

Totalitarian Algorithms and Algorithmic Totalitarianism in George Orwell's *Nineteen Eighty-Four* and Gen Urobuchi's Anime *Psycho-Pass*

Dissertation Submitted for the Degree of Ph.D.

Candidate: Housseem HAMROUNI

Supervisors: Prof. Dr. Katalin Kürtösi, DSc

&

Dr. Habil. György Fogarasi, PhD

Doctoral School of Literary and Cultural Studies

Doctoral Program in Comparative Literature and Culture

Faculty of Humanities and Social Sciences

University of Szeged



Szeged

2024

Contents

Acknowledgements.....	III
List of illustrations	IV
Introduction.....	1
1. Dystopia: The Genre of the Millennium.....	3
2. Anime: Beyond Japan and Popular Culture.....	10
3. Why <i>Psycho-Pass</i> : George Orwell and Gen Urobuchi.....	18
4. Notes on Methodology.....	31
Chapter One: Algorithmic Power and the Power of Algorithms: Down and Out in Oceania and Tokyo	41
1. The Grand Inquisitors: Big Brother and the Sibyl System	44
1.1. Abolishing Truth and Objective Reality	44
1.2. A Brave New Language: <i>Newspeak</i>	52
1.3. <i>Doublethink</i> : A Schizophrenic System of Thought	58
1.4. Mandatory Happiness and Algorithmic Identities in <i>Psycho-Pass</i>	60
1.5. The Occupational Aptitude Test	65
2. Minitruth, Nona Tower and the Tyranny of the Majority.....	78
2.1. The Law of Small Number	78
2.2. The Tyranny of the Majority.....	85
2.3. What <i>Psycho-Pass</i> has to Say	89
2.4. Beyond Panopticism	93
3. Destruction of Freedom: Telescreens and Psycho-Pass Scanners	99
3.1. The Oblong Metal Plaque	100
3.2. The Eyes of Power: Psycho-Pass Scanners	106
Chapter Two: Resistance: Coming Up for Justice.....	112
1. The Spectacle of the Scaffold: Public Executions and Dominators	112
1.1. Crime and Punishment.....	112
1.2. A Warning to Posterity	116
2. My Justice: Books, Helmets and Artworks.....	130
2.1. A Community of Bowing-down	130

2.2.	A Minority of One: Winston and Anarcho-Pacifism.....	134
2.3.	The Psychotic Prince Makishima: A Criminal for the Good of Society.....	144
2.4.	Female Resistance: Julia's Silent Rebellion and Oryo's Artworks	157
Chapter Three: Heterotopias of Repression: Redefining Space		163
1.	Trial by Space	163
1.1.	Dominant/Dominated Spaces.....	163
1.2.	Resistance and the Reappropriation of Space	167
2.	Heterotopic Blind Spots: <i>Angles Morts, Angles Mortels</i>	171
2.1.	The Truth about Space	172
2.2.	The True Space	176
3.	Heterochronies of Power and Punishment.....	182
Conclusion		185
Bibliography		194

Acknowledgements

I am eternally indebted and grateful to my parents and my brothers for their prayers, their unconditional assistance and encouragement, and their everlasting love and care. They are always present even through their absence, and their memories... My lovely wife for her patience with me, her love, help and for making this world a better place.

For their inspirational guidance and teaching, I would like to express my intense appreciation and gratitude to professor Katalin Kürtösi and professor György Fogarasi, lifelong teachers, friends, and mentors. It is an honor and a privilege to have them as my supervisors. I would like to extend my gratitude to professors Andrea Timár and Zoltán Dragon who reviewed my work and provided needed and important feedback.

For providing a rich research environment, I owe a debt of gratitude to the SZTE Department of Comparative Literature, my colleagues, teachers, the SZTE Klebelsberg Library, and the University of Szeged.

Last but not least, my gratitude also goes to TEMPUS public foundation for financing this project.

List of illustrations

Illustration 1: Yakov Guminer's 1931 poster reading "The arithmetic of an industrial-financial counterplan: 2 + 2 plus the enthusiasm of the workers = 5"	46
Illustration 2: A scene from the perspective of a monitor screen, looking back at the user Makishima, already evoking the idea that people are seen as data.	62
Illustration 3: The omnipresent logo of the Sibyl System. It is believed that in Japanese culture, blue represents calmness, security and stability, ideals which Sibyl promises to citizens	70
Illustration 4: Akane discovers the nature of Sibyl	72
Illustration 5: An Asymptomatic person's brain wired to the Sibyl supercomputer	72
Illustration 6: A thermal image of the MWPSB showing the structure of the Nona Tower, but missing the underground levels where the core of Sibyl is located	97
Illustration 7: A MWPSB drone equipped with a scanner	107
Illustration 8: An active Sibyl scanner in the streets	107
Illustration 9: A Sibyl scanner inside a factory	107
Illustration 10: A Sibyl scanner at the entrance of a pharmacy	107
Illustration 11: The Dominator in neutral/non-lethal paralyzer mode	121
Illustration 12: Enforcer Kogami using lethal eliminator on a criminal	122
Illustration 13: Minor Rikako Oryo receiving the death verdict by Lethal Eliminator. The scene is from the perspective of the Dominator built-in scanner.	128
Illustration 14: Makishima dips a madeleine in tea as he reminisces about life before Sibyl. Unlike all other food which seems artificial and genetically produced, the madeleine and the tea here look authentic	148
Illustration 15: The Dominator fails to gauge Makishima's crime coefficient as he is committing a murder*	151
Illustration 16: One of Oryo's multiple human sculptors. The anime's plot in general associates art and violence with resistance	160
Illustration 17: The map of Myogadani Abandoned Zone on the sibyl system database	180

Introduction

The political philosophy of George Orwell is one of the most influential and equal in effect to such big names in the tradition as Machiavelli's *The Prince*, Hobbes' *Leviathan*, Rousseau's *Social Contract*, and others (Michel Onfray 7). These writers think and conceive of a past which can happen in the future, and which can equally turn out to be our present. In this respect, they suggest political theories which may apply to all times and places. What the aforementioned thinkers did in theoretical writings though, George Orwell did in the belletrist medium. He uses fiction to voice a theory of dictatorship and totalitarianism which for Onfray has a plastic political form. It always survives in all ages, and it finds new ways and forms to manifest itself.

The same enduring relevance of Orwell's political ideas can be found in *Why Orwell Matters* (2002), by Christopher Hitchens. For him, the three great subjects of the twentieth century were imperialism, fascism and Stalinism and Orwell was "right" in tackling them and warning about their future implications (96). For Hitchens, Orwell matters because he offers a political guide to help readers navigate the intricacies and complexities of power, political language, propaganda, and truth in our society, and because this guide is not confined to the past but also valid for the future.

It may be suggested that nowadays however, the nightmarish world of *Nineteen Eighty-Four*,¹ and Orwell's warnings, are losing this effect to alarm. It can be debated that one of the possible main reasons is the issue of perception, as while reading we tend to think that this dystopia is only fiction, so it is not likely to happen to us in real life or within our "democracies." This may explain why we may need other media for comparison, especially audio-visual media.

¹ Hereafter referred to as *NEF*.

According to Doris A. Graber, by contrast to verbal and textual stimuli, visual stimuli are processed simultaneously in our brains, arousing interest, and attention to a greater extent because they allow the viewer at least a sense of personally witnessing the event, if not a sense of experiencing it (87). The perceived pictures then make it easier for the viewer to become emotionally involved, by identifying more with people, situations, and experiences.

This may be seen also as one reason why we need another academic work on George Orwell, and an anime, *Psycho-Pass* (サイコパス, *Saiko Pasu* in Hepburn romanization),² written by Gen Urobuchi, and directed by Naoyoshi Shiotani (2012-13). I would like to show that Orwell provided a database of elements which help define and identify a political modus operandi of totalitarianism which inspired many artists and writers after him. The abuse of science and technology is Urobuchi's most prominent theme, that of power-worship is Orwell's. Both themes can be seen as a marriage made in heaven, the one enables and perfects the other. Just like how the Orwellian political theory of totalitarianism flouts time and space and goes beyond them, temporality and especially spatiality within *NEF* and *Psycho-Pass* offer multiple venues and opportunities for both domination and resistance, a topic which is yet to receive more academic attention. The production of dominated and controlled totalitarian spaces in these two worlds forges different modes and spaces of resistance within them. Before expounding more on this problematic, it may be helpful to briefly contextualize the thesis within first dystopia and then anime studies.

² The method is a widely used system of romanization for the Japanese language. It was developed by James Curtis Hepburn in 1876 in the first edition of his Japanese-English dictionary.

1. Dystopia: The Genre of the Millennium

Etymologically translated as "no place", and interchangeably used with negative (or anti-) utopia, dystopia – in this sense the antithesis of utopia – (Claeys, *The Origins of Dystopia* 107) is much in vogue today, to the extent that it seems to be an omnipresent cultural phenomenon not only in literature, where the genre was born and flourished, but also in television and film (from comedy, drama to horror films), video games (from first-person shooter, simulation to strategy games), music (from classical, rock to metal music) and anime. This makes us ponder the contemporary success of this genre and rethink its significance and implications, especially that dystopia is a genre which has "a particularly strong connection to culture and politics" (Martínez-Falquina 272).

Dystopia has been defined as a satire of utopian aspirations. Grounded in the anxieties and malaise of the present, its aim is to reveal the shortcomings and fallacies of these aspirations and to speculate on the potential consequences of present events. One might even add that dystopia shows not only the potential worst-case scenario of current trends, but also how the best ideas can turn out to be a disaster. Robert O. Evans writes that a defining characteristic of the dystopian genre must be a warning to the reader that something must, and by implication, can be done in the present to avoid the future (33).

Similar opinions have been expressed by other literary scholars and authors. According to B. F. Skinner, dystopia demonstrates "ways of life we must be sure to avoid" (qtd. in Claeys, *Dystopia* 448). Margaret Atwood contends that the specific function of this genre is to warn us of societies we do not wish to inhabit (qtd. in Claeys, *Dystopia* 448), and as Andrew Milner argued, there is much to be warned against (116). But if it is prevention, why is dystopia so widespread

and yet so little is done in response? Does it succeed as prevention? Or has dystopia receded to the level where this is just like a horror movie: to nudge the nerves a bit?

Another aspect of dystopia has also been highlighted by Gregory Clayes, who defines it as the fictional portrayal of "a society in which evil, or negative social and political developments, have the upper hand" (*The Origins* 107). Dystopias offer then a sense of continuation between the present and the future, between actual phenomena, how they are accentuated in fictional narratives and how they may come to terms with later modernity. Although this is indeed the logical continuation if we do not change anything, it may be also nuanced that the answer can be no. Dystopias take their inspiration from everyday life, but in my opinion, no dystopia is as terrifying as for example Aleksandr Solzhenitsyn's the *Gulag Archipelago*³ and the testimonies of, one may say, survivors of the Chernobyl nuclear disaster,⁴ so dystopias always have areas in which to evolve and stretch.

The same endeavor is highlighted in *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism* (1994), by M. Keith Booker. The role of dystopian fiction is "social criticism [...] the treatment of imaginary societies in the best fiction is always highly relevant more or less directly to 'specific' real world societies and issues" (18). For Booker, the principal technique of dystopian fiction is defamiliarization: by focusing their critiques of society on spatially or temporally distant settings, dystopian fictions provide fresh perspectives on

³ *The Gulag Archipelago: An Experiment in Literary Investigation* (Архипелаг ГУЛАГ 1973) is Aleksandr Solzhenitsyn's criticism and indictment of the Soviet Union and its forced labor camp system. In this book, Solzhenitsyn was a publicist and a writer. Based on testimonies and letters of old prisoners, his aim was to uncover the truth, talk on behalf of these victims so that the world knows the truth about Gulag. For him, Gulag was a metastasis, a space which existed parallel with the USSR to show that the communist paradise was a lie which cost a lot, and that people turned a blind eye on what took place there.

⁴ For testimonies on Chernobyl, one recommended example would be Belarusian writer and Nobel prize winner Svetlana Alexievich's *Chernobyl Prayer: A Chronicle of the Future* (Чернобыльская молитва, 1997), also translated as *Voices from Chernobyl: The Oral History of a Nuclear Disaster*.

problematic social and political practices. This exploration of alternative perspectives recalls the technique of defamiliarization that the Russian Formalists saw as the literary technique par excellence and as constitutive of the difference between literary and non-literary discourse (Booker 19). Dystopian fiction is a defamiliarizing strategy of revealing evils in society through shocks of recognition in a different context (176). One question which may arise here is whether this technique contributes to the success of dystopias, or it simply gives an entertainment, or escapist, aspect to them?

Another point of view is expressed by Erika Gottlieb. For her, dystopia is the modern rendition of the age-old concept of the bad place. The dystopian images of unfair trials, cruel retribution and injustices played an important role in the development of the genre (25). Both utopian and dystopian genres are impelled by the criticism of satire directed at the writer's own society, but the strategies of the satire are different. While Thomas More's *Utopia* implies a reversal of our flawed, irrational, unjust society and the world of utopia, classics of dystopian fiction offer a definite sense of continuity between the flawed world of the present and the even more profoundly flawed, monstrous world of the hypothetical future, where our society's errors against justice and reason become a totalitarian dictatorship of organized injustice (27). Dystopia describes a society characterized by not only occasional errors in the execution of justice but by a machinery for the deliberate miscarriage of justice (30). According to Gottlieb dystopia is hinged "on the protagonist's trial as an emblem of injustices" (10) and it also involves a monolithic and nightmarish totalitarian system set up by the state, a system designed to destroy individual integrity and to ensure total social control by relying on technological advances (10). The first of these is a debatable proposition. Although this element, inspired according to the author by Dostoevsky's "Parable of the Grand Inquisitor" (in his novel *The Brothers Karamazov*, 1880), is

present as one of the key features of some totalitarian dystopias (for example in Eugene Zamyatin's *We*, 1920-21, Vladimir Nabokov's *Invitation to a Beheading*, 1934-1935, and George Orwell's *NEF*, 1949), it does not define many other novels belonging to the genre (we can here mention the example of *Bend Sinister*, 1947 by Vladimir Nabokov or *2048: The End of the World*, 2015 by Bouallem Sansal).⁵

Gottlieb's book also offers a brief historical and contextual survey of literary dystopias, starting with the Western tradition which according to her presents a society that legitimizes injustice by a ruling elite, a nightmarish society with the recurring ritual of trials and cruel punishment as occasion to demonstrate the power of the ruler. In part one of this book, entitled "Dystopia East: The Soviet Union 1920-1950," the discourse of utopia-dystopia became the mainstream of literature. While Western writers of dystopian fiction have projected their fear of a monster totalitarian state in the hypothetical future, the writers of Eastern and Central Europe offered a bitter criticism of a dystopian society as is, a *fait accompli* (115). They set the tone for dystopian atmosphere by presenting the violence created by the first World War, the Russian Revolution and the Civil War and portraying the miscarriage of justice and the mentality of a people whose reflexes are being conditioned by terror. In the next part of the book, "Dystopia East: The Soviet Bloc 1950-1980s," the author focused on writers who looked at their own present. The post-Stalinist years in the Soviet bloc saw the revival of the dystopian impulse in literature with a special emphasis on a particular pathology: paranoia as a consequence of injustice in totalitarian regimes. It may be noticed that up to this point, dystopian narratives

⁵ For Erica Gottlieb, Dostoevsky's parable is important primarily because it inspired a model dramatic situation for twentieth century dystopias (53). It is the dramatic stance of the Protagonist's trial, presided over by a grand inquisitor figure, with a submitting and cheering mass in the background, and which results in a cruel retribution which is inevitable (55). The trial of D-503, presided over by The Benefactor in Yevgeny Zamyatin's *We*, the trial of John the Savage, presided over by the Controller in Aldous Huxley's *Brave New World*, and the trial of Winston Smith, conducted by O'Brien in *NEF* are some examples.

portrayed, reflected on, and warned against what came to be seen as one of the twentieth century's greatest worries, totalitarian dictatorship. Where do the dystopias of the 21st century fit in? And how do they progress?

Gregory Claeys' *Dystopia: A Natural History* (2016), can be considered in some ways an extension to the survey of Gottlieb. In one part of this comprehensive book, Claeys offers a thematic survey of historical dystopian narratives, works which reveal a sense of the future and actual negative phenomena and how they are accentuated through these books. The author posits that the genre is being reshaped along five main themes in the aftermath of World War 2. The first one is the threat of nuclear power. By the 1950s we could destroy ourselves completely through nuclear war and many realistic narratives of the decade envisaged this. The second theme is the environmental collapse which emerged in the 1970s. The specter of world overpopulation, fictional global warming scenarios, control by medication in an overpopulated world was beginning to filter seriously into dystopian fiction. In the 1970s we also begin to see a turn towards feminism and emerging concern with gender relations and misogyny which would become increasingly central to the genre. The third main topic is the growing focus on the human-machine identity, which flourished by the 1990s. Main concerns depicted were the progress of mechanization, the subordination of humans to machine, and the emergence of post-human identities resulting in the blurring of the human-machine identity. The fourth dystopian trend highlighted is the depiction of societies with serious signs of cultural degeneration and mindless worship of hedonistic consumption, something much warned against already by Orwell

and Alexandre Kojève⁶ as well. The fifth and final thematic trend is the anxiety regarding the war on terror, much fueled and propagated by the news.

A similar line of thought is traced in *La Dystopie* (2019) by Laurent Bazin. Bazin postulates that dystopia "is not just a narrative form or an aesthetic category, but a worldview and a way of thinking" (7). One major focus of the book is to look at the stakes dystopias examine. The first, the oldest and most obvious, concerns politics in the broadest sense, the ways in which we live together. Far from being a mere denunciation, dystopia encourages reflection on all political ideals and systems, including democratic ones, by pointing out their possible flaws or abuses. At the same time, dystopias can raise awareness by acting as a warning or cautionary tale. The second theme relates to the mastery of science and technology. Dystopia generally questions the relationship between humans and their environment, nature and, ultimately, themselves, in their relationship with truth, time, intelligence and their own bodies. The final issue examined by Laurent Bazin concerns individual free will. Indeed, dystopia appears to be permeated by a dialectic of conformity and disobedience, a fundamental questioning of the determination, of individuals and their ability to extricate themselves from the group or system that conditions, if not constrains, them and, conversely, to exist on their own and assert their own identity (13).

Another important focus of the book is to look at dystopias today and the way they transform in the course of history. The last century or so has seen a proliferation of dystopian

⁶ Alexandre Kojève is believed to have influenced many thinkers with his reflections and lectures on Hegel, including Jean-Paul Sartre, Jacques Lacan, Jacques Derrida and Michel Foucault. In his lecture on Hegel's *Phenomenology of Spirits*, Kojève proposes the notion of "animalism" to analyze post war American consumerism. Animalism refers to the conditions under which people come to use cultural products for the short-term satisfaction of their needs, without seeking or desiring any deeper meaning (Abel J. E. 16). I personally disagree with this notion which can be labeled as spiciest. Animals in general consume only the amount of food they need for example, without excess.

works. However, the author distinguishes between two periods. In the first half of the twentieth century, dystopia was primarily marked by political concerns, with the rise of military conflict and totalitarianism. Since then, dystopias have reflected new collective fears linked to globalization, nuclear, technological, and environmental threats.⁷

While all these contemporary projections are valid concerns which worth serious stopping at and reflecting upon, the idea that the political totalitarian threat is no longer central to our literary visions is not very convincing. It may be argued in fact that the conditions outlined by Claeys, Bazin and others, or most of them, are conducive to the creation of new and massive totalitarian systems.⁸ My claim is that the totalitarian model keeps being updated and nourished by contemporary changes to benefit from emerging scientific and technological advances, while at the same time improving its classical elements. The shift from a concentration on political totalitarian dictatorships to the impact of science and technology outlined above only accentuates the role of the latter in improving the workings of the former. Politics is at the heart of most of our literary dystopias. All other aspects, such as environmental deterioration or misogyny, etc. stem from totalitarianism. And if, as Claeys postulates, "the task of the literary dystopia is to warn us against and educate us about real-life dystopias," (*Dystopia 501*) then I propose that a closer look at our real-life dystopias reveals a serious concern with the political situation, thus a reconsideration of dystopia in light of the contemporary political atmosphere and the

⁷ In the wake of the Covid19 virus, we witnessed a resurgence of what is called "pandemic fiction" (Murray 23). An example is Sarah Moss' *The Fell* (2021). Literary engagements with viruses, pandemics and environmental abuses have often been relegated to dystopias, but sometimes reality can shift to such an extent that such issues can be read alongside realistic fictional representations of our current societies.

⁸ The words "totalitarian" and "totalitarianism" are derived from the Italian "totalitario" and "totalitarismo". They were first used as a play on words, in an article entitled "Majority and Minority" by Giovanni Amendola which appeared in *Il Mondo*, May 12, 1923. The article commented on the sham elections held in the town of Sanza in southern Italy's Cilento hills, where Fascists presented two nearly identical lists of candidates and forcibly blocked the presentation of other lists. Amendola coined the adjective "totalitario" to describe the true nature of the "winner-take-all" electoral system. Amendola did not know, nor would he ever know, that he had bestowed to the lexicon of politics one of the most fortunate and scorching terms of the century (Bongiovanni 11).

contemporary application of two of the most urgent concerns highlighted by dystopias, namely authority, leadership on the one hand and the advancement/threat of scientific development and technology on the other hand as well as the relationship between both.

Another point worth considering is that dystopia extends far beyond the West and Western Literature. While Gottlieb, Claves, and Bazin limited their research to the West (and Central and Eastern Europe), it may be safely suggested that dystopia is an omnipresent phenomenon and that it is well established in Japanese literary tradition as well. The first Japanese dystopian novella, Unno Jūza's *Eighteen O'Clock Music Bath* (Japanese: 十八時の音楽浴, 海野十三)⁹ was published in 1937, almost a decade after the publication of Yevgeny Zamyatin's *We*. Another example is the oeuvre of Abe Kimifusa, who wrote under the pen name of Abe Kōbō, and who started his writing career in the 1940s. According to Timothy Iles, several fictional elements mark his books as dystopias (115). This attests to the solid tradition of this genre in Japanese literary history.

2. Anime: Beyond Japan and Popular Culture

In 1993, Japanese critic and screenwriter Toshiya Ueno paid a visit to Sarajevo, during the Bosnian War. Wandering through the war-wracked and bombed-out city, he came across a totally unexpected sight. Under a crumbling wall in the old city was a panel on which was drawn the main character of *Akira*, a 1988 Japanese anime, which is one of the first Japanese dystopian

⁹ Unno Jūza is the pen name of Sano Shōichi who started his writing career in the 1920s and is considered to be the "father of Japanese science fiction" (Kawana 91).

productions as well¹⁰ (Napier 18). Ueno was "at a loss for words. Incredibly, it was a large panel of a scene from Otomo Katsuhiro's *Akira*. Against the crumbling walls of the collapsing group of buildings, that 'mighty juvenile delinquent' Kaneda was saying 'So it's begun!'" (9). The idea that an anime could cross continents and borders to become a political statement and an icon of political resistance in a war-torn European city can be revealing. It attests that, first, anime is an important cultural import, as important as other Japanese high-cultural products, like woodblock prints, *haiku*¹¹ and the Noh Theatre¹² that Japan is famous for. Second, it also attests that anime is an art form which can be laden with a sophisticated and challenging degree of academic, philosophical, social, and aesthetic dimensions. As the number of scholarly articles written in the field show, anime has been increasingly seen as an intellectually challenging form (Napier 18).

While in the second part of the twentieth century film theories and criticism infiltrated into literary studies and challenged our thinking and the way we interpret texts,¹³ in the twenty-first century anime criticism made its way through academic and literary departments. The different ways of thinking about fiction, discovered or rediscovered by film theory, were then reflected in our ways of reading prose. In the 21st century, academic attention to animation is now prompting us to ask new questions about literature. By asking how anime portrays the

¹⁰ *Akira* can be seen as the film which started the anime boom in the West and also one of the earliest dystopian Japanese works. The plot is about an adolescent who voices his resistance and rebellion against an increasingly meaningless and dystopian world in which oppressive political authority administers and manages the rules simply to remain in power. The work's intellectually challenging themes and topics stimulated a plethora of academic articles both on the work itself and about anime (Napier 18).

¹¹ *Haiku* is a form of Japanese poetry which dates to the Tokugawa period (circa 1600). Writing haiku is considered to be part of the cultural development of Japanese children (Harr 112).

¹² A Japanese traditional and ceremonial theatrical form and one of the oldest in the world, dating back to the 12th century. It has influenced not only symbolism in theater (Kunio 206), but also contemporary intercultural metteurs-en-scene like Peter Brook (Oida 78), Bertolt Brecht (Atler 124) and many others.

¹³ One of the earliest examples is Sergei Eisenstein's 1942 book *The Film Sense*. In a section of the book, the author analyses the prosody and imagery of Milton's *Paradise Lost*. Eisenstein concludes for example that Milton's literary method shows principles of audio-visual montage that are to be found not only in Milton but in several twentieth century writers, poets, and painters (Goodwin 228).

world, and what it can do that other media cannot, we are also addressing much broader questions about literature, language, culture, etc.

