system of control.

But the sixth version is different. Sixth version loves Trinity. This is what makes him special. Love is a purely human emotion, and machines cannot understand that. Architect relies on the

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<sup>29</sup> The Matrix, directed by Laurence Wachowski, Andrew Paul Wachowski, Warner Bros., 1999

fact that there is a correct and logical choice, and there is no other choice in that situation, and that each Neo will choose the same door each time, falling into everlasting loop. But because of his feelings for Trinity, sixth Neo chooses to enter the other door, saving Trinity and destroying Zion and entire human race. This is what makes him different – he is not guided by reason and logic, but by emotions, and is willing to make an irrational choice because of those feelings.

Of course, just like in real life, seemingly bad choices can have positive outcomes, and seemingly good choices can have negative outcomes. A good decision can end badly, and bad decision can end good – outcome by itself does not determine whether the decision was correct one or not – that is something machines cannot understand because they operate in absolutes, in series of ones and zeroes.

Love is therefore a very important enabler of the happenings in movie. Without Trinity, Neo's rebellion would be a carefully orchestrated event, a loop he cannot escape from. Without Trinity, he would not be able to come in front of the Architect, and be given a choice, but since the meeting was predestined and part of the loop, we will assume that her sacrifice is part of the loop. What is not part of the loop though, is that after they avoid the loop, she again sacrifices her life and enables him to reach the Source. She will help him fight Agent Smith in Bane's body, she will bring him to the machine city, fulfilling his destiny and providing him with chance to confront Smith.

In 1984, love between Winston and Julia is not so much plot defining, as is philosophically important.

Winston would have been caught regardless of his relationship with Julia, since he had rebellious thoughts from the beginning of his existence, but his love for Julia makes him even more determined and emboldened in his rebellious stances. He sees reflection of himself in her, sees all the thoughts and feelings he was afraid to share with anyone, and since they are one of the rare people who have such relationship in loveless, emotionless world of Big Brother, that makes them special, just like the sixth Neo. But where neo succeeds, Winston fails. At the end of the torture, Winston will be confronted with his greatest fear, rats, and in that moment, he will denounce Julia and his love for her.

*Do it to Julia! Do it to Julia! Not me! Julia! I don't care what you do to her. Tear her face off, strip her to the bones. Not me. Julia! Not me!*<sup>30</sup>

That makes the movie and the book different. Whereas movie ends in optimistic, cathartic way, with Neo saving human race, book has a very dark and pessimistic ending. Winston will denounce Julia, she will denounce him, and at the end of the book, when they meet again, on the streets, they will realize that their relationship is not the same, that something feels different. Although Neo and Trinity die at the end, there is an aura of invincibility, as they die loving each other and their love is facilitating salvation of human race.

There is also a sexual component to each of those love affairs. Authors are not content by simply having the idea of romance in there, but make it a realistic part of the atmosphere by inserting sexual scenes within the book/movie.

Directors of Matrix will therefore insert the sex scene between Neo and Trinity, and Orwell will dedicate several pages in total describing their interaction on the sexual level. At first, Winston feels so emotionally dead inside that he cannot perform sexually, when he finally finds himself in that situation.

*All he felt was incredulity and pride. He was glad that this was happening, but he had no physical desire. It was too soon, her youth and prettiness had frightened him, he was too much used to living without women – he did not know the reason.*<sup>31</sup>

After which their relationship takes the physical form:

*They flung their clothes off and climbed into the huge mahogany bed. It was the first time that he had stripped himself naked in her presence. Until now he had been too much ashamed of his pale and meagre body, with the varicose veins standing out on his calves and the discolored patch over his ankle. There were no sheets, but the blanket they lay on was threadbare and smooth, and the size and springiness of the bed astonished both of them.*<sup>32</sup>

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<sup>30</sup> George Orwell (1949) *Nineteen Eighty-Four*. London: Secker & Warburg. 362

<sup>31</sup> *ibid.* 179

<sup>32</sup> *ibid.* 179

The element of sexuality serves an important purpose in both works, since it represents a contrast to the overall atmosphere of the worlds represented – it gives the works some color, a dynamic, mixes unpleasant feelings with pleasant ones, and ultimately, gives the reader/viewer a hope that pleasures exist even in a dystopian world.

### 6.3. PROTAGONISTS

Protagonists in both works are exceptional human beings. Not everyone can wake up from matrix in the movie, and not everyone can resist Party's propaganda. As Morpheus would say:

*...but until we do, these people are a part of that system, and that makes them our enemy. You have to understand, most of these people are not ready to be unplugged. And many of them are so inert, so hopelessly dependent on the system that they will fight to protect it.*<sup>33</sup>

That is what makes Winston's and Julia's love special, because they are one of the few ones who rebelled, let alone started a romantic relationship. Although Winston's rebellion is squashed by the Party, and O'Brien's torture tactics are able to alter his consciousness and affective state to what Party wanted, he is the symbol of hope, because he is the proof that people like him exists, that propaganda cannot fully control everyone's minds, and that there are conceivably other people who have exact same feelings and opinions about Big brother that he had.

Winston expresses the opinion that the hope lies within the Proles, or proletariat, multiple times in the book, and O'Brien tries to extinguish that hope by telling him that Proles will never rebel, and that resistance is futile. But despite that bold claim, they constantly find new thought criminals, new targets they have to execute, which implies that their torture tactics, although working, cannot fully contain the spirit of the Revolution, and the human desire to reject such an abominable and unnatural system of control. Likewise, machines in Matrix are dominant “species”, so to speak, but no matter how much they try and what they do, they can't crush the human spirit. Although they destroy it every time the loop ends, that is only one part of predetermined consequences, and one consequence is that Zion inevitably be rebuilt and restarted.

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<sup>33</sup> The Matrix, directed by Laurence Wachowski, Andrew Paul Wachowski, Warner bros., 1999

## 7. CONCLUSION

Influence of these works has been so pervasive that they have penetrated popular culture, and become a staple in everyday phrases and human communication.

Both of them rely on the same dystopian world full of hopelessness, darkness and terror, but despite that, we can find speck of hope, a light at the end of the tunnel, both in Winston's defiant spirit and Neo's extraordinary power which can defy even the most formidable enemy.

Big brother has become a symbol of government control and oppression, often being used in politically charged situations and debates, denoting the power someone holds over someone else, and fueling the everlasting and omnipresent debate between two social philosophies which marked the twentieth century: capitalism and communism.

Although it is widely believed that 1984 is a critique of communism, its genius expands far beyond any individual regime, and we can find characteristics of it both in communism and present day capitalism; regime in which one of the most powerful countries in the world has an intelligence agency caught spying on its own citizens, in which chosen 1% own 99% of the world wealth and exert huge power over ordinary people shaping their thoughts and lives through mass media, regime in which the country is obsessed with bringing freedom to the world, but is in constant state of war with overseas countries, reminding us of Party's propaganda: Love is war, war is love.

Likewise, Matrix scene has become a synonym for control, with the word “matrix” often being used in everyday speech to denote loss of control over something and to portray situations which we cannot escape from and are stuck in. Matrix has also become famous for its action, slow-motion scenes which are often used to portray someone's agility, ability to move in athletic way or ability to avoid something.

This essay brought forth various theories and hypothesis from various scientific fields, such as linguistics, cognitive linguistics, neuroscience, evolutionary biology, literature, psychology, and psychiatry to prove assertions that both of these works use similar methods and tools in



describing identical world and interpersonal relationships between protagonists, which can be traced to real life, and have stronghold in human development through our history as species.

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