Anime is a diverse medium which has been growing not only as a popular-cultural phenomenon but also in academia. In Japan, the term "anime" is used to refer to all types of animation regardless of the country of origin, but outside Japan, this term specifically refers to animation produced in Japan. In the 1970s and 1980s, Japanese animation and cartoons were known in the US as "Japanese animation" or "Japanimation," but since the late 1980s, these terms have been replaced by the word "anime" (Otmazgin 54). Benefiting from emergent technologies, anime combines elements from graphic art, characterization, cinematography, and other forms of imaginative and individualistic techniques (Craig 139). Compared to animation in the West, most notably Disney and Pixar, anime production focuses more on settings details and characterization rather than movement (140). A diversity of artistic styles is employed in anime and one common feature is the variety and excess of character proportions and features, like large emotive eyes, typical of anime.¹⁴

The term anime cannot be however simply defined as drawn animation that originates in Japan. As far as content and themes are concerned, it can be said that anime provides fertile ground for representing our world, reality and the actual. What all works of animation try to do is to translate any person or object into animated drawings, to compose the whole reality of this world as animation and capture it in drawings (Ueno "What is Animation?" 112). Ueno writes: "regardless of whether the images are highly fictionalized by visual distortion or drawn to a relative degree of photographic realism, if the goal is to gaze at reality as animation and

¹⁴ Although some Disney princesses still feature big shiny eyes and sexualized feminine traits, anime is still distinct in the way these traits are visibly exaggerated.

recompose the world through that vision, it is a very commonplace activity" (112). Anime, just like many other serious literary and academic media, has the potential to show what is explicit in our society, yet what many people still fail to see. Ueno contends that anime "does not aim for the simple reproduction of reality but the hyperreality of things with no referent, things that are 'more realistic than reality'" (112-113). This issue belongs as well to the foreground of this thesis and we will get back to it later. For now, it may be helpful to add a few more thoughts about the relevance of the anime and its choice.

Anime studies have proliferated over the past decade, and there are some extensive books, not only in Japanese, but in English that approach anime from different angles. One important study is Thomas Lamarre's 2009 abstract media theory of animation: *Anime Machine: A Media Theory of Animation*. In this book, Lamarre challenges the idea, or the tendency, of many critics to see anime as a representation of Japanese cultural identity. He instead advocates a reading of anime solely based on the medium's technological capabilities and determinations, a reading free of cultural, social, and historical implications. Building on Paul Virilio's theory of cinematism and Gilles Deleuze's theory of the machine, Lamarre formulates his own theory of "animetism," (6) to study how anime is produced from a technical point of view and how it enables us to see a world developed by technology in its own way. He writes that "animetism not only implies a different way of perceiving things in an accelerated world but also promises a different way of thinking about technology and of inhabiting a technology-saturated world. Put another way, animetism does not take us out of the modern technological condition but hints at other ways of dwelling in it" (6).

An important section of Lamarre's book is the author's perception of anime as a "distributive perceptual field" (110) of dehierarchized layers of images where all the sensory

elements appear on the surface of the image. This structuration of elements, according to Lamarre, takes on greater importance in giving orientation to the movement of surface depth. This underlying structure of "exploded projection, writes Lamarre, forces a confrontation with anime's fascination with military technologies ... and scenarios of progression towards destruction," (118) offering a critical examination of our modern technological condition. This idea fits an interpretation of the anime *Psycho-Pass*, and we will refer to it later in the analysis. The anime depicts a martial/punitive technology which goes beyond a desire for control and destruction to reconsider how technology is being used and abused around us. *Psycho-Pass* relies on this disruptive field technique to convey this different reading and look at martial technology.

Another important argument in *Anime Machine* relates to gender representation *vis-a-vis* technology. Far from being sexually exaggerated, Lamarre studies how some technical properties of anime portray the *shojo*¹⁵ as godlike figures, offering a feminine-gendered approach to technology that is emancipating and empowering. The characteristics of some female characters in anime offer an alternate technological discourse to the heavy masculine dynamics also portrayed in many anime. Yet, while Lamarre's aim is to avoid associating anime with Japan's cultural identity, Gen Urobuchi, the screenwriter of the anime *Psycho-Pass*, does not have this purpose in mind and bases the representation of gender in *Psycho-Pass* on the Japanese society's historical and social views on sexuality in general and on homosexuality in particular. Although *Psycho-Pass* is far from being a *shojo* anime, young girls are heavily present as main characters. Enabled and empowered by technology, they run high ranking positions in the totalitarian world of the anime, but they also fill central roles in resisting and overthrowing it.

¹⁵ Often translated from Japanese as "young girl," manga and anime of this genre focus on characters' sensitive and inner feelings of melancholy, love, solitude, and joy. They have young girls both as main characters and targets (Dollase 60).

Anime has also been analyzed as a site of cultural identity. In *Anime from Akira to Howl's Moving Castle: Experiencing Japanese Animation* (2005), Susan Jolliffe Napier takes anime from the angle of theme and genre, and how anime is an influential social apparatus of constructing a Japanese cultural identity. Contrary to Lamarre, Napier is not concerned with the visual and technical properties of anime, but rather with the narrative qualities, a property which allows her to present survey of images, themes, and ideas the genre deals with. The author organizes her book on three main thematic motifs, or what she calls "three major expressive modes: the apocalyptic pattern, the festival, and the elegiac." (9) The first mode is the most relevant for this study, as it deals with representation of destruction and end of the world, physical, psychological, or spiritual end, a destruction driven partly by technology and how it is misused by humans.

An interesting argument Napier uses is the analysis of gender and body as sites of transformation and how these bodies, from pornographic, to monstrous, technological cyborg, to artificial intelligence bodies, have a central position in anime. Issues of gender and of power are used to define how these bodies function and represent sites which embody such themes as youth rebellion against repressive authorities, disintegration of traditional values, ambivalence *vis-à-vis* technology, etc. Napier then focuses on how anime presents the human body as a narrative and visual form which may challenge the dominant social order. But although this may prompt the reader to think about the issue of identity in general, Napier still places her focus and analysis in the Japanese cultural and historical context, without much indication of anime's potential to speak about, and to, larger universal tropes that go beyond Japanese concerns to have a global resonance.

Moreover, Napier endeavors to understand and show the reasons and properties which distinguish anime from other media, "what makes anime the distinctive art form it is" (10). However, I think that, important and needed as they are, the thematic taxonomy the author provides and the ability of the themes to raise sociocultural and critical issues are not enough to show how anime is different from other media and what it can do that other media cannot. Thematic studies of anime should be complemented by reference to and analysis of technical properties of anime and what these properties can add to the presentation and understanding of the themes under question.

One anime critic who weaved a discussion of form and content together is Christopher Bolton in his 2018 book *Interpreting Anime*. Bolton starts from the premise that "the particular character and the unique power of anime" (11) is its ability to move the viewer very rapidly back and forth between extremes of immersion and distance, between identification and alienation. This immersion is triggered by anime's visual physical action, emotional depiction of plot and characters which encourage the viewer to suspend disbelief and experience the events, atmosphere, and characters as real. At the same time, anime may wink at viewers, create layers of meanings owing to metatextual and self-critical elements it contains, and to "pull us back, forcing us to self-consciously observe ourselves" (24). To argue for this "signature, if not absolutely universal feature" (24) of anime, Bolton promotes close readings of different anime by contrasting each work with another media, juxtaposing anime with a different medium to outline differences and the unique qualities of the medium. The different media include manga, film, Japanese traditional theatre, and novel.

I find this to be an original take on anime and a strategy which needs more follow up. While many academic examinations of anime offer a study of the object by asking and answering

the question of what anime is, Bolton begins with the question of how anime relates to other media. One objective which belongs to the foreground of my own endeavor is to address this issue, i.e., the question of how anime is made in the sense of its relation to, and influence by, other media, specifically in this case the example of fiction, George Orwell's *NEF*. This will be a contribution in answering not only the general question of what anime is, but also the issue of how anime is made. But before expounding more on this, a few more words on *Interpreting anime* are worth mentioning.

Bolton's assertion that a unique feature of anime is its ability to move the viewer between immersion and distance is a convincing one. This conception can be compared with that of Roland Barthes who describes this alteration by comparing a literary text to a window. One can look through the glass and see outside, or one can focus their eyes on the surface of the glass itself, so literary language alternates between being transparent and calling attention to itself. However, some anime expound more on one parameter than the other, without losing focus on both ends. Hayao Miyazaki, a Japanese anime writer and critic, postulates that the real value of anime lies in fundamental and simple human emotions which should be communicated to the viewer without exaggerated visual elements or oversimplified narrative. Anime must undertake this balancing act. This is a task which Urobuchi ventures in *Psycho-Pass*, as he tries to immerse the viewer in this sense, by foregrounding the importance of character real-life values and motivations and stimulating a sincere emotional response and identification in the viewer in general. This, as we will see, is a feature of Urobuchi's anime. Another point worth mentioning is that Urobuchi goes further in his messages by trying to speak to a larger audience, not just the Japanese audience *vis-à-vis* their identity and cultural heritage.

In chapter one of *Interpreting Anime*, Bolton contrasts the anime *Akira* with the manga it was adapted from. Analyzing the representation of different characters in space as "metaphors for the political worlds that the characters are trying to build or locate themselves within," (51) and the technical details with which depth and volume are represented in both media, Bolton arrives to the conclusion that "anime's visual language or grammar is effective for expressing confusion but not as good for portraying solutions or resolutions" (47). While I agree that the visual narratives provided by anime are adequate for highlighting what Lamarre calls scenarios of destruction, I would like to argue that it is not a primary function of anime to offer solutions. Rather than this, anime prompts us to think through problems and solutions. The immersive visual details have the power to stimulate self-reflection and criticism about different issues.

In this thesis, I want to partly suggest that anime is able to help us think longer term about the workings of technology employed within totalitarian regimes to both perfect their classical mechanisms of surveillance, control, and punishment and at the same time to devise innovative strategies. Anime offers a springboard for interrogating, understanding, and predicting political regimes in general and totalitarian regimes in specific offering us another important resource to understand the opaque workings of technological advancements and their increasing invasiveness within politics.

3. Why *Psycho-Pass*: George Orwell and Gen Urobuchi

This thesis makes a case for the value of the anime genre through examining the dystopian anime *Psycho-Pass*. Set in 22nd-century Japan, the anime presents a totalitarian system which employs social control through a focus on algorithmic surveillance, and pre-crime policing and

punishments. While *NEF* presents us with a set of totalitarian "algorithms," which I would like to argue can be summarized in the axiom $2+2=5$, *doublethink*, and *newspeak*, *Psycho-Pass* prompts us to reflect on the ubiquitous forms of algorithmic totalitarianism, where people have been transformed into data objects classified only by machines and artificial intelligence. People's choices in life, their careers, actions and even intentions are datafied. Life in this futuristic Japan is regulated by the Sibyl System, a governmental powerful network of psychometric, artificial intelligence scanners that constantly gauge people's capacities, minds, and inclinations. This assessment is the titular *Psycho-Pass*, which assigns people the most appropriate jobs where they are most efficient to the system. By measuring psycho-passes, the Sibyl system also measures the Crime Coefficient of individuals. This calculates the probability of someone breaking the law and flags them out and, if the Crime Coefficient exceeds a set numeric threshold, Sibyl's police forces intervene to apprehend the potential perpetrator.

Psycho-Pass celebrated its 10th anniversary in 2023.¹⁶ Since its airing in 2012-2013, it managed to get some academic attention, mostly in the form of critical scholarly articles and interviews. In "Algorithmic Tyranny: *Psycho-Pass*, Science Fiction and the Criminological Imagination," Mark A. Wood analyses the academic importance of science fiction through the case of *Psycho-Pass* and how the anime offers a springboard for criminologists to think about crime and how it is being reshaped by emerging technologies. By mapping out the criminal theory of *Psycho-Pass*, the author engages in stimulating arguments and thought experiments to ponder over security, risks, and surveillance in a technologically driven future. Through the study of *Psycho-Pass*, the author contends that *SF* offers three key resources for the field of

¹⁶ The producing studio, Production I.G. is celebrating the franchise's 10th anniversary by the release of a movie, *Psycho-Pass Providence*.

criminology, especially the justice versus technology relationship: "1) a historico-discursive resource for archaeologically excavating and problematizing the literary inspirations of criminal justice innovations; 2) a pedagogical resource for engaging students in questions concerning the criminological implications of technological change; and 3) an analytical resource for developing both a critical consciousness of technology and the capacity to reflexively govern technological innovations in the criminal justice sphere" (326).

Although the author targets his contribution to the criminology sector, I find his arguments and results pertinent to other fields and disciplines. They incite us to reflect, question and imagine the technological unconscious of our world and the murky and rarely understood workings of technology in everyday life in general and in social and political life in specific. However, what I find debatable is the author's penchant to classify and treat *Psycho-Pass* as a work of science fiction. One of the major differences between *SF* and dystopias is the degree of plausibility. As Gregory Claeys writes, *SF* works go beyond dystopias, as they "breach our expectations of the genuinely possible within the social and especially the scientific constraints of the day, while offering a moral tale or prescient warning which has contemporary application" (*Dystopia* 113). *Psycho-Pass* has elements usually identified with cyberpunk *SF*, or Hard Fiction *SF*,¹⁷ like cyborgs and the fusion of supercomputers with organic human brains to produce artificial intelligence, prospects which may be argued are still plausible enough. Still, I would like to show that *Psycho-Pass* is predominantly a dystopia, with more emphasis on elements

¹⁷ Hard Science Fiction is a subgenre of *SF* which is considered to be the most science-based *SF*. In 'Hard Science Fiction', critic David G. Hartwell enumerates its criteria: "(1) 'Hard SF is about the emotional experience of describing and confronting what is scientifically true ... (2) Hard SF feels authentic to the experienced reader when the way things work in the story is scientifically plausible ... (3) Hard SF relies, at some point in the story, on expository prose rather than literary prose, prose aimed at describing the nature of its particular reality ... (4) Hard *SF* relies on scientific knowledge external to the story ... (5) Hard *SF* achieves its characteristic affect essentially through informing, by being, in fact, didactic" (30-34).

which pose imminent and plausible threat, and which call for immediate attention: increasingly invasive surveillance gadgets, preventive policing, and algorithms doing all the work. Moreover, according to Philip E. Wegner, *SF* exhibits a form of "realist modernism which estranges through realistic content whose referent is absent" (142). *Psycho-Pass*, and *NEF*, are not simply simulators for imagining imitations of potential future situations forged by technology but draw heavily on real-life referents.

Filippo Cervelli proposes to analyze the conflicting utopian and dystopian elements of *Psycho-Pass* in "Mindless Happiness: Presentism, Utopia and Dystopian Suspension of Thought in *Psycho-Pass*". The author eloquently analyzes the utopian elements of the anime using François Hartog's notion of presentism. Briefly conceived, presentism is a distinctive feature of our contemporary age which puts increasing emphasis on the present (Hartog 196). It is a regime of historicity where the present extends to the past and future, backwards and forwards and where people live in an ever-ending present. In *Psycho-Pass*, people live in repetitive cycles of the present, where the system offloads responsibility, critical thinking, free will, and choice in exchange for happiness and stability. People perform their pre-determined roles today, like they did yesterday and like they will do tomorrow with a disinterest to think critically about their society and the directives of the governing system.¹⁸ This presentism for the author represents a utopia for these people, as they are happy and safe within such parameters. Yet, this also illuminates the dystopian side of *Psycho-Pass*.

I would like to argue though that this presentism indicates a main feature of dystopias and is in no way an indication of utopianism. The happiness and stability offered by the pre-crime

¹⁸ One of the heroes in the brothers Strugatsky's 1987 science-fiction novel *The Ugly Swans* (Гадкие лебеди) comments that the masses are reunited by an iron will of "necessity and dependence on a weekly paycheck" (130).

society of the Sibyl system is illusive, purely a façade which hides a grim reality. By pretending to eliminate crime and violence by these algorithmic and preventive policing, the system only increases another form of violence and crime: the structural violence of the state and its complete totalitarian surveillance and control of every citizen. Moreover, as will be discussed later, just like the totalitarian system of Orwell's Big Brother, the Sibyl system in *Psycho-Pass* has obliterated contingency and any other possible notion of temporality by preventing the citizens both from having notions of a shared past and from envisioning any notions of a different future and opportunities. Combined with the process of erasing history, this presentism discourages critical thought that may put the validity and credibility of the system under scrutiny. The system gives the benefits of presenting permanent solutions and answers to give the impression that there are no problems, for if there are no solutions to a particular issue, this means that there are no problems to begin with. Gen Urobuchi says in an interview that "indirect thought control is all over. I created everything as a world where peace is kept by not making people think" (66).¹⁹ This real-life value of free will is a main theme the anime tries to depict. I want to argue that this is personified in the character of Shogo Makishima who manifests his resistance crusade against the system on this firm principle. According to him, there is no real value in human beings without free will, free choice, and critical thinking. This is the only way for citizens to have real value and to question the different practices of the government.²⁰

¹⁹ I find this idea debatable. Maintaining peace requires effort. According to primatologist Frans de Waal, humans are one of the few species which make efforts to keep peace after wars. Other species opt instead for the simpler strategy – avoidance (165).

²⁰ To avoid confusion and misunderstanding, I would like to clarify that this idea has no exclusionist, speciesist or any other discriminatory connotations. It does in no way imply for example that children, marginals, people who may suffer from mental and other illness, and animals have no value because they may have limited to no free will, free choices, and critical thinking. The interpretation of this idea applies to ordinary people, as subjects holding rights and assuming duties, or what is called in jurisprudence a "natural person" (Adriano 366).

Gender has been also touched upon in the study of *Psycho-Pass*. In "Gender Qualities Essential to Survive in Dystopian Societies: as Exemplified by *Psycho-Pass* and *Homestuck*," Olga Ilina offers a gender approach to the study of some of the anime's characters. The author argues that characters with more pronounced feminine traits are best adapted for survival in dystopian societies. This is because they are equipped with "emotional intelligence [...] optimism, pragmatism, the ability to compromise and flexibility of thinking" (34). It can be debated here that this does not hold in dystopian and despotic societies as this applies to all characters regardless of gender. In such societies, everyone who does not exhibit rebellious tendencies in any way is safe. In *Psycho-Pass*, Akane's best friend Yuki Funahara, a cheerful and optimistic female, gets killed although she is submissive and compliant. Her dream job was to be a professional athlete, but the Sibyl system deemed her unqualified and forced on her another job which she accepted without any problems. Rikako Oryo, on the other hand, is a skilled female artist who is also feminine and highly sexualized, yet who violently resists the system and becomes therefore its target. Like Makishima, Oryo exerts her rebellion and vengeance not only on the system, but on people who are passive and willingly accept the directives and orders imposed by the system. It may be argued that this is her way of exacting revenge on the system.

Gender and resistance may be adequate topics to introduce our literature review on George Orwell's *NEF*. In "We are the dead ... you are the dead'. An Examination of Sexuality as a Weapon of Revolt in Orwell's *Nineteen Eighty-Four*," Blu Tirohl introduces the "revolt paradox" (60) in Julia. A key element of the novel, according to the author, is when Winston and Julia cancel their meeting for sexual intercourse because of Julia's menstrual cycle. Sexual intercourse during this time is the worst type of intercourse for the Party, as sex here is purely for sexual pleasure and excludes the possibility of fecundation and therefore reproduction. This

undermines the most the system's control over the sex instinct. Sex despite menstruation should be the ultimate weapon of this kind of "silent rebellion" (59). For the author, the paradox of Julia and Winston's revolt is that they do not engage in sex when it is most odious to Party doctrine. I find this assertion debatable and would like to offer another reading. One point is that this refusal does not take away or diminish Julia and Winston's intent for rebellion. The other point is that on the contrary, this refusal contains in itself an aspect of direct resistance. It represents a conscious and targeted act of resistance. My hypothesis is that this can be interpreted as part of Orwell's value system, focused on the idea of "common decency" and reflected in Winston's criticism of the fact that totalitarian systems tend to dehumanize human beings and take away all what makes them human.

Almost all feminist critics see *NEF* as an anti-feminist novel, condemning in respect Orwell as a misogynist.²¹ They also tend to portray the totalitarian system as a crushing patriarchy, where women are oppressed both in the private as well as the public sphere. In many readings, men are equally portrayed as victims themselves of this patriarchy. I would like to counter argue that Orwell is not a misogynist. He simply tried to portray the state of both men and women in a totalitarian environment. Many details show that their role is not as simple as it seems in feminist readings. One hypothesis I would like to check is that in totalitarian systems, the boundaries between men and women are blurred and that gender and age do not matter as much as proximity and dedication to the Party do. As will be shown by the example of *Psycho-Pass* in the analysis, the totalitarian system of Sibyl is managed by a matriarch, Joshu Kasei, the chief and the face of Sibyl, who is depicted as a cyborg with the appearance of an elderly lady. Empowered by technology, like the patriarch Big Brother, the matriarch counterpart Sibyl does

²¹ Beatrix Campbell (1984), Deirdre Beddoe (1984), Daphne Patai, John Newsinger are a few examples.

not discriminate by gender. On the other hand, both genders are equally apt for resistance, each using their different strategy. A study of some male and female characters of *Psycho-Pass* and *NEF* will attest to this.

In "George Orwell" (2018) literary critic Dmitry Bykov contends that the merit of Orwell is that he shows that modern (wo)man has no features of heroism and that he bends in the face of tyranny. The man of the late twentieth century is Orwell's man. Far from being an angel, far from being Satan, he is a coward, a philistine, a lover, and a daring thinker as long as the consequences are not too serious or in any threatening way. He is dependent on the collective and has a craving for a comfortable future and for simple solutions. For Bykov, you cannot expect man to be a hero. He can be terrified of rats. Julia and Winston are people of the majority, and if love briefly gave them access to freedom, it did not make them heroes. Their sex was an act of protest - but they did not go beyond it. I would like to argue that for Orwell, resistance is not an act of heroism and that it may be something innate in human beings in the face of oppression. The outcome does not matter as long as resistance is kept alive and that there is always someone trying. Orwell wrote in 1948 that the most encouraging thing about revolutionary activity is that, although it always fails, it always continues (qtd. in Wingate 10).

Another idea which Bykov discusses is that Orwell's path to the realization of the great communist impasse was through latrines, through the astonishing contempt of republicans (and communists in particular) for the very idea of comfort, and therefore cleanliness. This was a particular case of communist disrespect for human nature, expressed in everything from attempts to curb the libido to the monstrous state of toilets. As I mentioned before, this will be an entry point from which we can argue that Winston and Julia are rebels in the sense of rejecting this human degradation and disrespect inflicted by the totalitarian system of Big Brother.

Michel Onfray offers an analysis of *NEF* that underlines the topicality of Orwell's work in *Théorie de la dictature* (2019). The philosopher draws on a reading of this text, more philosophical than literary, to define the main trends of a theory of dictatorship and demonstrate that our democracies are not very far removed from it, and have already adopted, not necessarily systematically and voluntarily, its main features. One of the rudiments of this theory is to negate human nature, to finish what is human in the human being: humanity. To do so, the first principle is to destroy the will to live. Desire in *NEF* is considered a thought crime. Food, drinks, and alcohol are very bad quality, as in other dystopias. Everything which may give a good taste to life is discarded. The Other main features of this theory are: the destruction of freedom, the impoverishment of language, abolishment of the truth, the erasure of history, the propagation of hatred and Aspiring for the Empire (9). While I do not totally agree with the author when he equates the European Union with such dictatorships as Iran or Belarus for example, I still share the idea that many of these totalitarian tendencies and manifestations can be detected in our contemporary political systems.

The current research will be comparative in focus and intergeneric in scope. By comparing the written novel to an anime, an audio-visual and narrative art product our aim will be to contribute to the vast list of comparative works with which Orwell's *NEF* has been compared by showing how *Psycho-Pass* portrays similar concerns in different methods. The aim would be also to make a case study of the value of *Psycho-Pass*, and anime in general, as an important genre worthy of academic attention. As suggested previously, the anime *Psycho-Pass* draws a clear association with *NEF*, so the question is: can we say that Orwell gave us the canvas for a theory of totalitarianism as he sees it, on which we can paint afterwards? I would like to argue that the answer is a resounding yes. I would like to propose that Orwell and Urobuchi

expand the concept of totalitarianism to include everything that comes from the state that oppresses and defies common sense. This model that Orwell describes can be used as a template to justify, for example, the oppression of women or the denigration of animals.

The focus of the research will be to provide a *modus operandi* of totalitarianism as suggested primarily by the works of Orwell and then Urobuchi. It is a *modus operandi* which serves not only as an instruction, but also aims at prevention. Polish poet and aphorist Stanisław Jerzy Lec eloquently wrote after his concentration camp experience that: "When I hit the bottom, I heard a knock from below" (qtd. in Kott 24). A main characteristic of totalitarianism in *NEF* and *Psycho-Pass* is that there never is a limit, nor a bottom. There is always a trick in store, unexpected and ready to be deployed anytime by the totalitarian authority. We would like to argue that this model is based on three main stages: power, resistance, and repression. How are the features of totalitarianism defined? What can a rebel do and achieve in a totalitarian system? How can the latter retaliate? And why, even if there is no hope, we must rebel in the face of the totalitarian?

In order to address these questions, we will research the following hypotheses.

1) Although we cannot deny that a lot of other concerns are directly threatening our world (as highlighted by Claves and Bazin in their works on dystopia), politics are still at the heart of literary dystopias. One possible reason is that even if we talk about feminist, or ecological problems, etc., we always come back to the need for political decisions, so since we are not in an anarchist society as described by Peter Kropotkin, politics remains inescapable. The totalitarian systems outlined by Orwell and Urobuchi retain most of the classical components of despotic regimes. The leaderships of such regimes employ scientific, technological and all possible

domains to reinforce their functioning. At the same time, they also innovate new techniques of repressions. One possible goal is to stay one step ahead of possible resistance and to repress it.

2) Resistance and freedom are inherent qualities in human beings and natural responses to tyranny. Both male and female characters in *NEF* and *Psycho-Pass* are victims of their systems, yet they are equally apt for resistance and rebellion, each in their different, sometimes similar, method. One main motive which fuels them is to stand for one or more real-life values the characters believe in, like justice, or free will, etc. They strive to implement and see such values in society. Makishima is an intellectual, so this characterizes him well. Can the same be said of the other characters? The motives can vary: revenge, contempt for the system, libido, etc. It is interesting to think about what triggers this behavior, but in most cases we do not know.

3) Dystopian anime can be considered as permanent and generic contribution to political awareness and education. Anime is not only a Japanese product, but responds to global and common concerns. Through its visual narration techniques, anime stages real-life scenarios, foregrounding the urgency to be conscious about the imminent threats surrounding us and offering a helpful perspective on our contemporary condition. It shows us aspects of our own society, but here we have as well the problem of our own perception. This is fiction, so we tend to separate ourselves from it, thinking that it is only fictitious and does not impact us. This demonstrates a very limited vision, because if it is a dystopia for a Western woman, it could be reality for another woman on the other side of the globe. Through examining *Psycho-Pass* my aim is also to analyze anime as a cultural and academic phenomenon that has yet to receive significant attention from academia as a site of self-criticism. It prompts us to question ourselves, individually and collectively, in the private, political, and technological sphere. Anime is also

capable of making us engage in global introspection, encouraging us to question ourselves in relation to others, human and non-human beings, and to nature in general.

In this thesis, the aim will be to unpack the dystopian visions of totalitarian control, enabled by surveillance technology, pre-crime, and policing algorithms. One purpose of my analysis here is to examine how *Psycho-Pass* serves as a springboard for thinking through the implications of algorithms and technology in totalitarian societies. *Psycho-Pass*, may be argued, prompts us to question a society of algorithmic totalitarianism - a society where most categorizations are dictated and set by algorithms (Wood 325). In such an environment of algorithmic dictatorship, citizens are defined primarily by what is called "measurable types" (Cheney-Lippold 48) data models that offer interpretations of the world, assign identities to individuals and frequently "determine the discursive parameters of what we can, and cannot, be" (48).

The first part of the dissertation, "Algorithmic Power and the Power of Algorithms: Down and Out in Oceania and Tokyo," will be an attempt at analyzing how totalitarian power in *NEF* and *Psycho-Pass* manifests itself through three main channels. First, the manifestation of control over the spirit, over the concept of objective truth and over language will be discussed. This is considered to be a main element of totalitarianism touched upon by Hannah Arendt in her three-volume book *The Origins of Totalitarianism* (1951). For her, this constitutes the element of "terror as a major weapon of government" (6) through which totalitarianism works. Second, an analysis of another component of totalitarian power, the self-elected one-party ruling elite, is attempted considering Weber's "law of small number" and De Tocqueville's "Tyranny of the majority." Third, omnipresent control and the destruction of freedom will be addressed. In his book *Théorie de la dictature* 2019, Michel Onfray recognizes the absence of freedom as the first

pillar of dictatorship. While in dictatorships a margin of freedom can be allocated as long as people steer away from politics, in the totalitarian regimes of Big Brother and Sibyl both physical and mental freedom are controlled, in politics and in every other aspect of human life. In *NEF*, totalitarian power is defined through different axioms and rigid instructions to be followed. In *Psycho-Pass* however, power is defined through algorithms. Data speaks for everyone, classifies, and defines them.

Part two, "Resistance: Coming Up for Justice," will be an attempt to analyze how resistance, the second pillar of this *modus operandi*, works. We will try to show first of all how the notion of crime is ambiguous in the totalitarian systems of Big Brother and Sibyl. Philosopher Karl Jaspers, who was Hannah Arendt's mentor, postulates that "a criminal state is one which in principle neither establishes nor acknowledges the rule of law. What it calls justice, and what it produces in a flood of laws, is for it a means to the pacification and subjugation of masses of men, and not something that the state itself honors and observes" (35). For Orwell, as well as for Urobuchi, punishment is a spectacle, an act of farce which serves not to rehabilitate the subject, but only to assert the control of the totalitarian regime who has its own valid law and jurisdiction. Another objective which belongs to the foreground of this chapter is to show how both individual, and organized, peaceful and violent resistance are condemned to failure in totalitarian regimes. While Orwell paints a rebel on the pacifist-anarchist model, who does not propose ideas and plans for change, but who still rebels although he knows that it is in vain, Urobuchi constructs a rebel on the model of Dostoevsky, a criminal for the good of society. But the terrorist for someone is a freedom fighter for others, especially if the crime is the answer to social injustice. Female resistance is also analyzed in both works through the figures of Julia and Oryo. Their resistance is largely different, non-violent versus violent, and

depends on the sexual context and the attitude towards the system. We will try to reflect on the different motives which drive characters, protagonists and antagonists, to resist the system.

In part three, "Heterotopias of Repression: Redefining Space," we will expound on the idea of repression, how totalitarian tyranny strikes back to reaffirm its grasp over everyone. We would like to argue how this is done in the case of Orwell and Urobuchi by redefining the role of dystopian space. In her "Totalitarian Imperialism: Reflections on the Hungarian Revolution," Hannah Arendt postulates that the totalitarian government is very rigid in its ideologies, but flexible in its institution and methods (16-17). By focusing on the Foucauldian conception of space as heterotopic, we will try to show how the totalitarian regimes in *NEF* and *Psycho-Pass*, manage even the opposition and the resistance to the point of controlling their space, by creating ostensibly safe blind spots. Heterotopic spaces in totalitarian societies are deliberately allowed to exist as baits and traps for deviant and refractory individuals. It can be further suggested that their role is to nudge individuals into deviance, much like agents provocateurs, to purge the system of potential offenders and at the same time scare other people into renewed obedience.

4. Notes on Methodology

Before proceeding, it is worth mentioning some methodological considerations and some notes on the theoretical and critical tools. In analyzing an anime from Western theoretical perspectives and as a non-Japanese speaking student of literature one we may note the following. To start with, it is a common practice for anime writers to draw inspiration from Western culture, be it popular or academic. This referencing and remixing contribute to what Ryana Denison calls genre-hybridization (7). The anime *Psycho-Pass* has a constellation of references to Western

theorists, writers, and works. Throughout the anime, characters discuss several philosophers and authors to address and grapple with existential, social, and ethical questions they have to deal with in their everyday life and duties within their dystopian world.²² In this respect, the show will not be read as an adaption of Orwell's *NEF*, rather as a work which enters into a dialogue with the book and draws on many elements outlined in it. It engages, to use Julia Kristeva's term, in intertextual play with the book, and many other literary and non-literary texts.

Linda Hutcheon and Julie Sanders, two of the prominent scholars in the field of literary adaptation, define the practice of adaptation as mainly a transpositional process of a particular work into a new text, a specific genre into another generic mode. For Hutcheon, this transposition should be "announced and extensive" (7). For Sanders, it is "an act of re-vision [...] engaged in addition, expansion, accretion, and interpolation" (18). In the case of *Psycho-Pass*, neither the director nor the scriptwriter ever alluded that the show is an adaptation of *NEF* or any other work. They did emphasize however that it is influenced by many Western and Japanese influences, including Orwell's *NEF*.²³ The show does not engage in acts of addition, expansion, or accretion of *NEF* neither, although it can be considered as offering a commentary on *NEF*, a feature characteristic of adaptations, among other practices.

²² Around fifty books are mentioned, partly discussed, or referred to in the anime ranging from Plato's *Republic*, Nietzsche's *Beyond Good and Evil*, Rousseau's *Discourse on the Origin of Inequality*, Foucault's *The Birth of the Prison*, Blaise Pascal's *Pensées*, Jeremy Bentham, Shakespeare, and even George Orwell, etc. making the anime a mini encyclopedia on many literary and philosophical subjects including dystopia, totalitarianism, power, punishment, justice, and the relationship between them. Naoyoshi Shiotani, *Psycho-Pass*' director, notes in an interview that the show draws influence from Western cinematic tradition as well, like the *SF* movies *Blade Runner*, *Minority Report*, *Brazil*, *Gattaca*, etc. (Shiotani 1).

²³ It may be worth mentioning as well that in *Psycho-Pass*, although more than fifty literary and philosophical references are featured, the only book which was physically present in the world fiction of the anime is George Orwell's *Nineteen Eighty-Four*. The spectator could see the first edition of the book, by Secker & Warburg, in the hands of one of the main characters, Shogo Makishima, as he was discussing it with his friend.

Orwell's book, I would like to demonstrate, provides what Japanese critic Hiroki Azuma calls a "database" (30). In his book *Otaku: Japan's Database Animals*,²⁴ Azuma suggests a model in terms of *database* when it comes to the creation of some works which are influenced or inspired by a particular writer and their oeuvre (31). In our context, we can think therefore of an *Orwell database* for example. It contains an accumulated plethora of knowledge and information about Orwell's fiction, non-fiction, bibliographical facts, cinematic and theatrical adaptations, etc. According to Azuma's model of database, when a scriptwriter creates a new manga or anime project with references to Orwell's oeuvre for instance, they are bound to incorporate into their new derivative script characters, plot elements, setting, themes, images, etc. from this Orwell database. Azuma's idea of database is that of an ever-shifting composition of elements, drawn from what he calls the "grand non-narratives."²⁵ These elements are sometimes rewritten and reassembled, creating, in reference to Jean Baudrillard, simulacra, defined as an interim form which is neither original nor a copy. To appreciate and get immersed as fully as possible in the newly created "derivative work," (25) recipients will have to trace out the references of this database. The original context of these incorporated elements may exercise some influence upon the understanding and the interpretation of the text.

Psycho-Pass, as we have mentioned, draws heavily on Western traditions. In interpreting it through Western theory we may risk overlooking some of its cultural nuances. Like any series, *Psycho-Pass* mirrors to some degrees the context in which it was produced. It is particularly interesting to reflect as a result on two main points and take them into consideration: Japan's

²⁴ The book deals with the Japanese youth popular culture called Otaku. The writer defines it as "a general term referring to those who indulge in forms of subculture strongly linked to anime, video games, computers, science-fiction, special-effect films, anime figurines, and so on." One of the main points of the book is to show that not only Japanese youth are core consumers of such a culture, but also people who are in their forties and more and who hold important societal positions of responsibility.

²⁵ For Azuma, fictional narratives may fulfill the grand role of substituting for the real grand narrative (34).

context of crime, and its context of looking at sexuality. First, like its fictional counterpart depicted in *Psycho-Pass*, Japan may be considered a low-crime society, with one of the lowest homicide rates in the world (Wood 326). While *Psycho-Pass*'s meditations on a low-crime society facilitated by technology are certainly applicable beyond Japan,²⁶ they must be read in the context of a society that already has a very low rate of crime.

The second point concerns the Japanese society's view on sexuality. Historically, same-sex relations were not penalized in Japanese society, except for a few years during the *Meiji* period (Pflugfelder 147). This will help us understand gender relations later in the analysis, as the anime *Psycho-Pass* includes scenes of same-sex relationships between highly sexualized female characters, yet who are actively resistant to the system.

This dissertation will be theories informed. In the analysis, I will try to highlight the peculiarities first of Orwell's *NEF*, moving to those of *Psycho-Pass*, stressing when relevant their differences as well. Throughout the analysis, I will try to draw from different critical and theoretical concepts pertaining mainly to theories of power and theories of space. Although it is not very practical to define every concept or theory here, I will attempt to introduce the two main theoretical trends in this section.

The first critical direction is theories of power. For Michel Foucault, "power is everywhere" (*The History of Sexuality* 93); it is anything that constructs the subjectivity of an individual or an institution. This anything can be forces of any kind: discourses, knowledge, tactics, etc. with which to subjectify (93). He distinguishes between tolerable power that subjectifies (giving the example of a teacher who knows his subject material well and passes knowledge to students), and power that is overly dominant and oppressive due to its

²⁶ In *Psycho-Pass: The Movie*, the series extends its focus beyond Japan.

unacceptable degree of control, totalizing nature, and its lack of avenues for any kind of resistance (Big Brother in *NEF* and Sibyl in *Psycho-Pass*).

Foucault also talks about regulatory power, or power of regularization. It is characterized by the seizure of power not only over the individual but over the masses. It is directed not at man-as-body but mainly at man-as-species (Foucault, Lecture 240). It is an innovative technology of power which deals with the population as a political and scientific/biological problem. That is why Foucault calls it "biopower" and its practice is "biopolitics." It seeks the knowledge of such information as birth rate, mortality rate, longevity of a population, etc. and it seeks to control them. This control is done by introducing regulatory mechanisms such as health insurance systems, old-age pensions, rules on hygiene, child-care, education, etc. The mortality rate, birth rate, and life expectancy depend on the biopolitical ruler.²⁷ It is a prerogative of such a ruler to play God, deciding who gets what, who goes where, who lives, and who dies.

Max Weber suggests the concept of domination as an alternative to the broad concept of power. In the *Sociology of Domination*, he defines domination as "the probability that certain specific commands (or all commands) will be obeyed by a given group of persons" (212). This power relation for him has a minimum of voluntary obedience and interest on the part of the subordinate/s. those who obey believe that they have an interest in doing so (like the citizens of Oceania in *NEF* and the citizens of the dystopian Japan in *Psycho-pass*).

In *NEF* and *Psycho-Pass*, punishment may be seen as a manifestation of the power of the sovereign. Foucault discusses how, in the past especially, the system of punishment was carried out on the individual to extract revenge or retribution on the body of the criminal. This was done

²⁷ If we draw a comparison with our contemporary society, it is our fight against nature. The regulation mechanisms today are rather pollution, deforestation, animal extinction, wars, genocides, etc.

publicly so that the sovereign's power is expressed. What is worth exploring in this comparative study is the idea that when the crime occurs and the criminal is incarcerated pending the punishment, all of what is considered to be standard mechanisms of the judicial and justice systems are carried out in secret. The punishment itself however is quite public (the hanging in *NEF* and the lethal shot of the dominator in *Psycho-pass*). Foucault spends a fair amount of time in his study *Discipline and Punish* explaining how punishment is like a theatre and that it is not tied to a system of justice but to a system of torture. The severity of the punishment in *NEF* and in *Psycho-Pass* always seems to exceed the crime. This makes us ponder whether punishment is about reforming the criminal, understanding motivations in the aim of discouraging criminal actions or is it about merely establishing and asserting power and control?

State power versus state control: In a similar way to Antonio Gramsci who distinguishes between rule (direct political power which uses force if necessary) and hegemony (which is an indirect form of control that emanates from culture in general and ideology in particular), Louis Althusser contrasts State power and State control (16). The former is exercised by what he calls repressive structures (institutions like the police force, the army, courts, prisons, etc.) The latter refers to a more subtle strategy used by the state to maintain power and control. This is manifested in the use of what Althusser calls Ideological State apparatuses (like the media, school, and even art) (17). They indoctrinate, using what he also calls a process of interpellation that makes you unconsciously believe what the state wants you to believe. The Party, the Ministry of Truth, the Spy, Room 101, etc. in *NEF* and the Ministry of Public Safety, the Inspectors, the Dominators, etc. in *Psycho-pass* are repressive structures used by Big Brother and Sibyl. But there exists also State ideological apparatuses used by them to subjugate citizens.

The second main direction is to situate the analysis in the theory of space. Drawing from the spatial criticism of Henri Lefebvre, Michel Foucault and Edward Soja I will try to show how, just like history and other sciences, spatial theories contribute not only to propaganda, manipulation, and domination, but also to resistance movements and action. Interest in space can be linked to the rise and development of both totalitarianism and resistance.

In his book *The Production of Space* (*La production de l'espace*, 1974), sociologist Henri Lefebvre conceptualized a definition of spatiality which he called dominant-dominated space. He writes that it is "a space transformed –and mediated– by technology... Thanks to technology, the domination of space is becoming, as it were, completely dominant" (164). According to this conception, dominated spaces represent spaces which are directly and indirectly controlled by the state and the regime in power, spaces which are defined by the ideology and the rules of the latter entity. Dominated spaces, Lefebvre writes, are "closed, sterilized, emptied out" (165). Apart from domination, the ruler resorts to another spatial practice for better management of space. We speak here of the appropriation of space. Lefebvre defines "appropriated space" (165) as a space which had been modified, in a way as to serve the needs, possibilities, and agenda of a particular group (165). The space is in this sense appropriated by that group or entity. Appropriation is closely related to another practice according to Lefebvre, that of the diversion, "détournement," (166) of space. Lefebvre writes: "An existing space may outlive its original purpose and the *raison d'être* which determines its forms, functions, and structures; it may thus in a sense become vacant, and susceptible of being diverted, reappropriated, and put to a use quite different from its initial one" (167).

Another spatial option is reappropriation. This is a maneuver mainly deployed by resistance but can also be characteristic of the totalitarian regime. Lefebvre writes "Any

revolutionary project today, whether utopian or realistic, must, if it is to avoid hopeless banality make [...] the reappropriation of space into a non-negotiable part of its agenda" (166-167).

Gruszevska-Blaim writes about reappropriated spaces:

The reappropriated space in dystopia, which is born of the "utopiacrime" committed by protagonists, is the most likely location to dream the eutopian future. The most typical sub-space where eutopian mapping may occur are the peripheries of the dominant space: cellars, roots, dilapidating, pauperized city districts, woods, seacoasts, as if to encourage reappropriation. [...] reappropriation takes place whenever two or more characters are capable of finding their own way out of the dystopian chronotopos through verbal exchange, gazing, touching or other signals and means of communication. (179)

While Lefebvre's reflections on space injected the role of technology withing the spatial setting, those of Foucault include the element of temporality. In a 1976 lecture entitled "Of Other Spaces (Des espaces autres)," Michel Foucault borrows a medical term, "heterotopia" (*hétérotopie*),²⁸ to designate heterogenous and multi-layered spaces of change and of difference. Foucault describes them as real spaces which are also "counter sites... [they] have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (24). In this respect, heterotopias upset the conventional order of space. They function as ambiguous and varied centers of possibilities. They become "placeless places" (24). According to Foucault, some heterotopic spaces possess their own temporalities, as they are linked to slices in time. They exist "in a sort of absolute break with traditional time" (Of Other Spaces 26). Foucault calls them "heterochronies" (26).

²⁸ According to the online French dictionary *Larousse*, *hétérotopie* refers to the presence of anatomical elements, which are normal in themselves, in some points of the organism where they normally do not exist. We notice that in medicine, just like in literature, heterotopias are spaces which exist only in relation to other spaces. That is why they are counter-sites and placeless places.

Building on the spatial conceptions of Lefebvre and Foucault, Edward Soja proposes a method of criticism which stems from geographical analyses between objective, real spaces (what he calls "Firstspace") and representations (what he calls "Secondspace"). In his view, this analysis of "real-and-imagined" (6) opens up a creative space for new action, called "Thirdspace" (6). He writes:

The electronic cyberspaces, Simcities, and hyperrealities of everyday life were being slowly infiltrated by [...] those who dare to desire differently, to look away from the conventional ways of seeing and acting upon the oppression of race, class, and gender to open new spaces for struggle that work to transform prevailing imagery, create strategic alternatives, and project new images that subvert and transform our established worldviews. (404-405)

In opposition to the tightly controlled dominated space, also referred to as first space by Soja, Thirdspace, just like reappropriated space, finds spaces of struggle and resistance in the interstices of authoritarian space management, creation, and appropriation.

Finally, it is important to stress the fact again that the readings I offer here are from a non-Japanese speaking perspective. *Psycho-Pass* is born in a different culture, one in which I do not claim to be a specialist. Therefore, what I can offer is one possible Western reading of this work of art and how we can interpret it. This reading is in no way comprehensive of the full anime, as there are several elements of the show which I am not considering. Maybe one example worth mentioning is the socio-cultural phenomenon of *evaporation* (*jôhatsu* in Japanese). It refers to voluntary disappearance of people from their established lives without leaving a trace, abandoning their jobs and their families, a phenomenon which affects around 100,000 people a year in Japan (Wellnitz 43). This usually happens because of shame or

unacceptable social or work ethics. It may be said that Urobuchi took this theme further by introducing the instant Dominator evaporation of citizens who are deemed not useful to the system. It may be worth to mention that one of the characters in *Psycho-Pass* does this practice as well by the end of the first season.

Chapter One: Algorithmic Power and the Power of Algorithms: Down and Out in Oceania and Tokyo

In 1950, American critic and novelist Mary McCarthy wrote, in rebuking a feminist magazine, that the intellectual vacuity of the new magazine announces, "a leap into the Orwellian future" (187). The year 1950 marked the death of George Orwell, but it also saw the birth of the eponym "Orwellian" with the critical and perceptive pen of Mary McCarthy. According to an article in *The New York Times*, the adjective is more common than the eponyms Kafkaesque, Hemingwayesque, and Dickensian put together. It even surpasses the 500-year older adjective Machiavellian (Nunberg). In fact, every injustice from the American extreme right to the European extreme left is susceptible of carrying the label "Orwellian," contends Sven Ortoli, and every camp uses the adjective as it pleases them. The examples are probably countless and although not all of them are emerging in political contexts, most of them are still born from the womb of politics. This begs the question of what is the meaning of the eponym Orwellian and how is it being used?

The adjective Orwellian emerges from Orwell's thoughts, mainly derived from his two masterpieces and political satires *Animal Farm* (1945) and *NEF* (1949), but also from his other fiction, nonfiction work, essays, journals, and letters. It denotes the writer's vision of a despotic and totalitarian government which strives to achieve absolute control over people, a "highly centralized police state" (Orwell, "You and The Atom Bomb" 30). The online Oxford Learner's dictionary states that the adjective describes "a political system in which a government tries to have complete control over people's behaviour and thoughts." Christopher Hitchens contends that to describe a state of affairs as Orwellian implies "crushing tyranny, fear and conformism" (117). Jean-Claude Michea posits that the adjective Orwellian is used to criticize a world where

the new technologies are used to ceaselessly perfect the surveillance and social control of individuals, to a point where even the notion of private life becomes an illusion (9). In this respect, I believe that the eponym Orwellian is an adjective in-the-making. It is a dynamic word which keeps changing and acquiring new meanings with time. This does not cancel any attributes already given to it as we will see: total control, terror, conformity, etc. but many factors have been adding to and extending the definition of the eponym. One of these main factors is the rapid development of technology and its equally rapid invasiveness of political and social spheres.

This did not come from nothing, but from Orwell's firsthand experience with such systems, a reality he actually lived in. His Spanish experience in Catalonia fighting against Franco's fascist forces was significantly decisive. He witnessed how in 1937, when Hitler had been in power for four years and Stalin for over a decade, Stalinism got hold of power and started setting up a local version of the soviet police system with its prisons and torture rooms in Barcelona. It was then when Orwell came to be aware of the totalitarian nature of communist Stalinism, a system which works under the guise of Socialism. He writes in *Homage to Catalonia*: "No one who was in Barcelona then, or for months later, will forget the horrible atmosphere produced by fear, suspicion, hatred, censored newspapers, crammed jails, enormous food queues, and prowling gangs of armed men" (409). The eponym stands then for Orwell's opposition not only to aspects of Stalinism, Fascism, and imperialism which he witnessed and lived through, but also to all systems that manufacture abuses of power, of thought, of language, etc.

It should be noted here that Orwell was an ardent opponent of industrialism as well and this may be interpreted as industrialism not only in the literary sense but also figuratively: industry of commodities, industry of weapons, industry of control, of destruction, etc. As Claves

rightly posits, the work of Orwell in general cannot be clearly understood unless he is seen as "a critic of industrial civilization and of the hedonism induced by expanding needs and commodities rather than as only concerned with the commercialism and exploitation of capitalism or the stultifying despotism of totalitarianism" (*Industrialism* 244). I would also like to add that totalitarianism is nourished by the need to both produce and consume. The products of technology in general and military technology in specific enable such regimes and allow them more grasp and control. To assert that such regimes aspire for domination is not complotism. It is an endeavor which they avow as their project, to be capitalist war-machines. Technology embody power, either of people over nature, over other people, over us, or over all. It may be even suggested that regimes which have sophisticated, and expensive weapons and technologies are more likely to degenerate into political totalitarianism.

For Claves, the chief accomplishment of Orwell in *NEF* in this regard is "to delineate with breathtaking clarity how some kinds of totalitarian group functioned" (473). Totalitarianism exacerbates the worst tendencies that result from this industrialism: power worship and total control. Orwell is not only a theorist about anti-totalitarianism but also a zealous critic of the industrial vices of modernity.

In this chapter the aim will be to analyze the characteristics of the Orwellian totalitarian system by focusing on some literary images which constitute and represent it. In other words, what are the different icons both in the book and in the anime which represent the premises upon which a totalitarian system is based? A look at the two figures which represent this despotism may be worth starting with: the omnipotent and omnipresent Big Brother and Sibyl. While Big Brother implements a set of what I have termed totalitarian "algorithms," a list of instructions that characterizes his political regime, Sibyl System as we will see uses actual algorithms to

control, a system which I would like to argue is characterized by algorithmic totalitarianism. For this, and after identifying the source, the focus will be on how the system exercises and maintains its authority and we will talk first about the ideological approach, mainly the destruction of freedom by assuring a perpetual surveillance through the Telescreens and the psycho-pass Scanners. Second, the oligarchy which helps establish the authority of the system and tighten it, the right hand, and muscles of the system, will be brought into focus. *Minitruth* and its counterpart the Nona tower in *Psycho-Pass* will be analyzed.

1. The Grand Inquisitors: Big Brother and the Sibyl System

1.1. Abolishing Truth and Objective Reality

One of the singularities of Orwell is that his thoughts are focused on a problem, a problem which the totalitarian regimes he witnessed rising between the two World Wars highlighted. He immediately saw that there was a radical novelty in them: for him, Fascism and Nazism are not simply speaking two extreme variants of capitalist societies, and Stalinism is not simply a form of socialism with endless bureaucracy, repressions, and Grand Terror. He detected the first representatives of a novel form of political domination aimed at the contemporary world. They are not specific to that period in history, but if we do not heed them, they may as well be our future and manifest themselves anywhere in the world. In a 1949 letter to Francis A. Henson, Orwell writes that "totalitarianism, *if not fought against*, could triumph anywhere" (564). How to understand and describe the working of this new form of domination?

Orwell writes in "The Prevention of Literature:" "Totalitarianism, however, does not so much promise an age of faith as an age of schizophrenia [...] to be corrupted by totalitarianism,

one does not have to live in a totalitarian country" (86). The totalitarian regime can be disguised and camouflaged, so that some can continue to believe that this is democracy. For Orwell, totalitarianism is the sum of strategies which allow the total control of not only the actions and feelings of a human being, but also and especially their thoughts. The totalitarian power is first and foremost a power over the spirit of the human being, a power obtained through the manipulation of the human relation with the very concept of objective truth, unlike for example Huxley's *Brave New World* where this power is obtained through technoscientific advances and psychological reconditioning. The axiom which Winston wrote down in his diary can help us understand this. Questioning the authority of Big Brother who "told you to reject the evidence of your own eyes and ears [which was his] final, most essential command" (*NEF* 37), Winston starts to revolt against this idea, and he realizes that "the obvious the silly and the true had got to be defended [...] The solid world exists, its laws do not change. Stones are hard, water is wet, objects unsupported fall towards the earth's center" (37). And in an act of defiance, he writes in his diary the axiom that "freedom is the freedom to say that two and two make four. If that is granted, all else follows" (37).

But before proceeding to the analysis of this axiom, a brief word about its original reference may be helpful. Although the expression two plus two make five was popularized by Orwell and his book *NEF*, it was not a product of his imagination, but of his experience with Stalinism. In the late 1920's, the Stalin regime started a series of centralized and planned economic plans to boost economic growth in the Soviet Union by targeting a rapid industrialization process, a process of forced industrialization and collectivization, in order to reach the level of the USA. The first so called Five-Year plan, which was supposed to originally take five years to be accomplished, started on the 1st of October 1928, and ended on the 31st of

December 1932, one year ahead of schedule. In a boastful rallying cry, Stalin announced that this success is a new revolution from above (Sixsmith 113), because the goals of the first Five-Year plan were achieved in only four, thus the formula $2+2$ (plus the enthusiasm of the worker) $=5$.

The plan did indeed reach its goals as the URSS made a huge industrial leap and became a leading industrial nation. Before the plan, the URSS was fifth in industrialization worldwide, but after the fourth year of the plan it became the second, with only the United States surpassing it (Riasanovsky 57).



(Illustration 1 Yakov Guminer's 1931 poster reading "The arithmetic of an industrial-financial counter-plan: $2 + 2$ plus the enthusiasm of the workers $= 5$ ")

This economic success had a serious price though, and the common people had to pay: the Soviet famine of 1932-1933 which hit the main farming and grain-producing areas of the union, like Ukraine, Kazakhstan, Belarus, etc. The term Holodomor was given to this incident to mean the "hunger-related mass extermination, implying intentionality" (Graziosi 98). It had been

estimated that 3.3 to 7 million people starved to death as a result and that millions more were chronically disabled (Khlevniuk 62). In spite of this, propaganda posters of $2+2=5$ still permeated the state, insisting on success and ignoring the considerable casualties. Orwell, a spirit very sensitive to the plights of the decent common human, was appalled by the incident, and more by the absurdity of political lies and propaganda. Orwell writes in "The Prevention of Literature: " "The organized lying practiced by totalitarian states is not, as is sometimes claimed, a temporary expedient of the same nature as military deception. It is something integral to totalitarianism, something that would still continue even if concentration camps and secret police forces had ceased to be necessary" (85). He understood the slogan very well and gave the reader a phenomenon to think about for the future.

"Freedom is the freedom to say that two and two make four. If that is granted, all else follows" (*NEF* 84). Going back to Winston's axiom, it may be said that true freedom is the ability to believe and say plain truths, truths which fall under our own objective senses. If the ordinary man no longer has access to this faculty, the result would be that anyone can make them believe anything, can take over their spirits and their freedom will consequently disappear. This is the ultimate project of Big Brother, his "final, most essential command" (37). In the trial scene between Winston Smith and O'Brien, the latter makes this point clear: "We shall crush you down to the point from which there is no coming back [...] You will be hollow. We shall squeeze you empty, and then we shall fill you with ourselves" (122).

Big Brother is then the representation of this idea, the negation of objective truth and the creation of a new one in line with the agenda with which he and his Party rule and hold power. The literary object which best represents this in the novel is the poster of Big Brother. "A coloured poster [...] depicted simply an enormous face, more than one meter wide: the face of a

man about forty-five, with a black heavy mustache and ruggedly handsome features" (3). The poster, first encountered in the corridor of Winston's residence, follows him everywhere. "The poster with the enormous face, resumes Winston, gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it run" (3). The inspiration behind creating this poster is the figure of Stalin, but more important than this is the ideological implication behind it. For Big Brother, reality does not exist outside. The real is nothing but what the consciousness produces, and if this is the case, it transpires that by simply acting on the consciousness of people it is possible to produce the real. Reality then is what has been produced and put inside someone's consciousness, inside the subject's mind. Through this process of formatting the mind then, Big Brother is able to produce facts which are most convenient for him and truths which better serve his political dominion. Objective truth is, writes Orwell, "something outside yourself, something to be discovered, and not something you can make up as you go along [...]" The really frightening thing about totalitarianism is not that it commits atrocities but that it attacks the concept of objective truth: it claims to control the past as well as the future" ("As I Please" 88).

As for Big Brother's poster again, the question which invites itself here is why this choice of image and of family relation? The poster has been designed in a way as to make everyone feel that the eyes are following them around, incontrovertibly associating in this respect Big Brother with surveillance. But without this association, what is the idea behind Big Brother? Why brother and not father, grandfather, or Uncle? I think that the image is chosen to show and highlight power. According to Hitler, "the art of the advertisement poster consists in the ability of the designer to attract the attention of the crowd [...] in calling the masses' attention to certain facts,

processes, necessities, etc., whose significance is thus for the first time placed within their field of vision" (*Mein Kampf* 179). The masses do not forgive weakness, so in order to reign firmly over chaos the Party must create the illusion of strength. As it is a patriarchal society it should not come as a surprise that the image of power is a strong and possibly white man. It can be speculated that the black moustache shows that Big Brother is in good shape. There is no gray hair in the moustache that would have suggested his age or any health weaknesses. It may be speculated as well that the semantic choice of brother reinforces this idea. Unlike the word father or uncle for example, which may suggest relative aging, brother gives the impression that the leader incarnates eternal youth, good physical fitness and as a result strength. The attention of the citizens must be always focused on this illusion of eternal might.

Hence, it is important for the system that first, parallel with the communist party (replacing values, sacrificing everything in the name of communism and the communist future, the truth, etc.), it is definitely forbidden to believe in what you see or hear and second, it is mandatory to believe only and completely in what Big Brother and the Party say. Winston Smith cogitates: "Not merely the validity of experience, but the very existence of external reality was tacitly denied by their philosophy [...] The heresy of heresies was common sense" (*NEF* 83). But then again, he wonders: "what was terrifying was not that they would kill you for thinking otherwise, but that they might be right. For, after all, how do we know that two and two make four? Or that the force of gravity works? Or that the past is unchangeable? If both the past and the external world exist only in the mind, and if the mind itself is controllable what then?" (83) Then, in fact, the real does not exist. What exists is only what the system decides and commands to be real, nothing else. If the Party is the womb where all reality develops it is also the source of all truths and facts. Only what it decides and says is true. Only that exists. Totalitarianism,

resumes Orwell in "The Prevention of Literature," demands "a disbelief in the very existence of objective truth [...] A totalitarian society which succeeded in perpetuating itself would probably set up a schizophrenic system of thought, in which the laws of common sense held good in everyday life and in certain exact sciences, but could be disregarded by the politician" (86). This is the doctrine of Big Brother which he wants to instill in the consciousness of people. This is one of the main tasks of the Party, one of the main instructions for the Orwellian totalitarian system.

O'Brien says to Winston Smith:

You have failed in humility, in self-discipline. You would not make an act of submission which is the price of sanity. You preferred to be a lunatic, a minority of one. Only the disciplined mind can see reality, Winston. You believe that reality is something objective, external, existing in its own right. You also believe that the nature of reality is self-evident. When you delude yourself that you see something, you assume that everyone else sees the same thing as you. But I tell you, Winston, that reality is not external. Reality exists in the human mind, and nowhere else. Not in the individual mind, which can make mistakes and, in any case, soon perishes: Only in the mind of the Party, which is collective and immortal. Whatever the Party holds to be the truth, *is* truth. It is impossible to see reality except by looking through the eyes of the party [...] You must humble yourself before you can become sane. (118)

To see reality as it is, only one thing is both needed and required: total submission. This is the lesson which Winston should learn. Humility and self-discipline to Big Brother should guide anyone who seeks to see reality and to hold the truth, two sides of the same coin. If you fail at this, Big Brother will make sure that you are re-educated into seeing this, into his version of

sanity. Big Brother's poster will follow you everywhere to remind you of this: do not believe in what you see or hear except if the speaker is Big Brother. Objective reality does not exist. Only the reality of the Party exists. The truth is only truth when Big Brother says so. If the enemy or someone else without affiliation to the Inner Party says it, then it becomes *untruth* to use the *Newspeak* term.

In *NEF*, Big Brother made sure that no other world is possible except the actual world he and his party made real. No other worlds can be thought of and conceived. Oceania under Big Brother is the one and only world, therefore the one and only necessity. Only Big Brother reserves the exclusive right to decide what reality is and must be. O'Brien says to Winston: "From the proletarians nothing is to be feared. Left to themselves, they will continue from generation to generation and from century to century, working, breeding, and dying, not only without any impulse to rebel, but without the power of grasping that the world could be other than it is" (99).

The importance of the poster of Big Brother then is that it represents this side of totalitarianism: the negation of reality and the creation of a new one. This manufactured reality is born from the needs of the present to maintain hold of power and control. It is a surreptitious process by which the authority takes over the spirit of the individual, empties it and fills it again with its operational mode. The goal is to maintain control and to establish despotism. The poster is in this respect a *motif*. It revolves around a single constituent of the general theme of political totalitarian power as it proves to be one of many other working mechanisms of totalitarianism, namely the negation of subjective truth and its replacement.

1.2. A Brave New Language: *Newspeak*

The next Orwellian totalitarian algorithm is the attempt of the system of authority to impoverish the language in order to create a new one, the replacement of Standard English, *Oldspeak*, with the party's version of it: *Newspeak*. Big Brother reality in Oceania is created and described using *Newspeak*. In 1947, two years before the publication of *NEF*, German philologist Victor Klemperer published his book *LTI -Lingua tertii imperii: Notizbuch ein Philologen*,²⁹ a work which shares a compelling cause with Orwell's satire. Although different in approach and discipline, both writers formulated the same analysis after the end of the Second World War: for them, the distinctive trait of totalitarian power is the corruption of language, an operation which is conducted with the purpose of instilling the ideology of the regime in every corner of the human spirit. I mean here corruption in the sense of control. Without control, language develops naturally, like society. There is a body of linguists, like the Academy Française, whose task is to organize linguistic novelties, say, introduce new concepts, clarify difficult or problematic things, and so on. Language itself is conservative, and so are linguists. When Big Brother and his Party intervene to control language, and impregnate it with ideology, then language becomes corrupted. Klemperer writes:

Nazism permeated the flesh and blood of the people through single words, idioms, and sentence structures which were imposed on them in a million repetitions and taken on board

²⁹ The English translation of this half Latin, half German title is *The Language of the Third Reich*. In this book, Klemperer, a professor at the university of Dresden who lived twelve years under the Nazi occupation, deconstructs the language of the Third Reich. He analytically dismantles the language of Nazi propaganda, documenting the impregnation of German language with Nazi ideology. The verb *erleben* for example, meaning to live, was used to mean living something to the fullest, experience and be part of it, *durchleben* (251). When a Nazi leader for instance delivers a speech, it is not enough to just hear it. You must live it and experience it without reserves. Another example is the adjective *ewig*, eternal, one of the most excessively used words, like *ewige wache* (eternal guard) to refer to a martyr (114).

mechanically and unconsciously [...] Words can be like tiny doses of arsenic: they are swallowed unnoticed, appear to have no effect, and then after a little time the toxic reaction sets in after all (15-16). [...] The sole purpose of the LTI is to strip every one of their individualities, to paralyse them as personalities, to make them into unthinking and docile cattle in a herd driven and hounded in a particular direction, to turn them into atoms in a huge rolling block of stones. (23)

Totalitarian power has a strong interest in the domination of language.³⁰ The destruction and control of language is an instrument for totalitarian regimes to reach their goal of complete control. The regime rises to power, dominates the public space, dominates society, and reinforces its power through the control of language. Orwell elaborates further on this topic with his language project, *newspeak*.

In Big Brother's universe, the power over people and over objects in general is also the power over words, over the language they (un)speak, and vice versa. The death of the language of the old world for the Party means the death of the old world itself and the birth and recognition of the new present world and its language, created by the system. In a conversation with Winston, Syme, a Party philologist and Newspeak specialist, says:

Newspeak is the only language in the world whose vocabulary gets smaller every year [...] Don't you see that the whole Aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can be ever needed, will be expressed by exactly

³⁰ The idea that the totalitarian regime intentionally degrades the language is present in Nabokov's *Bend Sinister* as well: "The language of the country [...] is a mongrel blend of Slavic and Germanic with a strong strain of ancient Kuranian running through it" (8). Paduk, the main character, was only the mediocrity that created the "party of the average man." The goal is the levelling out of everyone at the same degraded and mediocre level. Everyone must be levelled down to the level of the dull-witted.

one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten [...] Every year fewer and fewer words, and the range of consciousness always a little smaller. It's merely a question of self-discipline, reality-control. (24)

What Newspeak aims at then is the impossibility of the past language with which culture, books, ideas, logic, and reasoning were made possible. The more the language changes with time, the less we understand the language of our precursors, of our past. This is what the regime wants. It also wants to stop any act or intention of criticism, mainly directed towards itself. The act of criticism becomes impossible if the words and concepts with which you can criticise are missing.

To make a critical thought or comment, to even think about it, you need concepts and expressions from the ancient language, which has disappeared and is being replaced by a new empty language. If the signifier is missing, the signified disappears as a result. For those who are born and raised during Newspeak, notions of justice, freedom, equality, democracy, etc. are inconceivable. The words which express them do not exist, so the notions do not exist. What cannot be named, cannot exist. This is the plain and simple axiom of Big Brother: ritualization and destruction of the possibility to have abstract-logical reflection.³¹

This can be seen in the theory of linguistic relativity, also known as the "Sapir-Whorf hypothesis" (A. Lucy 294), stretched to the extreme. Language structures conscience and the way of thinking. The more language is degraded and simplified, the more thought is degraded and simplified as a result. For Maxim Krongauz, Newspeak can be used as a jargon to express a

³¹ This follows the logic of Newspeak, because from a linguistic point of view this does not stand. Desaussurian linguistics shows that the destruction of the signifier does not mean the nonexistence of the signified. Viruses, for example, have been in existence long before scientists discovered and named them. The deletion of the expression global warming does not mean that the phenomenon does not exist.

negative evaluation of something and of the degradation of the language. He goes as far as to argue that Newspeak is one of the main characters of the novel *NEF* (Krongauz 32).³²

The symbol with which this axiom can be represented is the Newspeak Dictionary. Syme, the Newspeak specialist, argues that:

The Eleventh Edition is the definitive edition. We're getting the language into its final shape, the shape it's going to have when nobody speaks anything else. When we've finished with it, people like you will have to learn it all over again. You think, I dare say, that our chief job is inventing new words. But not a bit of it! We're destroying words, scores of them, hundreds of them, every day. We're cutting language down to the bone. (23)

The components of language and its parts of speech must be exterminated. Not all verbs are needed, neither adjectives and certainly not the superfluous and needless synonyms and antonyms. The adjective *bad* for example is not needed as an antonym to *good*. The latter adjective has its opposite in itself: *ungood*. It is the same with synonyms. There is no need for the words excellent or great or splendid if you just can say *plusgood*. In a way similar to mathematical algorithmic classification, the words of Newspeak are classified into three categories.

The A Vocabulary consists of words needed to express everyday life routine and actions, like sleeping, eating, drinking, working, etc. The words have been ultimately reduced in meaning so that they only express extremely basic everyday needs, and as a result they cannot be used to talk about philosophy, politics, literature, or anything which makes you think.

³² It may be noticed that just like the word Orwellian, the word Newspeak develops, and accumulates new meanings as compared to the initial meaning Orwell had given it, as a word that means the degradation of language, the negative evaluation of something, etc.

The B Vocabulary includes words "which had been deliberately constructed for political purposes: words, that is to say which not only had in every case a political implication but were intended to impose a desirable mental attitude upon the person using them" (145). The old political and ethical notions must be abolished so that they give place to new vocabulary which serves the ideological agenda of the present system. Orwell writes that in this category "countless other words such as honour, justice, morality, internationalism, democracy, science and religion had simply ceased to exist. A few blanket words covered them and, in covering them, abolished them. All words grouping themselves round the concepts of liberty and equality, for instance, were contained in the single word *crimethink*" (146). All the words of the B vocabulary are ideologically laden. They signify exactly what they announce.

Finally, there is the C Vocabulary. It consists in scientific and technical jargon where "the usual care was taken to define them rigidly and strip them of any undesirable meaning" (148). This deliberate reduction of vocabulary rests then on the idea that the number of words that we have is contingent upon the number of ideas we have, the number of ideas Big Brother limited people to have. Whoever controls language controls thought and consequently controls consciousness.

Newspeak is then a controlled artificial language, which distinguishes it from other languages created on the model of living languages (J. R. R. Tolkien for example was inspired by the Finnish language). From a linguistic perspective, the absence of adjectives as parts of speech or their limited number is not a new phenomenon. But the use of a lexeme as a noun, verb, adjective, or adverb, what is called syncretism in linguistics - is new and can be explained by Orwell's native language - English. Normally, in all languages a distinction is made between verb and noun. If the grammar of Newspeak largely corresponds to the structure of the natural

language, or pushes to the extreme the grammatical features of English, as far as the lexical level is concerned, the constructed language is quite different from the natural language.

Another thought is that for natural languages, polysemy is more a characteristic of a language than monosemy, limitation of the number of meanings of a word is not something we see in reality. It is thus another characteristic feature of Newspeak.

The ultimate goal of this project, apart from abolishing what linguists call diglossia,³³ is to make the "whole climate of thought" different. "In fact, resumes Syme, there will be no thought as we understand it now. Orthodoxy means not thinking, not needing to think. Orthodoxy is unconsciousness" (24). By deforming and changing the language, Big Brother aims at deforming and changing consciousness, at invading it and owning it. This motif of corrupting, weakening, and controlling the language is then another thread which constitutes one of the major themes of the book, totalitarian power. For Orwell, it is one of the unmistakable and distinctive features of totalitarianism, or what I called totalitarian algorithms. It is represented as we tried to show by the literary icon of the Newspeak Dictionary with all what it carries, from trying to negate objective truth and creating a new one, to trying to corrupt and control the language. Orwell writes in "Looking Back on the Spanish War:"³⁴

Nazi theory indeed specifically denies that such a thing as 'the truth' exists. There is, for instance, no such thing as 'science.' There is only 'German science,' 'Jewish science,' etc. the implied objective of this line of thought is a nightmare world in which the leader, or some ruling clique, controls not only the future, but also the past [...] If the leader says of such and such event, 'It never happened,' well, it never happened. If he says that two and

³³ Diglossia is a situation in which two languages, or two forms of a language are used under different conditions in a community (Oxford online dictionary).

³⁴ Even though Orwell was a leftist, he openly criticized the Reds during the war in Spain, their cruelty, tampering with the truth, etc.

two are five -well, two and two are five. This prospect frightens me much more than bombs -and after our experiences of the last few years that is not a frivolous statement. (483)³⁵

1.3. *Doublethink*: A Schizophrenic System of Thought

Newspeak contributes in and leads to another significant trait of totalitarian power according to Orwell. The totalitarian project of controlling language is not only a matter of altering, destroying, and controlling words, grammar, vocabulary, etc. but also a matter of rhetoric. To prevent and annihilate anything which allows one to think, reflect, speculate, etc. is a particularly important process. It is carried out by another ideological tool wielded by Big Brother: the paralogical system of thoughts called *doublethink*.

Winston sank his arms to his sides and slowly refilled his lungs with air. 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 while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy, to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed, and then promptly to forget it again: and above all, to apply the same process to the process itself. That was the ultimate subtlety: consciously to induce

³⁵ In February 2022, the European Union issued a Commission Implementing Regulation approving the use of *Tenebrio molitor larva* (yellow mealworms) and another regulation approving *Acheta Domesticus* (house crickets) as novel forms of food. According to these regulations, the insects may be used frozen, dried or powder by themselves or as ingredients and additives to other foods. The scientific research procedures remain classified and inaccessible to the public. In this respect, are we one step closer to what Orwell describes? (please see bibliography page 205 for the two references).

unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed. Even to understand the word 'doublethink' involved the use of doublethink. (37)

The idea is then to thwart in a way the principle of non-contradiction which postulates that if something is true, its opposite cannot be true at the same time. Aristotle writes in definition of the principle: "No one can believe that the same thing can (at the same time) be and not be" (qtd. in Whitaker 184). If, for example, it is midday now, it cannot be midnight at the same time. But according to the illogical logic of Big Brother and his Party this can totally hold. It is absolute common Party sense. An illustration from the book is the Newspeak word *blackwhite*. According to common sense and common logic, if something is black then it cannot be white at the same time and vice versa, but according to the Party's *doublethink* this is completely logical.

According to their logic, *blackwhite*, like so many *newspeak* words, "has two mutually contradictory meanings. Applied to an opponent, it means the habit of impudently claiming that black is white, in contradiction of the plain facts. Applied to a Party member, it means a loyal willingness to say that black is white when Party discipline demands this. But it also means the ability to *believe* that black is white, and more, to *know* that black is white, and to forget that one has ever believed the contrary" (219). *Doublethink* is not just a habit and an ability. For Big Brother it is a necessity.

Based on self-deception and organized lying, *doublethink* turns out to be a dangerous psychological mechanism, as pernicious as *newspeak* and the destruction of objective truth. This "schizophrenic system of thought," ("The Prevention of Literature" 85) to use one of Orwell's descriptions, is one of the instructions upon which totalitarianism is built and maintained. Again, the idea did not come from nothing, but from Orwell's own experience with the Spanish War.

During the war, none of the fighting sides spoke the truth. Each camp spoke only what corroborated their own ideology. That is why Orwell wrote repeatedly that it was exceedingly difficult to write accurately about the Spanish war because of "the lack of non-propagandist documents" (415). He resumes in *Homage to Catalonia*: "Nearly all the newspaper accounts published at the time were manufactured by journalists at a distance and were not only inaccurate in their facts but intentionally misleading" (407). Joshua Yaffa goes as far as suggesting that *doublethink* was the *lingua franca* of the late Soviet period, a period of Orwellian fantasies brought to life.³⁶

Political philosopher Hannah Arendt wrote in her first major work *The Origins of Totalitarianism*, published in 1951, two years after the publication of *Nineteen-Eighty Four*, that "the ideal subject of totalitarian rule is not the convinced Nazi or the convinced Communist, but people for whom the distinction between fact and fiction (i.e. the reality of experience) and the distinction between true and false (i.e. the standards of thought) no longer exist" (474). If we apply this to the study of the fictional world of *NEF*, it can be said that this is the project of Big Brother, to invade the spirits of people in order to transform them into such personalities with hijacked consciousness. As we tried to demonstrate, this process starts with the distortion of the subject's conscious relation with objective truth, language, and rhetoric.

1.4. Mandatory Happiness and Algorithmic Identities in *Psycho-Pass*

³⁶ I collected this expression during a talk Joshua Yaffa gave as part of an online seminar dedicated to Orwell and organized by the Orwell Foundation. During his talk, the writer and correspondent for the *New Yorker* news magazine introduced his book *Between Two Fires: Truth, Ambition, and Compromise in Putin's Russia* where he spends a good deal of time analyzing the Soviet root of the practice of doublethink and its contemporary version.

As we postulated before, the conception of the anime *Psycho-Pass* is influenced by many elements from Orwell's *NEF*. Throughout this analysis, we will try to point out some of the elements of the Orwellian database. To start with, it may be said that the Sibyl System in *Psycho-Pass* functions in a closely analogous way to the working of Big Brother as far as mental manipulation and control are concerned. In *Psycho-Pass*, the power over people is primarily the power over their spirits as well. In fact, the very basis of the anime, the idea of the Psycho-Pass, is derived from Orwell's idea of Thought Crime.³⁷ In the anime, the citizens of twenty-second century Tokyo have their psychological state, thoughts, and their criminal tendency constantly and ceaselessly measured and expressed in numerical data, called Crime Coefficient (犯罪係数, Hanzaikeisū). This process is performed through the presence of ubiquitous algorithmically driven Street Scanners and Dominators which will be the focal topic of later discussions. The expression Crime Coefficient happens to be also the title of the first episode which serves as a pilot episode, introducing some of the characters and especially the Sibyl System's hold over the setting of the futuristic Japan and its control over everyone and everything using these policing algorithms. Tomomi Masaoka, one of the Enforcers working under the Ministry of Welfare's Public Safety Bureau *MWPSB* -an Orwellian Ministry of Love, comments: "You know, our work is mostly made up of unreasonable things in the first place. What a person thinks, or what they wish for... We live in a time where everything in a person's mind can be made transparent by machines." In episode eleven, Shogo Makishima, ponders over it as well: "By analysing a bio-organism's force field read by a cymatic scan, they figure out how a person's mind works. The intelligence of science finally uncovered the secret of souls."

³⁷ In the comics adaptation of the anime, the first volume starts with references to the idea of Thought Crime.

Psycho-Pass presents us then with a society where choices, classifications and decisions are made by AI and algorithms. In such an environment, people become "measurable types" (Cheney-Lippold 48). Digits and data speak for us, assigning us identities and determining "the discursive parameters of who we can and cannot be" (48). Each citizen gets assigned what the author calls an "algorithmic identity" (49). In fact, throughout the series, viewers are frequently positioned behind display screens and other technical gadgets, like surveillance cameras, drone cameras, scanners, and Dominators which interpose between us and the world. This already suggests the disembodied and datafied way that technology and media see us, and that information technology in general is not transparent (illustration 2).³⁸ How does such a system work? And what is the ideological implication behind it?



(Illustration 2: A scene from the perspective of a monitor screen, looking back at the user Makishima. This already evokes the idea that people are perceived as data EP08 15:54)³⁹

³⁸ For more examples, please see illustrations 13 and 15, pages 128 and 151 respectively.

³⁹ *Psycho-Pass* stills are taken from the 2014 Blu-ray edition, by Manga Entertainment studio.

The reference to the "Parable of the Grand Inquisitor," in the *Brothers Karamazov*, written in 1880,⁴⁰ may help us better understand the working of such regimes as the one behind the Sibyl System. The Sibyl System (シビュラシステム, Shibyura Shisutemu) in *Psycho-Pass* shares the same conviction as the one cherished by Dostoevsky's Grand Inquisitor. Its guiding principle is that happiness is not compatible with freedom. For Sibyl, just like the Grand Inquisitor, being happy is more important for people than being free, and since the two values cannot exist together, only one of them must be granted to the detriment of the other. By relieving the masses from the burden of freely thinking for themselves and deciding, Sibyl believes that they will be happy as a result. This submission will allow for the ruler to set the rules of the games, dictate what should and should not be. E.H. Carr believes that the system in this respect strives to "make a man happy by relieving him of his personal responsibility," (227) a responsibility which the sovereign is glad to assume and exercise in his stead.

To make sure that every citizen keeps a clear mental state, advanced pharmaceutical companies managed by Sibyl are constantly making new supplements. An advanced medical system works constantly to try and prolong the lifespan of the citizens, the *Ministry of Health, Labor, and Welfare* works tirelessly to ensure the safety of society, and the *Ministry of Economy* ensures economic growth and good prospects for everyone. In episode thirteen "Invitation from the Abyss," Joshu Kasei, the MWPSB chief and first-hand of Sibyl, contends that thanks to Sibyl "today the world has realized a stable prosperity and achieved the greatest happiness for the

⁴⁰ The tale takes place in sixteenth century Seville, and it is built on a shocking theological reversal. According to the parable, if Christ returned to earth, he would be killed or turned away again, and this time by no one else other than the very church that was founded in his name and to preserve his spirit on earth. According to the Grand Inquisitor, humankind do not really want to be free; they want to be happy. It is the question that people do not like responsibility and that between freedom and bread they will always choose bread, even if afterwards they have neither freedom nor bread. They can only be happy by giving up their freedom. Someone else must do the thinking for them.

greatest number of people [...] Through Sibyl we're creating an affluent, safe world that's unprecedented in human history." Not only that, but the system is also helping people by making the choosing and the thinking for them. The Chief resumes: "Planning one's life, obtaining what one desires, when people make choices, no matter what they are, they ask for Sibyl's judgement rather than agonize over it." For Sibyl, a good leader should not let their people go through the agony of having to choose and decide according to their free will. By renouncing that to the system they will be happy as a result. Critic Stéphane Leménorel writes: "Over liberty, the industrial man henceforth prefers comfort and security. It is an alienation of the masses way more efficient than any other dictatorships before" (Translation mine 87).⁴¹

It may be deduced here that the Sibyl system creates illusions for the citizens, just like Big Brother. All these benefits and advantages are as a matter of fact illusory: not only because there is no freedom, but despite the absence of stress, the advanced level of medicine and treatments, we notice that in the society of *Psycho-Pass* life expectancy is still decreasing. A good standard of living is available only to the "chosen few." The state has been transformed into a manifold "industrial complex" (Best 7) comprised of an interrelated network of "military-industrial complex [...] medical industrial complex and Big Pharma [...] media industrial complex [...] security industrial complex, etc." (Best 7-9). So, there are too many drugs and too many therapies, but a lot of people are being turned into "vegetables" with drugs. Just about everywhere we can see the facilities for locking up people who are no longer desirable. In these state-run complexes, people toil like slaves. The food in this advanced Japan is GMO, based on genetically modified oat, which is far from being healthy and utopian as presented by the system.

⁴¹ "A la liberté, l'homme industriel préfère désormais confort et sécurité. C'est une aliénation de masse bien plus efficace que toutes les dictatures à l'ancienne mode."

The other illusion is the illusion of security. In *Psycho-Pass*, crimes have become more premeditated, inspectors have a tough job, with a lot of stress, and many end up being demoted to enforcers as a result of deteriorated psychological health. People have swallowed this illusion and no longer know basic safety measures and how to protect themselves against crime and against violence. Just like Big Brother, Sibyl sells illusions.

It can be said that in *Psycho-Pass*, most of the population is undergoing something like a Stockholm syndrome.⁴² They are content with the decisions of Sibyl because they have security, economic growth, good health system and good prospects. Matthew H. Logan uses the carrot and stick metaphor to illustrate an analogous situation which describes the syndrome. He writes: "Typically there is a carrot dangling in front of the employee who believes that they will eventually benefit if they are compliant [...] Like rats on a treadmill they work for the captor who feeds them the scraps of kindness intermittently with the Kool-Aid of control" (3). Sibyl holds the carrot of happiness in front of the population, but they can get their carrot, their happiness, only if they pay a price. The Sibyl system opts for happiness to the population on the detriment of freedom and individual will. This price will be analyzed more in the next part of the discussion, but for now another example of this mental indoctrination of forced happiness may help us better understand the working of the Sibyl System.

1.5. The Occupational Aptitude Test

⁴² According to Minu S. Nair, the Stockholm syndrome is a psychological phenomenon in which hostages express empathy, sympathy, and positive feelings towards their captors sometimes to the point of defending and identifying with their captors. The syndrome expresses such a bonding between hostage and captor. The expression has been applied to analyze other contexts where such a bondage may occur, like employer-employee relationship, ruler-ruled, etc.

One of the tools with which Sibyl rules and manages society is the algorithmic Occupational Aptitude Test, *OAT*. Following high school graduation, it is up to Sibyl to decide what one must do. Every graduate must take an exam by Sibyl which will determine their path in the future, which ministry they should join and which job they should take.⁴³ Sibyl propagandist media announces in episode twelve that "the Occupation Aptitude Test guarantees you a stable life in which your talents are used to their fullest. Humans will live a more civilized life. The *OAT* has created a world where anyone can enjoy art, nature, and peace." It transpires from this that there is no such a job as an artist for example. There is only "Sibyl-authorized artists."⁴⁴ In the same episode, Rina Takizaki, a musician who was not authorized by Sibyl, was tracked down and eliminated along with her music band members called *Prophecy*.⁴⁵ It is the same with the political circle of Tokyo. One cannot simply become a politician, but they must be authorized and approved by Sibyl. Rina Takizaki, who also happens to be a revolutionary, affirms: "You know how wrong the current society is. Even if you elect politicians in token elections, they're just figureheads. As long as all the bureaucrats are chosen by the Sibyl system, calling it a democracy is just a big fat lie! People have all become slaves of Sibyl, giving it control over their lives, and yet they haven't noticed." The future Tokyo is no longer a democracy because it is Sibyl and its algorithms who decide and choose who manages the government. The officials elected by the citizens in token elections are just figureheads. They hold no true position of power or decision-making. The same applies to every other profession and position. Sibyl

⁴³ Sibyl's *OAT* recalls American psychologist and eugenicist Henry Herbert Goddard's idea that all members of society should be mentally tested and subsequently assigned the appropriate jobs, based on the tests' results (15). The test to establish the individual's place in society and the jobs they are apt for can also be encountered in Alessandro de Roma's dystopian novel *La fine dei giorni* (2008). To the best of my knowledge the novel has been translated to French under the title *La fin des jours*, but there are no English translations so far.

⁴⁴ Episode 12: *Devil's Crossroad*

⁴⁵ The band plays Rock music, a genre which has historically been associated with resistance. Peter Wicke writes that Rock is "the most suitable vehicle for forms of cultural and political resistance that could not be controlled by the state" (qtd. in Mitchell T. 187). As we will see later as well, the anime's design often relates art with resistance.

reserves the absolute right to assign. Episode two, entitled Those Capable, is a reflection on this point. The axiom of Sibyl is that "what needs to be done is done by those capable of doing it. Such is the grace bestowed upon mankind by Sibyl." In Sibyl's comfortable embrace, the responsibility of personal choices is offloaded (Sibyl even coordinates friendships, love relationships and marriages).

Another idea that may be considered at this point is the reference and etymology of the name Sibyl. The word Sibyl comes via Latin from the ancient Greek word *Sibylla* which means prophetess (Grimal 399). There were several Sibyls across various locations of the ancient world, such as the Sibyl of Dodona, the Erythraean Sibyl, the Delphic Sibyl, but it is believed that The Sibyl System in *Psycho-Pass* is named after the Cumaean Sibyl, the Apollonian oracle at Cumae, an ancient Greek colony situated near Naples. Ovid recounts in the fourteenth book of his *Metamorphosis* that Apollo offered to grant Sibyl a wish in exchange for her virginity. The priestess took a handful of sand and asked to live for as many years as the number of sand grains in her fist, but she failed to ask for eternal youth. As a result, she lived for about a thousand years, but her body kept withering with age until it could fit into a small jar and until eventually only her voice was left (49). This version of the Sibyl myth is reinforced in many instances throughout the anime. In the first episode, during the very first Inspectors mission we see, Tomomi Masaoka refers to Sibyl's judgement of eliminating a potential criminal as an "oracle." He states: "An oracle by the Sibyl System. It says that Nobuo Okura is no longer someone who's needed in this world."⁴⁶ In episode fifteen, Sibyl is also referred to as the "Great Prophetess," and in episode seventeen, Joshu Kasei, the face of Sibyl, says that "I feel like a prophet right out of a myth. I understand everything. I feel that everything in the world is under my rule." We will go

⁴⁶ Episode 1: *Crime Coefficient*

back to such instances in later chapters. For now, it is important to draw attention to this aspect of Sibyl, the oracle and foreseeing nature of Sibyl. The System has a grasp on the future since it can predict the most suitable professions and career paths for everyone.

Through its artificial intelligence occupation aptitude test, Sibyl then computes, assesses, and chooses what career path everyone must follow in order not only to be happy, but also to contribute efficiently to the general happiness and wellbeing of society. Failure to comply with Sibyl's judgments results in either imprisonment in a correctional facility or in execution. As was hinted before, Sibyl's career choice for the population is based solely on talents and skills, measured in digits, without consideration of individual will and freedom of choice. In episode eleven, Shogo Makishima, the main protagonist and opponent of the Sibyl system, voices this point: "The intelligence of science finally uncovered the secret of souls, and this society changed drastically. However, people's wills are not a part of the assessment [...] When people base their lives around Sibyl's oracle without even consulting their own will, do they really hold any value?" For the system it is important that individual will should be excluded because for it, just like for Big Brother and the Grand Inquisitor, people prefer happiness, comfort and absence of responsibility over freedom and in order to be happy they should give up their freedom and let someone else do the thinking and the decision making for them.

This concern is voiced by other opponents of the system who work with Makishima to overthrow it as well. One example is Oryo Rikako, a disciple of the master mind Makishima. She posits in episode six that: "It seems you can't choose the life you wish [...] In this era, the system determines everyone's aptitudes, and we have no choice but to live by it and be satisfied with only a happiness forced upon us as we are unable to make our real dreams come true." The system does not help people to be happy then. Instead, it forces its version of happiness onto

them and their lives. This idea is ironically reflected in the video game adaptation of the anime, the title of which is *Mandatory Happiness*, released in 2015.

Using its oracular powers in the Occupation Aptitude Test, Sibyl can indoctrinate citizens into happy subjects who give up their freedom and individual will. On the one hand, this will relieve their minds from what the system diagnoses as the burden and the agony of thinking and choosing for themselves.⁴⁷ On the other hand, this will also administer a palliative dosage of happiness which will suppress any criticism and appease any revolutionary tendencies. This happiness suppresses any reasons for discontent, thought, and criticism, just like the *Newspeak* of George Orwell which suppresses any criticism or thought of criticism by abolishing the language with which to express it. This again is a reference to Dostoevsky's inquisitor. The rebel is not a happy being, so why rebel if everyone is happy? This can also be explained by Marx's slogan in his 1875 *Critique of the Gotha Programme* that "from each according to his ability: to each according to his needs" (qtd. in Fernbach 347). With the reassurance of happiness and security, the masses will have no reason to rebel against the regime.

⁴⁷ This can be read as a parallel with the contemporary capitalist world. People choose what others want them to choose through such techniques as aggressive advertising, limited choices, etc. This is what author Tim Wu calls "the attention merchants" (11).

Akin to the omnipresent poster of Big Brother in *NEF*, what represents the Sibyl System in the "world model" (Jadwiga 121) of the anime is the logo of the system itself (illustration 3). It consists of two brain lobes adjacent to each other and in light blue color. For the possible significance of the color, it is important to signal that Sibyl assigns to each citizen a color which reflects their "Hue," a reflection of their stress level. This naturally depends on their Crime Coefficient index. Colors such as "yellow Green," "Medium Green," "Steel Blue," "Violet Red," or "Pale Violet Red" indicate a more than the accepted value Crime Coefficient index, the darker the worse, and consequently it reflects a deteriorated Psycho-Pass. That person is therefore a target for enforcement action. Colors such as "pink" and "light blue" indicate a healthy Psycho-Pass and hence the logo color of Sibyl. The priestess requires those who want her blessings to have a light blue color. This is how you are always approved.



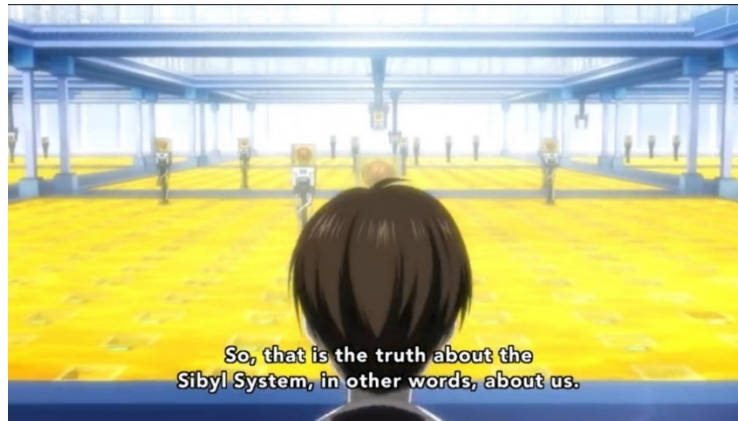
(Illustration 3: The omnipresent logo of the Sibyl System. It is believed that in Japanese culture, blue represents calmness, security and stability, ideals which Sibyl promises to citizens.)

As regards the significance of the brain lobes, this is a clear association with the true nature of Sibyl itself, a nature which the system keeps hidden and outside the knowledge of everyone. Even members of the inner circle of the Ministry of Welfare like Akane Tsunomorie ignore the true nature of Sibyl. Akane, as well as viewers, are introduced to the nature of Sibyl only during episode 20, "Where Justice Lies." Sibyl is a powerful biomechatronic computer network. It is an

artificial intelligence system in the form of a hive-mind. It integrates the power of advanced algorithmic supercomputers with the brains of people who are "criminally asymptomatic" [免罪体質, Menzai Taishitsu]. These rare people, like Shogo Makishima, are unreadable by cymatic scans and consequently their Psycho-Passes cannot be determined. They are blind spots which the system cannot detect and read. The brain of the asymptomatic individual is surgically removed from their body and housed in a bio-engineered glass container with a lot of fluids to keep it alive. The brain is attached with many wires and integrated into the hive where it coexists with the other brain members, known to be 247 in total. This collective of brains and personalities works ceaselessly. Through the cymatic scans of brain wave patterns of every individual in society, they determine the tendencies of each citizen for crime. The data is instantly analyzed to determine everyone's numerical crime coefficient and color Hue, the main component of the Psycho-pass. Chief Joshua Kasei describes Sibyl as follows:

The Sibyl System is said to use a PDP model, an extensive network of supercomputers performing parallel distributed processing. Its ability to utilize a knowledge base and to perform interferences was not achieved solely by speed gains in conventional computing. By parallelizing the system that was able to do those things and expanding it mechanically, it was just given massive processing ability [...] a system that expands and speeds up its ability to think by incorporating human brain activity.⁴⁸

⁴⁸ Episode 17: *Iron Heart*



(Illustration 4: Akane discovers the nature of Sibyl E20 04:22)



(Illustration 5: An Asymptomatic person's brain wired to the Sibyl supercomputer E20 07:06)

For its functioning, the Sibyl System relies then not only on the ability of supercomputers but also on the collaboration, ideas, perspectives of the 247 human brains which are its members. But why did Urobuchi, instead of purely using an AI supercomputer, opted for involving the human brain as well? Is it because he believes that the human mind has not been surpassed yet or there is another reason? I personally believe that the conception of Sibyl hints at the relationship between technology and its creators. Technology and AI are contingent on the ideas, beliefs and orientations of their programmers and act according to them. As we will explore more later in the analysis, the fact that the constituent members of the Sibyl system are criminals will reinforce this idea.

Is Sibyl a kind of meritocracy, a dictatorship of the most intelligent if you like, or the most capable? Or is it a kind of collective dictatorship of a 247-member party that has immortalized and protected itself and gained full power through technology? The answer is a mixture of both. One condition for Sibyl membership is that the individual should not only be asymptomatic, but they should also be idiosyncratic, having a personality which is different from "humanity's conventional standards." The minority that has more talent dominates the majority. The 247 constituent members of Sibyl therefore observe human action from an objective point of view. They are devoid of any empathy, sympathy or any feelings which may cloud their judgement. In this regard, it may be said that Sibyl corresponds to the ideal bureaucratic system of domination that the German sociologist Max Weber outlines. For Weber, the ideal bureaucrats must be efficient, focused, and dehumanized. He writes:

Precision, speed, clarity, knowledge of the archives, continuity, discretion, unity, strict subordination, reduction of friction and costs with material and personnel – are brought to the optimum level in the strictly bureaucratic administration, especially in its monocratic form [...] bureaucracy is — "dehumanized" insofar as it manages to eliminate from official business love, hate, and all the personal, irrational, and emotional elements that escape calculation. This is the specific nature of bureaucracy, praised as its special virtue. (249-251)

In this Weberian sense, the Sibyl System may be close to ideal bureaucratic domination. Its constituent members intently perform their tasks without any subjective feelings, in fact without any feelings at all. Kasei says to Makishima: "the first qualification to be a constituent member of the Sibyl System is to have an irregular personality that doesn't fit in with mankind's

conventional standards. Without aimlessly empathizing with others, without being lost to emotions.⁴⁹ You should be able to oversee human actions from an outsider's viewpoint."⁵⁰

Another trait of the ideal bureaucratic domination according to Weber is its rational character: it dominates by the force of knowledge. Weber posits that:

The main source of the superiority of bureaucratic administration lies in the role of technical knowledge, which, through the development of modern technology and economic methods in goods' production, has become absolutely indispensable [...] Bureaucratic administration fundamentally means the exercise of domination based on knowledge. This is the trait that makes it specifically rational. It consists, on the one hand, of technical knowledge, which is, per se, sufficient to ensure a position of extraordinary power for bureaucracy. On the other hand, it should be considered that bureaucratic organizations, or those in power who use it, tend to become even more powerful by the knowledge that comes from the practice that they attain in the function. (251)

Thanks to advances in computing sciences enhanced with the integration of human brains to help the process of reading citizens' thoughts, assessing their stress level, and measuring their criminal tendencies, Sibyl holds the ultimate technology to control and maintain its domination over people. This technology allows Sibyl, in her own words, "omnipotence achieved through expansion of both understanding and judgement by sharing one's cognition with other brains."⁵¹

Keeping this technology, this knowledge or secret increases the superiority of Sibyl. In fact, and like contemporary digital technologies surrounding us, the workings of Sibyl are obfuscated and impenetrable. This lack of transparency does not contribute to trusting the

⁴⁹ It can be said that in dystopias, we always find that empathy is not desirable in the context of dehumanization.

⁵⁰ Episode 17: *Iron Heart*

⁵¹ *Ibid*

system, but rather to the creation of myths about the system and its abilities. Even though people do not understand how it functions, they still accept and trust Sibyl because it was presented to them as a flawless system that does not depend on human egos and their biased, faulty opinions. That is how a fair society was created. "Attaining a logical society in which contradictions and inequalities are resolved, that is, indeed, the ultimate happiness sought by the rational human mind. By achieving an absolute perfect system, Sibyl has become an existence that embodies that ideal," affirms Chief Kasei. She adds that this was possible because of the secrecy of such technology. If people knew that their perfect and fair society is ruled by an aggregate of brains and machines, things would be different. Kasei says: "Precisely because we kept this technology secret and used it carefully, today our country is able to function as the only country on earth ruled by law."

The inner working of Sibyl invites another argument to the discussion, that of Michel Foucault's regulatory power, or biopower. Sibyl has several regulatory mechanisms for the population. There is an advanced medical system that can take care of physical as well as mental wellbeing of citizens, without even people having to do any effort: "With the spread of Psycho-Pass assessments people don't have to control themselves anymore. They can maintain their mental health through machine assessment instead," comments Senguji. Sibyl even offers the possibility for body cybernation and becoming cyborgs for the citizens to avoid physical ailments and expand the lifespan. Sibyl can also offer extensive rehabilitation programs to those whose Crime Coefficient gets deteriorated so that they avoid becoming latent criminals. Such, and more advantages, can be granted, but only to those approved and selected by Sibyl to better serve her well.

Sibyl reserves the right to not only "take life and let live," but also to "make live and let die," (Foucault, *Lecture 248*) to borrow from Foucault. In the first episode, the MWPSB were chasing Nobuo Okura, an individual who has lived an upright life. He was detected by an algorithmic street scanner once for a possible rise in his Crime Coefficient. He abducts a hostage and runs for cover. When the Enforcers found him at first, he was a target for paralyzing, since his crime coefficient was still under 300, but Sibyl overturned the verdict and activated the Dominator mode of lethal elimination. The change in verdict has been described by one of the enforcers as "an oracle by the Sibyl System. It says that Nobuo Okura is no longer someone who is needed in this world." In episode 16 and 18, similar instances where Sibyl changes her own verdict from paralyzing a latent criminal to completely annihilating them occur. It can be said here that the death penalty is a rejection of rights. The Sibyl system itself accumulates three powers, including the judiciary. In addition to judge and executioner, there is also the death penalty, and everything is carried out by the same mechanism. This can be compared to Stalin's Great Terror: no one can be spared. This is, as Sibyl puts it, "the joy of omnipotence and the pleasure of governing the world, just like God."⁵²

Before concluding this part, a few more notes may also be added. The first one is that all the constituent members of Sibyl are criminally asymptomatic as we said before and because of this difference most of them were actual criminals. They committed many atrocities before they were captured by Sibyl and asked to join it. They were all criminally asymptomatic individuals who deviated from the management of the Sibyl System, and yet they are the core foundation of the system. For Akane Tsunemori, Sibyl is considered as "a monster"⁵³ that is a collection of wicked people's brains [which] has been ruling the world." This contradiction invites the

⁵² *Ibid*

⁵³ This idea is also reflected in the opening theme song of the anime, entitled *Monster with no Name*.

"schizophrenic system of thought" and the doublethink of Orwell. Chief Kasei says: "We can entrust the management of the system to those who deviate from the system. That is the most logical conclusion."⁵⁴ Just like for the Party of Big Brother, the illogic becomes the logic if the system says so.

The next note is that Sibyl not only cancels the old world, the "old days" as some characters like to call them, the traditional judicial system and traditional government, but it also creates another world ruled by its brain hive as we demonstrated. Sibyl makes this world the only possibility, thus the only reality and the only necessity. Its necessity is more important than the irrelevant act of justifying it. As long as it is performing its function in keeping social order by managing society in its way and providing a happy and safe world, no other justification is needed. Sibyl says to Akane when she revealed her true form: "You recognize that the current peaceful society and harmony achieved through the well-being and control of citizens are more important than anything else. Hence, no matter how you hate and deny the Sibyl System, you cannot reject it [...] You place the importance on its necessity rather than its justifiability." What all this world needs is Sibyl and what Sibyl needs is this world. The Priestess chooses to actualize her own version of the best possible world. Therefore, the world of the 22nd century Tokyo cannot be a different possibility, because it would be inferior, unfair, inharmonious, and unhappy. One of Akane's friends' comments: "If we were living in the days before the Sibyl System's diagnosis, our happiness would have been up to luck. So, this is a lot better than the old days." Just like Big Brother, Sibyl created the best possible and necessary world for her citizens and made sure that it was not necessary for any other distinct world to be possible.

⁵⁴ Episode 20: *Where justice Lies*.

Finally, it may be said that the logo of the Sibyl System functions as a motif as well, in so far as it presents one constituent element of the theme of totalitarian power. One of the Sibyl System's instrumental modes of the exercise of power is the ideological means. Just like with Big Brother, the power over people for Sibyl is first the power over their spirits. Sibyl indoctrinates people as happy subjects, promising them physical, mental, and psychological wellbeing through scientific and technological advances. Sibyl even calculates and chooses everyone's path and way of living that will bring them the optimal happiness through the Occupational Aptitude Test. Kagari, one of the MWPSB Enforcers, cogitates: "Nowadays the Sibyl System reads your talent and tells you the way of living that will bring you the most happiness."⁵⁵ This mandatory happiness has a price though as we tried to show, and that price is free will. It may be relevant to quote Orwell in this regard. In his review of Zamyatin's dystopian novel *We*, Orwell says: "The guiding principle of the State is that happiness and freedom are incompatible. In the Garden of Eden man was happy, but in his folly, he demanded freedom and was driven out into the wilderness" (95). Zamyatin's Benefactor, Orwell's Big Brother, and Urobuchi's Sibyl saw it as their duty to restore mankind's lost happiness, but the price is the removal of freedom and free will. This is just a pretext to better seize power and never lose it.

2. Minitruth, Nona Tower and the Tyranny of the Majority

2.1. The Law of Small Number

⁵⁵ Episode 20: *Where Justice Lies*

It may be said that no studies of Stalinism or Nazism can avoid coming up against the issue of the leader. It is not possible to comprehend the system that they dominate without giving to Stalin or to Hitler a fundamental function in the genesis and evolution of their respective systems. In the analysis so far, we have tried in the same vein to examine the leaders Big Brother and Sibyl, artificially- created collective leaders, as the first pillars in the power structure of the totalitarian systems that they dominate. In this part, we look at the second pillar of this power structure, namely the Party. While the leader in the two totalitarian worlds cannot be seen only through their literary icons, their direct subordinates on the other hand, their parties, can be seen. What is the function and contribution of this political component?

According to Jean-Pierre Devroey, the leader is not the alpha and the omega of the totalitarian system. Behind the omnipresence and omnipotence of the leader, the party appears in its shadows (166). When the leader is mostly present through their symbols the poster of Big Brother and the logo of Sibyl, to remind everyone that they are being watched, the party is there to do all the real work and to hold all the real power. We read in *NEF*:

At the apex of the pyramid comes Big Brother. Big Brother is infallible and all-powerful. Every success, every achievement, every victory, every scientific discovery, all knowledge, all wisdom, all happiness, all virtue, are held to be issued directly from his leadership and inspiration. Nobody has ever seen Big Brother. He is a face on the Hoardings, a voice on the telescreen. We may be reasonably sure that he will never die [...] Big Brother is the guise in which the party chooses to exhibit itself to the world [...] Below Big Brother comes the Inner Party. Its numbers are limited to six million, or something less than 2 per cent of the population of Oceania. Below the Inner party comes the Outer Party, which, if

the Inner Party is described as the brain of the State, may be justly likened to the hands.
(214)

It transpires from this that the leader, Big Brother, has a function, important as it may be, but he does not have a role. He is a figurehead, a reference point from which everything emanates and at the same time is attributed to. The real power, the power of all power, is in the hands of the Inner party, a group of self-elected elites "made up for the most part of bureaucrats, scientists, technicians, trade-union organizers, publicity experts, sociologists, teachers, journalists, and professional politicians" (*NEF* 166). One more time, Orwell draws from live facts and from his experience with the Stalin regime. The prefiguration of the soviet "nomenklatura" (Harasymiw 493) can be detected here. Nomenklatura refers to an elite of power holders, people running key governance, economic, and social positions within the Soviet Union. At the top of this party nomenklatura pyramid there is the Central Committee (CC). They are the first-grade leaders. They do not only oversee their subordinates at lower governance levels, but also the central ministries and government departments. It may be said that Orwell painted his Inner Party members out of this category.⁵⁶ In this respect, it may be said that even if we do not know a thing about Big Brother and it is the party that does the job, the job is properly done in order to artificially create this charismatic leader, like in Dostoevsky's *The Demons* (*Бесы*, 1872).⁵⁷

After the Central Committee comes the party nomenklatura of "an oblast committee (obkom)" (499). Members here are responsible for such tasks as "propaganda and agitation (*agitprop*), culture, science, and secondary education, light and food industries and trade,

⁵⁶ In fact, totalitarian leaders are not usually geniuses or extraordinary people; Stalin was a criminal nicknamed Koba (Amis 18). Hitler failed as a painter. In Nabokov's 1938 *Tyrants Destroyed*, we read: "he impressed people with his mediocracy" (12) even though "he's majority" (9).

⁵⁷ Pyotr Verkhovensky, a central character of the novel, envisions Nikolai Stavrogin as the figurehead of the social revolution he is attempting to start. He tries to convince him that he should be the great and charismatic leader under whom everyone else will serve and do the real and tangible work of the revolt.

industry, transport and communications, construction, administrative organs, and agriculture" (499). This can be associated with Orwell's Outer Party. The outer party, to which Winston Smith belongs and works at the Records' department, constitutes a mass of functionaries who assure the everyday working and management of bureaucracy. Power branches here. It is manifested everywhere in such functionaries. Winston Smith deletes and rewrites history. Julia prints fiction propaganda books. Syme develops the Newspeak dictionary. Some secretaries work on the organization of the Hate Week. Some professors of gymnastics work on militarizing the daily wake up alarms to be broadcasted on the telescreen, etc. All these functionaries and more orchestrate the totalitarian symphony of power.

The Orwellian party structure can be described considering James Burnham's managerial revolution as well. According to Burnham, political authority, sovereignty, cannot remain up in the clouds, but must materialize in some man or a group of men. He labels such an oligarchy of men "*managers*" (81). They are defined as a group of rulers comprised of business executives, bureaucrats, technicians, and political bureaucrats. According to Burnham, these people will organize society in such a way that all power and economic privileges are and remain under their control. In this managerial structure, some functionaries will be concerned mainly with such activities as "war, propaganda, diplomacy, policing, and so on," (157) while others will be in charge of "directing the immediate instruments of productions such as railroads, facilities, farms and the rest" (157). It may be worth pointing out that at that time, Burnham was also providing an interpretation of what was already happening in Soviet Russia during the 1930s. To prove his point, Burnham gives the example of the 1937 Soviet constitution which revived parliament in a way, but which still maintained the one-party monopoly and the centralization of political authority in the hands of the bureaucrats. His point was an interpretation of this single-party

monopoly. This may be seen in fact as a possible answer to the question why Orwell created such a party structure.

Max Weber's view can be an additional insight into this point as well. In this authoritarian power of command, which he calls "domination," there is also a monocratic structure of power. All functionaries are integrated into a hierarchy which culminates in one single figurehead, called the master. After this leader, the second crucial element of this Weberian hierarchy is a circle of people who are holding themselves directly at the disposal of the master. Such a circle is called *apparatus*. They are also referred to by Weber as "political or hierocratic status group" (306). They have a direct interest in the continuation of this authority by virtue first of their own participation and second of the resulting benefits that they get.

As regards the benefits, we can see them for example with O'Brien, an important figure of the Inner Party. O'Brien, as well as the rest of the Inner Party members, live in luxurious accommodations in very modern neighbourhoods where they are safe from diseases and sheltered from bombs, unlike the Prole districts where people live in squalor and where they are deliberately targeted by these bombs. This elite is unaware of all crises and misery which befalls the proles. They enjoy the best food, real and superior quality alcohol, and tobacco. They have servants at their homes, and they can even switch the telescreen, the system, off for some time. Winston says: "It was only on very rare occasions that one saw inside the dwelling-places of the Inner Party, or even penetrated into the quarter of the town where they lived. The whole atmosphere of the huge block of flats, the richness and spaciousness of everything, the unfamiliar smells of good food and good tobacco, the silent and incredibly rapid lifts sliding up and down, the white-jacketed servants hurrying to and fro" (*NEF* 173).

This group created for itself a new logic. For them:

the only secure basis for oligarchy is collectivism. Wealth and privilege are most easily defended when they are possessed jointly. The so-called "abolition of private property" which took place in the middle years of the century meant, in effect, the concentration of property in far fewer hands than before: but with this difference, that the new owners were a group instead of a mass of individuals. Individually, no member of the Party owns anything, except petty personal belongings. Collectively, the Party owns everything in Oceania, because it controls everything, and disposes of the products as it thinks fit. (212)

This collectivism applies only and exclusively to Inner party members, and no one else.

Everything is for them and shared between them. They divide everything which they confiscate from people among themselves by virtue that "wealth and privilege are most easily defended when they are possessed jointly," (212) but again only among Inner party members. Property is no longer in the hands of individuals, but in the hands of groups. The task of this elite group consists as a result in confiscating goods, wealth, and properties from the individuals to establish them in their own firm hands. This will allow them to live comfortable and sumptuous lives, with advantages, privileges, and power. This all has the result "foreseen and intended beforehand, that economic inequality has been made permanent" (213).

An important condition which allows this elite dominance to happen is what Weber calls "the law of small number" (952). Briefly conceived, the law of small number refers to the considerable influence that small groups may have in key governance positions. The smaller the group is the more efficient and secret their operation is. The ruling minority of the Inner Party, amounting to two per cent of the population, can swiftly reach understanding among its members owing to this law. This will allow them first to preserve their privilege, power, and domination and at the same time to squash any revolting action from the masses which may threaten this

position. We read in *NEF*: "A ruling group is a ruling group as long as it can nominate its successors. The Party is not concerned with perpetuating its blood but with perpetuating itself. Who wields power is not important, provided that the hierarchal structure remains always the same" (216). There must always be in this elite group members who are faithful to the cause of Big Brother and the Party and work tirelessly for their continuous existence. They divide among themselves the functions which will serve the continuation of their authoritarian power. They hold themselves continuously and eternally ready for the exercise of such functions. In this respect, it may be said that they are also prisoners of their own system: the system in which they thrive, and they want to see thrive.

Another benefit of the small number principle is the ease of secrecy as regards the intentions, resolutions, operations, and wishes of Big Brother and his Party are concerned. Although power can be seen everywhere with the Party's functionaries as we mentioned earlier, the processes and mechanisms of power remain invisible: "And somewhere or other, quite anonymous, there were the directing brains who coordinated the whole effort and laid down the lines of policy" (*NEF* 44-45). Secrecy means excluding the people from this process of decision making and policy outlining, which must be and remain a prerogative and exclusive power of the sovereign Big Brother. Like the Grand Inquisitor of Dostoevsky, he believes that he is ruling over people for their own good, to relieve them from the burden of thinking and deciding for themselves. Secrecy and opacity reflect then this mass alienation, a feature which can describe the totalitarian authority of Big Brother and his Party. "All the beliefs, habits, tastes, emotions, mental attitudes that characterize our time are really designed to sustain the mystique of the Party" (216). For the Party, the people should be alienated from them, their institutions, accommodations and especially their decision-making processes. This is for their own good. In

this sense, power becomes automatized and deindividualized, to borrow from Foucault (*Discipline and Punish* 202). For citizens, it does not and should not matter who exercises power. What matters is that they obey, behave themselves and follow the regulations while getting their security and their happiness in a state of blissful ignorance.

2.2. The Tyranny of the Majority

In the same line of thought, another effective strategy that comes into play to serve the law of small number is what Alexis De Tocqueville calls the phenomenon of the "tyranny of the majority" (250). It is a method which allows a group to ban some participants or members from itself. De Tocqueville writes on this subject: "the master does say [...] from this day you are a stranger among us. You will remain among men, but you will lose your rights to count as one. When you approach your fellows, they will shun you as an impure being, and even those who believe in your innocence will abandon you too, lest they in turn be shunned [...] I have given you your life, but it is a life worse than death" (255-256). This phenomenon consists then in building a "fence" (256) for the ruling majority in the name of which they permit themselves to expel members from among themselves. Even behind the fence they are not sure of their fate, and everyone thinks that the system will not touch them. A historical example can be the 1936-1938 Great Purge of Stalin, during which he eliminated numerous high-ranking Soviet government officials. Nikolay Bukharin, falsely charged of counterrevolutionary activities, and Lev Kamenev, accused of conspiring to murder Stalin, are two examples.⁵⁸

⁵⁸ About Big Brother we know nothing. While the other common feature among dictators is that they may kill those who had known them before, like Stalin. Collectivism here is only individualism pushed to the extreme. Everyone is afraid because he thinks he is all alone. Arendt writes in *The Origins of Totalitarianism*: "What prepares men for totalitarian domination in the non-totalitarian world is the fact that loneliness, once a borderline experience usually

Applied to our line of arguments, the majority here refers to the ruling majority within the oligarchy of power. This majority can erase any dissidence, any anomaly from within its members which may threaten its existence or its operation. It is in the name of the struggle for power, the elimination of some to strengthen the feeling of belonging, the repressions for the sake of repressions. This is to consolidate better the law of small number. Big Brother, as well as his Inner Party, enjoy this prerogative. They have the power to exclude any dissidence by making them "vapourized" (21). Winston says: "People simply disappeared, always during the night. Your name was removed from the registers, every record of everything you had ever done was wiped out, your one-time existence was denied and then forgotten. You were abolished, annihilated: *vapourized* was the usual word" (21). Winston believes at first that this will be his fate, to be vaporized, so will be the end of his intelligent linguist colleague Syme and many other party members, just like Julia's grandfather who knew too much to be kept alive. When Winston was captured and sent for a Party reeducation, he also learns that Ampelforth and Parsons, two party members, were also arrested to be vaporized. This process of exclusion is therefore a process of selection and a process of purifying the Party from any potential and dormant disloyal elements. This, needless to say, is also a means of maintaining the atmosphere of fear.

With children, the process of making a loyal subject is an easy task for the Party. The formatting of children starts by conditioning and controlling their brains, which we saw is the organ which produces reality. It is enough then to act on their brains to practice this neural taming. This will prevent the need to reeducate a potential rebel and an independent spirit in the future. Trained and conditioned by the party, children then become zealous propagandists and loyal activists, to the point that they are ready to denounce whoever they deem deviant, including

suffered in certain marginal social conditions like old age, has become an every-day experience of the ever-growing masses of our century" (478).

their parents. A case in point are the Parsons, Winston's neighbors. Their two children are so indoctrinated by the Party doctrine that all their loyalties are to the Party now. There are no more family loyalties as the two children inform on their father to the Thought Police to be taken into custody. Winston says: "The only recognized purpose of marriage was to beget children for the service of the Party [...] it was rubbed into every Party member from childhood onwards" (68). In such a state of political and ethical dereliction, the word of an indoctrinated Party child is worth better and more than that of their parents. Again, we can find an example from communist history, where the values of the party become more important than the so-called traditional values. There is an example of the communist mythology on Pavlik Morozov, a boy of 13 years who informed on his father to the authorities. He was praised by Soviet propaganda press as a hero and his mythologized story was used to encourage Soviet children like him to denounce and inform on their parents (Figs 122). Children are the most ardent followers.

When it comes to adults, the process of keeping a loyal subject is more difficult, especially with those who lived before Big Brother's revolution and the installation of his authoritarian system. To impose an ideology on adults, there remains always the mental conditioning of course, but this must be reinforced by other means: intimidation, violence, torture, surveillance, terror, and imprisonment. The tyranny of the majority, excluding and cutting down any questionable member appears to be another effective strategy. The result is someone like the father Parsons who, even though denounced to the Thought Police by his own daughter who heard him saying something which seemed deviant to her while dreaming, is so brainwashed that he is proud to have begotten such a clever girl for the Party. From his cell, he brags to Winston: "It was my little daughter [...] She listened at the keyhole. Heard what I was saying, and nipped off to the patrols the very next day. Pretty smart of a nipper of seven, eh? I

don't bear her any grudge for it. In fact, I'm proud of her. It shows I brought her up in the right spirit, anyway" (241). They sacrifice their lives in the name of a better future, a better party. It is the same mechanism as regards wars, how to make a person betray the survival instinct for the illusion of a better future and a better nation.

In "Why I Write," George Orwell contends that: "The Spanish war and other events in 1936-37 turned the scale and thereafter I knew where I stood. Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism as I understand it" (28). What frightened Orwell was the prospect of a tyranny by the intelligent members, this oligarchy which wields and maintains power. On the one hand, it is shown that the leader is portrayed as an Übermensch-like figure, but on the other hand, that they are close to the people. The allusion to parents may help explain this. Stalin was called "the father" of the people (Gill 167). Hitler said that he had no family because Germany was his wife to whom he was faithful. We can also mention the myth that Stalin had only a coat and a pipe, and Hitler with his humble habits as described by Léon Degrelle (211).

Headed by Big Brother, this squad of "Little Brothers" (Poznan 258) are the manifestation of hunger for power and an embodiment of a compulsive desire to dominate. They are as active as Big Brother, and while Big Brother's vertical eye watches over everyone and everything, Little Brothers' horizontal eyes target everyday people and everyday affairs directly. Their intellectualism makes them even a bigger threat. They are aware of the shortcomings and the limits of leaders before them, and they learn from their mistakes. O'Brien makes this point clear when he says to Winston:

The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness: only

power, pure power. What pure power means you will understand presently. We are different from all the oligarchies of the past, in that we know what we are doing. All the others, even those who resembled ourselves, were cowards and hypocrites. The German Nazis and the Russian Communists came very close to us in their methods, but they never had the courage to recognize their own motives. They pretended, perhaps they even believed, that they had seized power unwillingly and for a limited time, and that just round the corner there lay a paradise where human beings would be free and equal. We are not like that. We know that no one ever seizes power with the intention of relinquishing it. Power is not a means, it is an end. One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship. (267)

O'Brien imagines a generation of totalitarian leaders who want to go further and beyond their previous generations. Self-conscious of their respective ideologies, the Nazis and the Stalinists stopped in the middle of the road and did not venture further. They did not dare to acknowledge that they wanted power for its own sake and nothing else. But Big Brother and his squad of Little Brothers learn from the mistakes and limitations of their previous counterparts. They want to do better than the ruling elites of Nazism and Stalinism and they evolve accordingly. The result is formulated by O'Brien as follows: "If you want a picture of the future, imagine a boot stamping on a human face forever" (271).

2.3. What *Psycho-Pass* has to Say

The law of small number and the phenomenon of the tyranny of the majority can be analyzed in *Psycho-Pass* as well. To start with, the same hierarchal structure can be detected. At the apex, there is Sibyl, the omnipotent and omnipresent multi-brained priestess who presides over

everything and everyone with her vertical eyes of power. Second in the chain of command comes the Ministry of Welfare's Public Safety Bureau, *MWPSB*, the counterpart of Big Brother's Party. The main responsibility of this affiliation is to maintain the safety of society by law enforcement, Sibyl's law. As a result, it is given several privileges by virtue of being the agents and muscles of the system. The *MWPSB* is divided into two groups: Inspectors and Enforcers.⁵⁹

Enforcers correspond therefore to the Outer party of Orwell. They are the functionaries, the hands of Sibyl and her Inner Party, the Inspectors. They do fieldwork which puts them at risk of not only contaminating their hues more but also of physical danger. They are assigned accommodation in dormitories inside the Nona Tower, the headquarters of the Ministry of Welfare, and they need authorization to do anything personal or go anywhere. When called to crime scenes to perform their duties, they are transported in a paddy wagon. In the first episode, Nobuchika Ginosa, the main Inspector responsible for that division introduces them to her newly appointed fellow Inspector as follows:

Don't think that the guys you are about to meet are humans like us. Their Psycho-Pass Crime Coefficients exceeded a specified value. They are people of bankrupt character. Normally, they would be completely isolated as latent criminals. However, they are allowed into the outside world for the sole purpose of flushing out criminals just like themselves. They're hunting dogs. They're beasts used to hunting beasts. They're what we call Enforcers. They'll be your subordinates.⁶⁰

⁵⁹ The Inspectors are top intellect graduate students selected by Sibyl herself through her Occupation Aptitude Test. Their task is to handle crime cases, utilizing the different means Sibyl allowed them, namely the Dominator weapon, lab Analysts, and Enforcers, the second category and component of the Bureau. Enforcers are subordinate to the Inspectors. They are originally latent criminals, but because they possess the requisite aptitude and skills to do their jobs and serve the system loyally, Sibyl has deemed them to be useful. Under the direct order and supervision of the Inspectors, their role is to track down and apprehend criminals, expose themselves to dangerous situations instead of their supervisors, and sacrifice themselves if necessary.

⁶⁰ Episode 1: *Crime Coefficient*

We can already see the dehumanization of individuals. Enforcers, important as their role is, are disposable. The system of which they are part and parcel of would not hesitate to eliminate them if it thinks it is necessary. The entity which decides that is Sibyl. She has the exclusive privilege to select her direct servants as well as to exclude them if the need or simply the desire arises. In episode 16, Enforcer Kagari was immediately eliminated by the Dominator for the only reason that he wanted to do his job and protect the Nona tower from a criminal who wanted to explode it. In the process, he discovered the true nature of Sibyl, and for that reason he was killed. Sibyl is aware of the importance of Enforcers. Chief Kasei says to Ginoza: "You guys are the lowest level of the system and people recognize and understand the system only through the lowest level."⁶¹ On the one hand, Enforcers, as well as Inspectors sometimes, are the field agents who are in contact with both criminals and common people. They stage-manage the field operations. By being in the battlefield doing all the risky and violent work, they therefore manifest Sibyl's power in action. Sibyl does the judgement. She decides who is guilty and who is not, who deserves to live and who deserves to die. However, Enforcers are the agents who pull the trigger of the Dominator, Sibyl's weapon, to unleash one of her judgements as she sees fit: either paralyzer mode for those who have minor infringements, or the spectacular mode of Lethal Eliminator, which destroys the target to pieces for others to witness and heed: a visual spectacle of might and punishment. On the other hand, this entire process of justice and power manifestation will keep the masses away from Sibyl so that it operates in the shadows of secrecy, like the Soviet KGB, when nobody knew which of his relatives was a secret agent, and the Gestapo of Nazi Germany. The more alienated the masses are, the more efficient Sibyl will work to watch, control, and manage them.

⁶¹ Episode 13: *Invitation from the Abyss*

As for Inspectors, they have more benefits and privileges, being the Inner Party of Sibyl. Like Orwell's Inner Party members, they also inhabit luxurious flats equipped with the latest artificial intelligence which they can change and customize anytime. They have personal home and office virtual secretary assistants, and they are allowed to use the newest transport, medical, and entertainment technology available. Nevertheless, the tyranny of the majority is still applicable to them as well. Excluding members of her Inspectors is always a possibility for Sibyl. Again, the people who ardently serve the system can be victims of the same system. Shinia Kogami was demoted from his position of Inspector to that of an Enforcer because he disobeyed Sibyl's order to take therapy treatment following the death of his friend. For the system, this is a breach of loyalty, and a price must be paid for it. Kogami was spared the fate of death and got demoted as a punishment instead just because Sibyl judged he still has the requisite skills and aptitude to serve her, even under a different capacity. Another case in point is Inspector Ginoza. Following the death of his father by an asymptomatic criminal whom the Sibyl system could not judge as a criminal, he started to question the validity of the Sibyl System and her sense of Justice. Spotting the seed of a potential rebel, Sibyl intervened and demoted him in rank to that of an Enforcer, again for the sole reasons that he still has the aptitude that Sibyl requires.

Big Brother's Party and Sibyl's MWPSB emerge to be the embodiment of their respective system's power. Their political designations are different: managers, hierocratic status group, or oligarchy, but their purpose is similar. They are at the direct disposal of the leader to reinforce his authority by serving him loyally and blindly. They enjoy different privileges, but if a member's loyalty falters then their fate is exclusion. This exclusion may take different forms as we have seen, from Big Brother's vaporization (as was the case with Julia's grandfather for example), reeducation into blind submission and loyalty (as was the case with Winston), to Sibyl's

demoting in rank (Kogami and Ginoza) or death by Lethal Decomposer (Kagari). Always intriguing is that there is no pity for the "guilty" members, no solidarity, support. This highlights how dehumanized and lonely they are, individualism pushed to the extreme.

2.4. Beyond Panopticism

As regards the literary symbols which represent the Party and the MWPSB, their affiliated ministries would be fitting candidates. The ministries in question are Big Brother's Ministry of Truth, or *Minitrue* in *newspeak*, and Sibyl's Ministry of Welfare, also known as the Nona Tower. For the Ministry of Truth, Winston describes it as

startlingly different from any other objects in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 meters into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party: WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH. The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. (5)

Many critics, like Humphreys Rob, Stansky Peter, and Thames Richard, posit that the inspiration behind modelling the Ministry of Truth is a building of the British Ministry of Information in London during the Second World War. Orwell's wife Eileen worked in the midst of this ministry in the Censorship Department from 1939 to 1942 (Stansky 85-86). Being a wartime period, everything was carefully controlled by the government under the pretext of national security. From where he lived in London at that time, Orwell could see the tall building, just like Winston Smith who could see the Ministry of Truth from his window.

Minitruth represents a fitting illustration of the power of Party functionaries at work. Following the logic of *doublespeak*, the term *minitruth* is a misnomer, as it designates exactly the opposite. The Ministry of Truth's leading role is the production of propaganda and not of truth. The issue is no longer to tell the truth but to tell that which is necessary and of service to the Party, which becomes in this regard the truth. If the Party says that "the earth is flat" (*NEF* 280) and that "ice is heavier than water," (280) then it is undoubtedly the case. The Party has its own reasons for saying so and they are good reasons. It is useless to mobilize one's thinking faculties, intelligence, and knowledge to know if this is truly the case or not, even if one knows that by empirical demonstration and observation ice flows on water. The empirical experiment is wrong and not the Party. If experience invalidates an argument or a thesis made by the Party, it is experience which is wrong and not the Party. The Party is always right. This is where the functionaries of power, of the Party, come into play. Journalists and intellectuals such as Winston, Julia and Syme are there to constantly support the Party and prove the perpetual demonstration that it is right. In "The Eye of Power," Foucault writes: "techniques of power are invented to meet the demands of production. I mean production here in the broad sense -it can be a matter of the 'production of destruction, as the army" (161). The Party is specialized in producing the truth, which becomes reality. Through the help of its faithful technicians, the Party can constantly alter the past and consequently construct the present, future, and the truth.

The Party was able for example to invent a historical figure, comrade Ogilvy.⁶² This fictive character never existed, but the functionaries of the Party created him. He was formed by

⁶² They gave him a name, a figure, and a heroic background. An exceptional Party member was created. At three years old he refused all kinds of toys except a drum and some toy weapons. At six he joins the league of Spies. At nine he is a troop leader. At eleven he denounces his uncle to the Thought Police. At nineteen he invents an extremely destructive grenade which was adapted by the Party. At twenty-three he commits suicide during an operation where he was captured and refused to reveal documents to the enemy. All his life had been pure dedication to the Party, being an enemy to everyone who opposes it.

the Ministry of Truth and its squad of Little Brothers: the journalists, writers, and intellectuals at the service of the Party. When history, truth and reality disappear, propaganda appears. Ogilvy is a political marketing product. Winston thinks: "It struck him as curious that you could create dead men but not living ones. Comrade Ogilvy, who had never existed in the present, now existed in the past, and when once the act of forgery was forgotten, he would exist just as authentically, and upon the same evidence, as Charlemagne or Julius Cesar" (49-50).

This can be traced back to the construction of Soviet or Nazi mythology which can go from the use of real characters for the purposes of propaganda, as was the case with Horst Wessel,⁶³ to the creation of heroes, as was the example of Alexey Stakhanov.⁶⁴ But in fact, all members of the party were covered with the mythological cloth to show their extraordinary qualities.

Another possible influence behind the idea of the Ministry of Truth is Jeremy Bentham. The high and central architecture of the building summons to mind the central tower with its many windows opening to a perimeter building, the panoptic apparatus. Bentham writes: "The Building circular – an iron cage, glazed – a glass lantern about the size of Ranelagh – The Prisoners in their Cells, occupying the Circumference – The Officers, the Centre. By Blinds, and other contrivances, the Inspectors concealed from the observation of the Prisoners: hence the sentiment of a sort of invisible omnipresence. – The whole circuit reviewable with little, or, if necessary, without any, change of place" (5). Michel Foucault refers to the panoptic system as "the eye of power," because it introduced an efficient way to enforce the process of surveillance. The issue of surveillance is of paramount importance, and we will dedicate the next part of the

⁶³ Horst Wessel was a Nazi Party member who was elevated to martyrdom by Joseph Goebbels and Nazi propaganda press after his assassination in 1930 (Ullrich 360).

⁶⁴ Alexey Stakhanov was a Soviet coal miner who rose to a legendary status as a model of arduous work and increased productivity. He inspired the Stakhanovite movement (Overy 258).

chapter explaining it, for now it is enough to make a few comments in relation to the structure of the building. One strategy that Big Brother and Sibyl employ to make people control and monitor themselves is setting violent examples. The hate week, the public hanging in *NEF* as well as the destruction unleashed by Sibyl's MWPSB and their Dominators in *Psycho-Pass* are spectacles of power. They set violent examples for people to control themselves. Besides this repressive strategy, another surreptitious one is also in effect. Symbolized by the panoptical structure of the ministry is the power of the gaze. It is the inspecting, overseeing, and dominating gaze of Big Brother and his Party that emanates from that building to remind everyone to be careful. This gaze then reinforces surveillance. Everyone will interiorize this gaze and absorb it, until they start to exercise surveillance over and against themselves. The people as a result will accommodate themselves to this mode of surveillance out of fear of punishment.

The Ministry of Welfare's Nona Tower in *Psycho-Pass* may be also read in the same light. A clear influence from Orwell's Ministry of Truth and the English wartime Ministry of Information can be detected. The structure is the highest in the future Tokyo setting, with seventy stories high culminating in an immense radio tower on its roof (illustration 6). Just like the Ministry of Truth which has an underground which probably houses the incinerators where documents are destroyed after they are put in the memory holes, the Nona Tower also contains a large basement, going 20 levels down. This is where the core of the Sibyl System and the brains of its criminally asymptomatic members and supercomputer wiring are located. Access to this underground area is restricted. It is denied by a series of moving steel walls that can seal off the lower sections and protect Sibyl from any accidental or purposeful trespassers. Only Inspector Akane has been granted access by the Sibyl System to visit this level. The other figure who has automatic access is Chief Kasei, who is the physical embodiment and spokesperson of Sibyl.

Two more characters also managed to get there, one by design and the other by accident. The first one is Gu-sung Choe who, under orders of the mastermind Makishima, hijacked his way down to the core and took a video he intended to release for the general public and expose Sibyl, but he was killed shortly after taking the video by Chief Kasei. Enforcer Kagari is the only other person who, performing his duty as an agent, penetrated the premises, following Choe's steps to apprehend him. The chief also killed him because he saw the true nature of Sibyl.



(Illustration 6: A thermal image of the MWPSB showing the structure of the Nona Tower, but missing the underground levels where the core of Sibyl is located)

The architecture of the tower summons the idea of the Panopticon as well. In episode 19, Makishima voices this point. He says: "Rather than a system, isn't it a huge prison? A panopticon, a facility that lets you observe everyone at once. Sibyl is the worst possible form. You can control the maximum number of prisoners with the minimum number of people." Being the highest building, the radio tower allows Sibyl to extend its reach throughout all of Tokyo wirelessly, thus the ease of making assessments and judgements. Technically speaking, this height means that there are no connection issues, and the data being transported is fast and uninterrupted. It also keeps Sibyl safe by reducing the risk of any hacking attempts. Through the Nona tower, Sibyl effortlessly reaches everyone by connecting to all street scanners, drones, and

dominators placed all over the city. Sibyl sees and judges all from her tower. The Nona Tower maximizes and optimizes Sibyl's power and at the same time it keeps her hidden in the restricted underground area from the public eye.

While the Sibyl system is clearly panoptic from an architectural point of view, and especially in its standardization and regulatory aims for the population, it resembles more what critic Mark Poster calls the "super-panopticon" (405), an omnipresent panopticon "without walls" (405). Poster writes:

Like the prison, databases work continuously, systematically, and surreptitiously (secretly), accumulating information about individuals and composing it into profiles. Unlike a panopticon, the 'inmates' need not be housed in any architecture; they need only proceed with their regular daily life [...] wherever one is and whatever one is doing, traces are left behind, traces that are transformed into information for the grist of computers. (404-405)

Within the world fiction of *Psycho-Pass*, a society of algorithmic policing and algorithmic totalitarianism, citizens are constantly surveilled and gauged by Sibyl's eyes. Each is given then a data double, an algorithmic identity of their calculated psychological state, stress level, and criminal tendencies.

This idea prompts us to take a distance from the anime and reflect about technology surrounding us. Although nowadays we are not put into prisons to be observed, it may still be safely suggested that we each have a digital portrait of an internet-user, a datafied self, constantly updated as we go through our daily life.⁶⁵ This form of datafication is the most accomplished of

⁶⁵ We are being datafied : by our cell phone, by our computer, by surveillance cameras everywhere; by connected digital voice assistance devices, such as Siri, which, like an Orwellian Telescreen, hears and transmits everything; by smart watches, which monitor health, sleep and eating data; by monitoring the use of chip cards, from banking cards to IDs, to shopping loyalty cards; by social media, a means for the deliberate *mise-en-scene* of the self without restraints.

all, because, to quote Onfray, "no totalitarian regime could have hoped for anything better than a subject who, with narcissism and egotism, becomes the indicator of oneself with jubilation, satisfaction, delight and elation" (74) [translation mine].⁶⁶ The data are stored in highly secured server facilities at a place not known and not accessible to the public.

As literary images, it may be said that the buildings of the ministry of Truth and the Nona Tower function as symbols. They are symbols of surveillance efforts by despotic and totalitarian entities, Big Brother and Sibyl and their respective status groups: The Party and the MWPSB. They symbolize this pyramid of power, an organized surveillance apparatus with the leader on the top and party functionary at his service assuring bureaucratic surveillance. The panoptic eyes of Big Brother and Sibyl and their managers are constantly watching everyone. David Lyon writes: "Whatever sociologists have to say, it would be foolish to ignore the one name that is always invoked in surveillance studies: George Orwell. His novel, *Nineteen Eighty-Four*, and its monstrous anti-hero, Big Brother, have become bywords within the surveillance genre" (29).

3. Destruction of Freedom: Telescreens and Psycho-Pass Scanners

In the *History of Sexuality* volume one, Foucault writes that his main concern will be "to locate the forms of power, the channels it takes, and the discourses it penetrates in order to reach the most tenuous and individual modes of behavior, the paths that gives it access to the rare or scarcely perceivable forms of desire, how it controls and penetrates everyday pleasure" (111). We have seen in the previous parts some of the indirect and hidden methods that totalitarian power

⁶⁶ "Cette surveillance est la plus aboutie qui soit, car aucun régime totalitaire n'aurait pu espérer mieux qu'un sujet qui, narcissisme et égotisme obligent, se fait l'indicateur de lui-même avec jubilation, satisfaction, ravissement et allégresse !"

deploys to penetrate into the individual in order to control their everyday life. This power is mainly the power over the spirit of the individual, over reality, over language and over history. It corresponds to the Althusserian power of ideology, which Althusser terms "the ideological state apparatuses" (17). These ideological channels interpellate individuals into obedient and concrete subjects, the constitutive category of all ideology according to Althusser. The structure of all ideology interpellates and transforms individuals into subjects in the name of a unique and absolute entity: Big Brother in *NEF* and Sibyl in *Psycho-Pass*. All ideology is centered that this unique and absolute figure occupies and dominates the unique place of the center and transforms around it individuals into its subjects through this process of ideological interpellation.

Most channels of this power are surreptitious and invisible then. They reinforce surveillance by the invasion of spirit. The technology of surveillance available in *NEF* and in *Psycho-Pass* may help us better understand this process. In *NEF* surveillance is already a perpetual process. Helicopters are constantly circulating and roaming the skies of Oceania. They allow the police to check people in their apartments impromptu and at any time. They are unpredictable, but everyone in Oceania is well aware that they can be expected anytime. Mail is opened before it is being distributed. People, although they write less and less because of the process of language destruction and its replacement, know that the system reads their mail. Surveillance is then not only mentally, but physically continual.

3.1. The Oblong Metal Plaque

On top of these traditional methods, there exists another means to ensure this controlling and surveilling power: a telescreen which is an essential part of every apartment and every corner of Oceania. Thanks to this telescreen, the regime can penetrate the life of everyone, see and hear all

what happens in the personal and private sphere of everyone. What is this gadget, how does it work, and what effects does it have? The telescreen, "an oblong metal plaque like a dulled mirror," (*NEF* 3) is on the one hand a television system used by the Party to diffuse propaganda permanently: "Day and night the telescreens bruised your ears with statistics proving that people today had more food, more clothes, better houses, better recreations -that they lived longer, worked shorter hours, were bigger, healthier, stronger, happier, more intelligent, better educated than the people of fifty years ago" (77). Through the telescreens, the Party propagates its ideology and its ideas, in this case that life in Oceania is currently better than it used to be because of Big Brother, the party and their blessings. History before the revolution must be forgotten, but everyone should remember that life is at its best now because of Big Brother's revolution.⁶⁷ What is interesting here is that this strategy is an appeal to logic, reason, figures, etc. unlike the usual campaign to nullify objective truth and the Hate Week strategy and its collective mass sentimental psychology for example. The Party makes people not believe their own eyes. They know that when people hear something many times, it becomes the truth.

The indoctrinated citizens are constantly inundated with propagandist news of this type then. Adding the element of manipulating language and history, they are no longer able to formulate any rebellious thoughts and produce any rebellious actions. The ever-present telescreens broadcast Party news after manipulating them. The goal is to paint a picture of Big Brother and the Party as efficient and necessary: as the source of progress and happiness. The system reinforces this propaganda by constantly airing military music which evokes feelings of

⁶⁷ This is a reminder of Stalinist propaganda and the first five-year industrial plan. According to propaganda, before Stalin there was no industry, no productivity, but for them this changed after Stalin and thanks to him.

patriotism in the citizens,⁶⁸ who in their turn are not able to escape these waves of propaganda since they cannot switch off the telescreen. With bombing and such a military atmosphere, people have no time to sit in silence, reflect and ask themselves questions.

On the other hand, the telescreen "with its never-sleeping ear" (172) is also a powerful tool for surveillance and control as it "could be dimmed, but there was no way of shutting it off completely" (4). It does not only transmit propaganda, but it also receives information as it is equipped with a camera and a microphone through which the Thought Police can watch and hear everyone anytime. "The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment" (4). Telescreens are not turned on all the time so that the citizens of Oceania can stay informed out with Party propaganda but rather so that their behavior can be easily watched by the Party who can intervene anytime there is reason for concern with the Thought Police. Telescreens are watching "night and day for symptoms of unorthodoxy" (26).

Winston ponders the intricacies of the telescreens:

With the development of television, and the technical advance which made it possible to receive and transmit simultaneously on the same instrument, private life came to an end. Every citizen, or at least every citizen important enough to be worth watching, could be kept for twenty-four hours a day under the eyes of the police and in the sound of official propaganda, with all other channels of communication closed. The possibility of enforcing

⁶⁸ Musicologists establish a clear link between martial music and patriotism. Eamonn O'Keeffe writes "Military music was regarded as a potent means of inculcating patriotism, intimidating political dissenters and asserting the sonic supremacy of the established order in a revolutionary age" (3).

not only complete obedience to the will of the State, but complete uniformity of opinion on all subjects now existed for the first time. (212)

One imminent by-product of this State control is then to ruin personal life and make it disappear. With everyone being heard and watched all the time, having, and keeping a personal and private sphere becomes an impossibility. Everything that is being done is seen and everything that is being said is heard by the regime. This is because "the individual" is the first enemy of every totalitarian regime. The masses are easier to control. O'Brien says: "If you want a picture of the future, imagine a boot stamping on a human face – forever" (271). Individuality must be crushed. It cannot exist. It does not have the right to exist.

The only exception to this rule is the Inner Party. Members of the Inner Party and only they can deactivate the telescreen and consequently escape surveillance. This is because they themselves assure this ideological domination. This ideology is against any form of personal life. Any personal, singular, individual, or subjective life is assimilated with two vices, two deadly sins according to Big Brother and his Party: "Individualism and eccentricity" (84). In newspeak it is called "*Ownlife*" (84), and it is a serious crime.⁶⁹ O'Brien says to Winston: "The individual only has power in so far as he ceases to be an individual. You know the Party slogan: 'Freedom is slavery.' Has it ever occurred to you that it is reversible? Slavery is freedom. Alone, free, the human being is always defeated [...] but if he can make complete, utter submission, if he can escape from his identity, if he can merge himself in the Party so that he is the party, then he is all powerful and immortal" (268). This Party configuration excludes then all forms of personal life and of solitude. No one must be by themselves, except in their bed. In fact, paradoxically, this

⁶⁹ We find an echo of this in Nabokov's *Bend Sinister* as well: "People are made to live together, to do business to one another, to talk, to sing songs together, to meet in clubs and stores, and at street corners -and in churches and stadiums on Sundays – and not sit alone, thinking dangerous thoughts" (27). The totalitarian state does not like to leave people alone and in peace.

regime which strives to abolish solitude and seclusion has equally taken away the idea of the double bed: "one never saw a double bed nowadays [...] Winston had occasionally slept in one in his boyhood: Julia had never been in one before" (147). The bed is one of the rare few places where solitude and privacy are imaginable and possible. The rest of the time, each and every one works in common, eats in common, lives in common, acts in common, entertains themselves in common and thinks in common.

One modality of communal and collective integration is mandatory attendance and participation in communal festivities, like The Hate Week and the daily Two Minutes Hate. Such celebrations give each individual the opportunity to show their adherence to the ideology of the Party. It is also an occasion to show that one's subjectivity is part of the totality, that individuality is part of community, that one has no selfish, individual, and egocentric enjoyment, and that one finds their optimal fulfillment only when they participate at the same time with everyone else in the same communal festivities and celebrations. To borrow from Leibnizian metaphysics, it may be said that the regime wants everyone to be monads, mind-like entities. Through communal and mandatory festivities, the fusion of such monads is done through the compact unity of the group. This creates the feeling of belonging to the so-called elite group. It creates the feeling WE against THEM.

With the help of the telescreen, people are permanently submitted to the ideology of Big Brother and his party. They are perpetually controlled, deprived of private life, condemned to never be, and stay alone, constrained to act, think, and celebrate in a community. Because of this indoctrination, people have become interchangeable beings. The regime has succeeded in making each and every citizen a unidimensional person who thinks like everyone else and behaves like everyone else. To ensure that this result is obtained though, an active machine which is run by a

number of people who ensure the domination of the few over the totality is needed. This political machine needs cogwheels to work properly and effectively in making individuals a uniform ideological unity.

The construction of Big Brother's ideal type, which Weber calls the "idealtypus," (qtd. in Shils A. 93) the new individual needed by the Party necessitates a political team deployed for such a task, the cogwheels we mentioned before.⁷⁰ The political machine in question is the secret service police of Big Brother, the Thought Police, *Thoughtpol* in newspeak. It is they who decide to check the video or listen to the speeches spied upon by the telescreen. They choose arbitrarily the day and the time. They can do it regardless of time, day, or night. They potentially keep a close watch on everyone. It transpires from this that citizens never know when the Thought Police are really watching someone. The fact that someone from the *Thoughtpol* is closely watching every single person's behavior at every single moment is an improbability, but the possibility always exists. The idea of constant monitoring is as a result internalized by people. The logic is that people will behave and adhere to the Party rule if they keep in their mind that they can be watched all the time, even if in reality they are not. What matters most is that they believe it. When we can be seen and heard anytime we believe that we are seen and heard all the time.

We will elaborate more on the hyper-police system of Big Brother and the role it plays in punishing later. For now, it is important to make the following comments before proceeding. First, the telescreen is a powerful literary icon because it leaves in the mind of people the Thought Police and their inquisitive and violent role. In a Sartrean *tour de force*, critic Jean-

⁷⁰ On the other hand, it can be said that the goal is also to reduce the human being to a cogwheel, easy to replace and to throw in the garbage. The Thought Police is only a means to achieve this goal.

Pierre Devroey comments that "the telescreen is the other" [*le télécran c'est l'autre*] (170).⁷¹ The telescreen is a symbol of the omnipresence of the totalitarian state then as it makes the ordinary citizen submit to the threat of the Thought Police and their violent methods. Second, it may be noticed that one more important pillar of the totalitarian power, after the Leader and his Party, is their secret Police. This totalitarian police system relies on the proliferation of an inquisitive technology: the telescreen. Such a device follows people everywhere, just like Big Brother's poster, to ensure that not only everyone must stay informed about Party propaganda, but also that everyone is forbidden to act against the will of Big Brother or else face the wrath of the Thought Police. The telescreen gives both omnipresence and omnipotence to Big Brother.

In the light of such reflections, it may be said that the telescreen is then the gadget of surveillance *par excellence*. It constitutes the theme of surveillance not only by its presence everywhere, spatial presence, but also through its psychological presence. As we emphasized, the telescreen makes people internalize the idea of permanent, unannounced, and relentless surveillance which can be anytime and anywhere. As a result, people are not only indoctrinated as they constantly believe they are being watched but they also live under constant threat and fear of the Thought Police. The telescreen leaves in the minds of everyone the idea of the Thought Police. The telescreen represents in this respect a theme, that of surveillance within a totalitarian system.

3.2. The Eyes of Power: Psycho-Pass Scanners

⁷¹ The sentence "Je est un autre" was first phrased by seventeen-year-old Arthur Rimbaud in a letter written to his professor Georges Izambart on the 13th of Mai 1871 (1). In 1943, Jean-Paul Sartre writes in his one act play *Huis Clos*: "L'enfer c'est les autres" (95). The self becomes self-reflective because of the other, which acts as a trigger. The other, the telescreen in this case, causes the self to be an object of constant surveillance, a target to be feared and escaped, just like the telescreen.

In the fictional world of *Psycho-Pass*, a similar inquisitive technology of surveillance is to be found as well. We refer mainly to two gadgets through which the system achieves omnipresence, checks, and surveils everyone and intervenes in case the need arises, also through the Police force. The gadgets in question are the Sibyl Scanners and the Dominator. The scanners are Sibyl's physical eyes. They are placed almost everywhere: in drones which roam the city (Figure 8), on the streets (Figure 9), and on the entrance and insides of all establishments (Figures 10 and 11). Psycho-Pass scanners are developed by Sibyl, managed, and operated by it as well. Sibyl can activate them anytime to check on people, measure their mental health and their crime coefficient. Enforcer Tomomi Masaoka affirms: "When a person goes out of their apartment, there's a record left in the street scanners. In this town, it is virtually impossible to take a trip without leaving any trace."⁷² Through the scanners, Sibyl has eyes everywhere.



(Illustration 7: A MWPSB drone equipped with a scanner E02) (Illustration 8: An active Sibyl scanner in the streets E02)



⁷² Episode 4: *Nobody Knows your Mask*.

Illustration 9: A Sibyl scanner inside a factory E04

(Illustration 10: A Sibyl scanner at the entrance of a pharmacy E14)

Similar to the telescreen, the Psycho-Pass scanner adheres to the same panoptic technology of power and its major effect according to Foucault: the principle that "power should be visible and unverifiable" (*Discipline and Punish* 201). "Visible: Foucault writes, the inmate will constantly have before his eyes the tall outline of the central tower from which he is spied upon. Unverifiable: the inmate must never know whether he is being observed at any one moment; but he must be sure that he may always be so" (201). Sibyl places and deploys scanners everywhere so that citizens spot them and know that they are being watched all the time. As a result, they will keep their Hue, their criminal tendencies in check lest one scanner detects them. By their presence, the scanners become accepted by all the citizens and become virtually unnoticed. Hence the effect is that scanners, just like telescreens and like the tall central tower of the Panopticon, induce in the mind of every citizen a state of conscious visibility, one which is also everlasting and continuous. What matters is that the subject knows that he is being observed and can be observed at any time, even though there is no need to be observed. The fact of internalizing the idea of constant surveillance is enough. According to Foucault, this process ensures the automatic functioning of power (202). Surveillance is discontinuous in its action and operation, since citizens do not know at what time they can be checked and spied upon, but surveillance is permanent in its effects, since the general population believes that they are being observed all the time.

Similarly to the telescreen as well, it may be said that the psycho-pass scanner is the Sartrean other. It leaves in the mind of citizens the repressive police force, that of the MWPSB. In episode 2, a citizen is detected by a scanner at the entrance of a public mall because his psycho-pass was above the regulation value of 100. The scanner immediately triggered a

warning alarm at the Public Safety Bureau about the location and prompted the Inspectors and Enforcers on duty to act. On sight of the Enforcers, the alleged culprit did not resist and gave in willingly because he knew that the police could use force or their algorithmic Dominators to suppress him. It is important to mention that Dominators have built-in scanners as well. They instantly measure the crime coefficient and let Sibyl decide upon their mode of action: either to paralyze the target and apprehend him for rehabilitation or to violently explode him if the crime coefficient is too much above the regulation value. As a result, the Scanner, as well as the Dominator, leave in the mind of citizens this violent spectacle of destruction and fear in the face of the unknown.

In this sense, it may be said that the telescreen, as well as the Dominator, are the embodiments of surveillance in *Psycho-Pass*, although the Dominator has another important function to which we will go back later. Jean-Jacques Rosat writes that the telescreen "is an extremely powerful literary icon, capable of depicting a society of surveillance where everyone no longer lives only within a material space shared with his fellows, but also within the mental space of a single gaze, at once inquisitive and protective" (translation mine 35).⁷³ The telescreen, the Psycho-Pass Scanner, and the Dominator fulfill the same functions. They represent the power over the spirit as they inscribe the idea of conscious and permanent surveillance in the mind of citizens. At the same time, and on top of this ideological function, they also summon the idea of the repressive police force in the mind of everyone. This, as Foucault eloquently stated it in "The Eye of Power," ensures the automatic functioning of power using minimal effort and resulting in optimal efficiency. Just a single gaze will suffice to achieve this result, an inspecting, overseeing,

⁷³ "Mais c'est une icône littéraire extrêmement puissante, capable de figurer une société de surveillance où chacun ne vit plus seulement dans un espace matériel commun avec ses semblables, mais dans l'espace mental d'un regard unique, tout à la fois inquisiteur et protecteur."

and dominating gaze. Each subject will interiorize this gaze until they start to exercise surveillance over and against themselves (155). The telescreen and the scanner are the eyes of power.

Before finishing this chapter, one more remark may be helpful to make. Most surveillance gadgets and buildings we mentioned in this chapter are based on objects which already exist in real life. The poster of Big Brother for instance was based on the figure of Stalin and on the propaganda poster of Yakov Gumer. The Ministry of Truth was modelled on the wartime British Ministry of information. It was also influenced by the conception of Bentham's panoptic apparatus, just like the Nona Tower in *Psycho-Pass*. As regards the telescreen, it may be said that it is Orwell's major invention, or what Darko Suvin terms "novum" (36). The concept of novum stands for a fictional invention (gadget, technology, or agent), on which the story, or part of it, is based and which is "basically new and unknown in the author's and implied reader's environment" (36). The telescreen in this sense is an innovation which combines some technical gadgets, namely the television, the microphone, and the camera, which already existed in 1949, the year in which the book was published. Orwell created a literary object which stands for a whole technology of power, based on absolute surveillance on both physical and mental levels as had been discussed. The telescreen is Orwell's major novum.

The same can be said of Gen Urobuchi. His prime literary creation and novum is the algorithmically driven Dominator. It is a technological invention which also stands for a totalitarian eye of power, a unique gaze which entraps the subject inside both a material and a mental space. In this part, we have analyzed only the first function of the Dominator, its built-in psycho-pass-scanner. But the Dominator also has another function as it is also a repressive weapon used by the police to administer justice and to punish. This second function will be

emphasized more in the next chapter as we move to the study of concepts of justice, punishment, and resistance in *NEF* and in *Psycho-Pass*.

Chapter Two: Resistance: Coming Up for Justice

1. The Spectacle of the Scaffold: Public Executions and Dominators

1.1. Crime and Punishment

In his theory of cultural hegemony, Antonio Gramsci postulates that the concept of hegemony is an indirect form of control. It emanates from the culture we live in, in general, and from the ideology we live by, in particular. Man is ruled primarily by the power of ideas (258). Louis Althusser, as we have mentioned, builds on the same idea with his discourse on State control. The ideology of the state indoctrinates citizens into obedient subjects. This form of power, hegemony for Gramsci and interpellation for Althusser, may be used interchangeably with the form of totalitarianism presented in *NEF* and *Psycho-Pass*. As we have tried to demonstrate, Big Brother and Sibyl have a real stake in ideas, in invading the spirit of citizens and controlling it. For them, power is basically born in the realm of the mind, of ideas and ideology. As we have also mentioned, the dictatorships of Orwell and Urobuchi do not exclude the resort to classical repressive violence to fortify their grasp on their subjects.

In contrast to the concept of hegemony as a surreptitious and indirect form of control, Gramsci also speaks of the concept of rule, as direct political power which may have recourse to violence if necessary (qtd. in Bates 351). In the same vein, Althusser contrasts State control with State Power, the latter exercised by what he calls "repressive apparatuses," (11) structures and institutions of power such as the army, the police, prison, courts, etc. which also may use direct force and violence. Among these institutions, the police force stands particularly effective in the

despotic regimes portrayed by Orwell and Urobuchi.⁷⁴ What is the role of this institution and how does it operate?

A good starting point to this discussion is the discourse of crime and its relation to justice and punishment. Violence and disorder are inscribed in humans, be they inherent in our human nature or consecutive to our social organization. Sociologist Emile Durkheim points out that crime is a normal sociological phenomenon and that it derives from the fundamental constitution of the human being (66). As the anthropologist Claude Levi-Strauss mentions, the "savage" always persists in us (57). Law and justice are precisely there so that societies are not founded on this violence. One question which occupied the minds of politicians, jurists, penologists, sociologists, and scientists alike is how to prevent crime and how to punish it? Philosopher Blaise Pascal formulated a lucid answer to this question. In his 1669 book *Les pensées*, he posits that: "Justice is subject to dispute; power is easily recognized and is not disputed. So, we cannot give power to justice, because power has gainsaid justice, and has declared that it is she herself who is just" (95). Pascal subsequently concludes that "being unable to make what is just strong, we made what is strong just" (95). For Pascal, pessimist towards human nature, justice can be discussed and debated, whereas power can indisputably impose itself. Power is undeniable and recognizable by everyone, and almost everyone submits to it. Contrary to justice, the attributes of power receive an almost unanimous consensus. In other words, the powerful is perceived by the majority if not by everyone as powerful. This does not entail that everyone would willingly

⁷⁴ It is perhaps in Bouallem Sansal's 2017 fiction *2084: La fin du monde* that we see one of the most comprehensive and complete totalitarian police systems ever. Inspired by Orwell, Sansal imagines a dystopian scenario after the fall of Big Brother who was overcome by another totalitarian entity, this time of religious nature: Abi, and his inner party: the Just Fraternity. In this dystopia, Abi does not only rule by a single religious ideology and a single panoptic language called Abilang, but also through a carefully elaborate and diversified police system. It is comprised of not only state police, but also private police companies and a number of volunteering organizations such as the CJB: Les Croyants Justiciers Benevoles. All of them endeavor to maintain Abi and his regime in power. Sansal even designs a private police company Les AntiRegs who are solely specialized in torture.

consent to the reign of the powerful leader, but that everyone eventually ends up submitting in one way or another. The regime of power has its ways of assuring that. It is thus up to the regime which represents power to take over the task of administering justice and to punish. But what happens if the system of power is overtly dominant and totalitarian? The result is that the definition of crime, justice and punishment are reconfigured. What is a crime for such a leader as Big Brother or Sibyl?

Italian jurist Baron Raffaele Garofalo, who forged the term criminology in his 1885 book *Criminologia: Studio sul Delitto, Sulle sue Cause e sui Mezzi di Repressione*, explained criminology as a term which defined the dangerous state of an individual as a state dependent on their capacity to commit a crime and on their inability to integrate within their society. He writes: "Crime is an immoral and harmful act that is regarded as criminal by public opinion, because it is an injury to so much of the moral sense as is possessed by a community- a measure which is indispensable for the adaptation of the individual in society" (282). According to this definition, a crime has two features. It is a violent act which not only goes against the law and breaks it, but which also shows the inability to integrate within the community by disrupting the normal functioning of the system. The same definition can be utilized to analyze crime according to Big Brother as well. We read in *NEF*: "He was already dead, he reflected. It seemed to him that it was only now, when he had begun to be able to formulate his thoughts, that he had taken the decisive step. The consequences of every act are included in the act itself. He wrote: Thoughtcrime does not entail death. Thoughtcrime is death" (30). What is a thoughtcrime? It is the "essential crime that contained all others in itself" (21). It is the act of thinking by oneself, seeing things as they are, seeing what should be seen, naming what should be named as it should be named. It is the act of affirming that reality exists, that it is happening, that we can say that

2+2=5 but the truth is that 2+2=4 regardless of the regime in power and the Thought Police who do not want that anyone speaks the truth but that everyone speaks what the Party says is the truth. Not believing what has been said by the authority in power, or being against no matter what they said, this is the political crime by definition.

"The heresy of heresies was common sense" (74). In other words, one must not seek truth in reality, except if it is the Party which says so. The Party is the one and only source of the real, of the true, of reality and of truth. To believe that the real is what we observe, what we see and what we hear, what we can measure ourselves even after we comprehend it in a subjective way means committing a capital crime, a Thoughtcrime. That is the backbone of the Party's law which must not be broken, otherwise you are a criminal.

Committing a Thoughtcrime also means that you failed to integrate within the community which must adhere as a unified and harmonious body to the regime in power. Durkheim also defines crime as an act which offends certain collective sentiments (67). To prevent such an offense, the Party makes sure that the collective consciousness knows very well how it is offended to avoid that. The goal is to help set up the ideal of the party, to be part of "a nation of warriors and fanatics, marching forward in perfect unity, all thinking the same thoughts and shouting the same slogans, perpetually working, fighting, triumphing, persecuting -three hundred million people all with the same face" (68). Taking an individual road, thinking by yourself, not being part of the faithful whole means committing a Thoughtcrime, the capital crime. "Today anything that suggested a taste for solitude, even to go for a walk by yourself, was always slightly dangerous. There was a word for it in Newspeak: *ownlife*, it was called, meaning individualism and eccentricity" (75).

In *Psycho-Pass*, a similar logic applies to the definition of crime as well. Everything which is not majoritarian, and conformist is an offense, but in the case of the Sibyl society this is measured in data. In episode eleven, Makishima asks Inspector Akane the question: "How do you define crime? Does the Sibyl system which governs that gun decide it?" The answer is simply yes. A crime is whatever the Sibyl system and its algorithms decide to be a crime. There is one legal system. It is the jurisprudence of Sibyl, and everything must be judged in accordance with its light, including crime. As we have explained in the previous chapter, citizens in *Psycho-Pass* are constantly on trial as they can have their Crime Coefficient measured at any time and in any place.⁷⁵ If you are not found to be a criminal, there remains always the possibility of being a latent criminal. This depends on one's algorithmic identity and data, which are the reference points upon which one is defined. Crime in the totalitarian society of *Psycho-Pass* is no longer seen as an object of legal knowledge but as digits. Who gets classified as a criminal, latent criminal or not criminal, is completely determined by Sibyl's algorithms.

1.2. A Warning to Posterity

According to Party logic, all crime against Big Brother is then considered to be capital and naturally all punishment should be capital as well. The condemnation is as important as the

⁷⁵ Nowadays we speak of "predictive justice" (Catalena 5) where the use of Artificial Intelligence (AI) and Machine Learning (ML) are becoming widespread in judiciary processes (from computational programs that measure the probability of a person not showing up for a trial to risk assessment tools for predicting the probability of a person committing future crimes, and even in the context of sentencing (Huq 1043)).

The recent EU legislation on AI, the Artificial Intelligence Act of March 2024, for example, prohibits the use of Chinese-style government-run social profiling systems, like facial recognition, qualifying them as unacceptable risk to fundamental rights. But the problem that the private sector remains quite irregular and unregulated persists. What is interesting is that the new law has been criticized by private sector lobbyists as being detrimental to the economic interests of the sector. We can add to this the criticism of the exact dates of entry into force and application and that more often than not, even if EU laws are ambitious as here or with animal welfare, their application often leaves a lot to be desired.

crime. It must be a spectacle witnessed by everyone to clearly demonstrate what happens if the Party law is transgressed. It must be a show which stages the power of the sovereign and what happens if this power is not respected. Before proceeding to explain this issue further, a brief survey of punishment as a spectacle may help clarify some possible influences that Orwell was inspired by.

For centuries punishment had been a mere violent and often fatal spectacle of violence and torture. Both legends and history are full of examples from ancient times onwards.⁷⁶ The History of punishment supplied and handed down numerous examples where arbitrariness, absurdity, fanaticism, and even sadism inspired incredible practices. Based on the principle of exemplification, such practices offered a spectacle of fatal violence. But why were such practices needed?

Up until the eighteenth century, the point at which jurist reformers such as Montesquieu (*De L'esprit des lois*, 1748), Cesare Beccaria (*Dei delitti e delle pene*, 1764), Jeremy Bentham (*An Introduction to the Principles of Morals and Legislation* 1780), etc. called for more humane punishment and for thrashing the arbitrary physical violence, power manifested itself in the act of torture during public executions. This is what Foucault calls "the spectacle of the scaffold" (*Discipline and punish* 32). Penal torture and execution are primarily shows aimed at inspiring,

⁷⁶ One example is the legendary Brazen Bull device. Perillos of Athens, under the order of the tyrant king of Akragas (570-549 BC), designed a brazen bull, big enough to let one person get inside. A fire was lit underneath it, heating the metal until the condemned person was roasted to death. It was said that the bestial screaming of the victim sounded to give life to the bull. Another example would be the Inquisition, created in the 12th century by Pope Gregory IX to combat religious heresy. It significantly brought torture and butchery into play as spectacles of power. Another instance would be the Ancien Régime in France and the following Reign of Terror, where mutilations, torture, guillotine, and many other methods of death were used to punish. Arthur Koestler recounts in his book *Reflections on Hanging* that at the beginning of the nineteenth century, the criminal law in England commonly known as the "Bloody Code," (7) was unique in the world in as much as it listed 220 to 230 offences to be punished by public hanging, a spectacle of death which targeted not only humans of different sexes and ages, but also animal offenders (7).

spreading, and maintaining fear by means of setting a visual example. Foucault writes that it is "the poetry of Dante put into laws [...] a differentiated production of pain, an organized ritual for the marking of victims and the expression of the power that punishes. The very excess of the violence employed is one of the elements of its glory: the fact that the guilty man should moan and cry out under the blows is not a shameful side-effect, it is the very ceremonial of justice being expressed in all its force" (34). Staging corporal punishment in such a ritual of pain means staging the power of the sovereign. By witnessing such ghoulish and cruel spectacles, the aim is to dissuade people from transgressing the law, to implement in them the necessary fear which will deter them from even thinking about transgressing the law. This also unites them against the alleged enemy of the system.

In *NEF*, this repressive instrument is highly present and effective. The great spectacle of corporal executions is part of daily life, education, and disciplining of subjects, young and old. "Some Eurasian prisoners [...] were to be hanged in the park that evening, Winston remembered. This happened about once a month and was a popular spectacle. Children always clamored to be taken to see it" (25). According to Carl Schmitt, sovereign authority owns the law (29). Since the law represents the will of Big Brother and his Party, any attack on the law is an attack on the sovereign. Any Thoughtcrime is a transgression of the law which represents the will of the sovereign, and it is consequently treated as a potential regicide. The right to punish and make an example of such criminals becomes then a prerogative of the sovereign who must not have his authority challenged in any way. Once the decision is taken, the punishment becomes an irrevocable penalty. It cannot be justified even if there are moral and logical grounds for doing so. Any hesitation or leniency may imply that the regime is fallible, which is wrong. Big Brother

is infallible, and his law is omniscient. There are no gaps, and no gaps could be possibly conceived. The law, as well as the penalty, are perfect just like their creator and maintainer.

Each public execution must carry a deterrent value. By staging such a spectacular punishment, Big Brother guarantees that no other acts of Thoughtcrime are attempted. To have this deterrent function, the punishment must be seen by everyone. A punishment which may have been known to everyone, but which had been taking place in secret would have no meaning or purpose at all. A spectacle is only a proper spectacle as far as it has an audience, the more the better.⁷⁷ "They're disappointed because they couldn't go to see the hanging, that's what it is. [...] Why can't we go and see the hanging? Roared the little boy in his huge voice. Want to see the hanging! Want to see the hanging! Chanted the little girl, still capering around" (*NEF* 2). Every show needs spectators to be fully efficient. This is why people were invited as spectators. They were summoned to witness the "theatrical representation of pain" (Foucault *Discipline and Punish* 16). According to the Merriam Webster online dictionary, the word deterrence is defined as the inhibition of criminal behavior by fear especially of punishment. This is the goal of Big Brother. People should not only know, but they should witness and see with their own eyes. They must always be reminded. They must fear and be made to be always afraid. They also must detach themselves from the enemy to avoid empathy. This is especially possible in a society where solidarity is decreasing and where propaganda has already accomplished its job. The upkeep of the system is ensured in this way. The aim here as well is to rally the crowd against the enemy. Since thoughtcrime will always be committed, there must always be more victims, in a state like this, the pendulums of repression never end.

⁷⁷ As we know, in *NEF* there is also another type of punishment: vaporization which is behind sealed doors, and which does not allow us to imagine its true extent. Here it is the repression against the elements either who know too much or who are not likely to create a good show.

In *Psycho-Pass*, deterrence by setting exemplary violent punishment is a major focus in the anime as well. Anime takes advantage of its medium and the visual technological elements in its reach to portray a unique graphic experience of the spectacles of punishment. Vivid colors and gashing sound effects offer a more intimate and immersive experience to the viewer. The task of administering punishment is also assigned to technology: The Dominator, an abbreviation for Dominator Portable Psychological Diagnosis and Suppression System (Japanese: 携帯型心理診断鎮圧執行システム Keitai-gata shinri shindan chin'atsu shikkō shisutemu), the iconic algorithmically driven firearm which can be used only by authorized police members of Sibyl's police force, the MWPSB.

As mentioned before in chapter one, the Dominator has two main functions, just as its name suggests. The first one is that, being "Sibyl's eyes"⁷⁸ and when aimed at a target, the Dominator scans and reads people's psychometric data and sends them to Sibyl to determine their "threat judgement"⁷⁹ and to act accordingly. The second function, being a suppression system, is to administer the penalty according to Sibyl's assessment of the target's threat level. In case the crime coefficient remains within the threshold of 100 points, the Dominator remains locked and in a neutral position meaning that the target is not a threat. In case the psycho-pass reading gives a value above 100, then the subject becomes a target for enforcement which can take two forms. If the value is between 100 and 300, the Dominator is set by Sibyl in the "non-lethal paralyzer mode"⁸⁰ (illustration 11). This means that the subject is stunned with bursts of blue energy fired from the Dominator and carried away to a rehabilitation facility if Sibyl thinks

⁷⁸ Episode 1: *Crime Coefficient*

⁷⁹ *Ibid*

⁸⁰ Upon determining the crime coefficient Sibyl reads the verdict in an electronic voice which can be heard only by the gun user. In this case the verdict would be: "Enforcement mode: Non-Lethal Paralyzer. Please aim calmly and subdue the target."

the subject can still serve her. In case the crime coefficient exceeds three hundred points then the show begins.



(Illustration 11: The Dominator in neutral/non-lethal paralyzer mode Ep21 07:17)

If the target is human, as it is in most of the cases, the gun will change into the "lethal-eliminator mode."⁸¹ For this purpose the firearm undergoes a technical transformation as to allow a huge burst of energy to be fired. Upon contact with the criminal, the energy causes massive swelling which keeps spreading over the entire body until it explodes (illustration 12). The cell animation technique of "distributive perceptual field" (Lamarre 111) may offer us more help in understanding this scene. Layers of the image are flattened and dehierarchized here in this scene, inviting the viewer to perceive the composition and structuration of elements in the animated image, rather than depth and the image itself. The viewer becomes more attentive to the distribution and structural interplay of elements, their interaction, and their impact. In this scene, the emphasis falls on the concentration of the sensory elements of violence, affecting the movement and rapidity of the swelling and the explosion of the targeted body by foregrounding them on the surface. The visually violent process leaves a spray of blood and fragments of the corpse for everyone to see and fear. The infinitesimal destruction of the body contributes to the spectacle and becomes a major component of it. Yevgeny Zamyatin writes in *We* that such a

⁸¹ Sibyl reads the following verdict: "Enforcement mode: Lethal Eliminator. Please aim carefully and eliminate the target."

violent process of decomposing the human body into atoms and dissociating it is a show which symbolizes the superhuman power of the sovereign (56).

This distributive image according to Lamarre is inseparable from "a psychological structuration, that is, a sense of impotence, monstrosity, victimization, and ultimately ambivalence vis-à-vis technologization (119)." This is not only felt by characters who face and witness the violence, but also by viewers who oscillate between an immersion into the anime and an act of distance from it to reflect on the modern technology surrounding them. People identify more with audiovisual stimuli as this trigger more emotional involvement. For Doris A. Graber as most everyday-life situations have visual dimensions, experiences that lack visuals may seem unrealistic (89).



(Illustration 12: Enforcer Kogami using lethal eliminator on a criminal Ep1 17:17-22)

In case the target is material, another more extreme mode of the Dominator is activated: "destroy decomposer."⁸² This mode is employed against armored targets, large vehicles, and drones. The weapon undergoes a more sophisticated transformation as it becomes a mini cannon which can fire a bigger blast with significantly more considerable damage. However, the destroy decomposer can be used on organic targets as well in case the target escalates to a violent and dangerous level of crime. In the movie adaptation of *Psycho-Pass*, *Sinners of the System*, for

⁸² "Enforcement mode: Destroy Decomposer. Target will be completely annihilated. Please proceed with maximum caution."

example, this mode was used to annihilate a suicide bomber. Both the criminal and the bomb were instantly annihilated without leaving a trace and with extraordinarily little collateral damage. In any case, the energy blast which comes out of the dominator and hits the target remains a spectacular show which inspires fear by setting an example.

What is worth noticing at this point is that there is always a significant disproportionality between the crime and the punishment in both works. As we have seen, the punishment always seems to exceed the crime. In a reminder of the English Bloody Code and the list of offenses punishable by hanging,⁸³ we find similar arbitrary and minor activities in *Psycho-Pass* which may raise one's Crime Coefficient and call for enforcement measures. They include, but are not limited to, ignoring a street scanner, being alone under a marble column in a public park, reading a drama by Shakespeare, playing the guitar without Sibyl's authorization, not accepting a career suggested by Sibyl, etc.⁸⁴ Doing this means transgressing the law, the will of Sibyl. It also means you are not adhering to communal harmony and wellbeing, the basis of which is respect of the law and submission to the priestess Sibyl.

In *NEF*, as we have suggested before, the disproportionality between crime and punishment is also abundantly clear. On the opening pages of the novel, we read of Winston's intention to do something individual and therefore to commit a capital crime. "The thing that he was about to do was to open a diary. This was not illegal (nothing was illegal, since there was no longer any laws),⁸⁵ but if detected it was reasonably certain that it would be punished by death"

⁸³ Koestler writes: "the Bloody Code was unique in the world inasmuch as it listed between 220 and 230 offenses to be punished by death, from the stealing of turnips to associating with gypsies, to damaging a fishpond [...] to cutting down a tree, to poaching, forging, picking pockets, shoplifting and so on, through 220-odd items" (7).

⁸⁴ These incidents appear respectively in episodes 1, 2, 6, 12, and 15.

⁸⁵ It may be said that the law, the legislation, in the sense of today, the written law, does not exist. We can no longer delimit the written norms, but nevertheless the norms of existence in the society of *NEF* are present. We can compare this with the existence of certain norms (traditions, taboos, etc.) in primitive societies, but if we can call it proto-law, a law-in-formation, the question is still open. There is no consensus on this subject, for example during wartime: when all the law is thrown in the garbage and the strongest establishes these norms. Even if they are non-

(8). Other examples of such crimes include wearing "a funny kind of shoes," (54) allowing the word "God" to remain at the end of a line while translating oldspeak to Newspeak, (210) talking illegible words in your sleep, etc. (212). The crime is not as important as its author and certainly not as important as the punishment. The focus must be placed on the offender and especially on the punishment which must be a visually spectacular "ceremonial of justice. [...] the very excess of the violence employed is one of the elements of its glory" (Foucault, *Discipline and Punish* 34).

This idea may be further interpreted considering Belgian jurist Adolphe Prins' concept of the "défense sociale" (71). Following the debate at the end of the 19th century by jurists over the idea whether the condemnation of a criminal should be based on the importance of the crime or on the personality of the criminal and their violence level, Prins theorized the first "défense sociale." According to him, why should we take the risk and permit a person whose personality is judged violent and dangerous to act. The proper course of action would be to prevent any potential criminal action from happening by punishing the person, as a preventive measure (75).

It may be said that this is exactly what the project of Big Brother and Sibyl is about: colonizing and haunting everyone's mind in order to read their thoughts and their intentions and intervene as they see fit. Any unorthodoxy, any sign of deviancy, no matter if it is valid or not or if it is real or not, needs a preventive measure. And as the crime is systematic, the condemnation is also systematic and so is the subsequent show. In the first episode of *Psycho-Pass*, Nobua Okura was blasted by the Lethal Eliminator "just because he was detected by a street scanner." To try and escape from the police, he kidnaps a hostage and then Sibyl decides that he "is no longer someone who's needed in this world." In episode two, *Those capable*, a target was

written, they work. This is from the legal point of view. For Kafka, as he demonstrates in *The Trial*, there is the aristocracy that keeps the law, and it is a tragedy for men not to understand and know the law.

arrested for enforcement just because he was alone in a public park, an activity which arouses suspicion by the ever-present scanners. "What? Why? I haven't done anything?" The system does not wait until someone does something. If you show any sign of unorthodoxy, of individualism then you become a target for enforcement. Sibyl does not wait until you act whether it is your intention or not to do something. The safest option is to interfere from the beginning and get rid of you. We read in *NEF*: "The endless purges, arrests, tortures, imprisonments, and vaporizations [...] are merely the wiping-out of persons who might perhaps commit a crime at some time in the future" (217). These practices, an allusion to Stalin's Grand Terror, will not only prevent the possibility of acting, but it is also an opportunity to remind everyone else who is in power and what happens if you think about resisting it. Every citizen should keep their thoughts and intentions in check. Because of the absurdity of the crimes according to the jurisprudence of Big Brother, the term thought criminals can be easily interchangeable with simply "people who had incurred the displeasure of the Party" (47). Sometimes, you do not even have to act. Being passive in a suspicious way can easily make you a target of the system's displeasure. So, no one is protected.

Another issue which may be of importance revolves around the secrecy or even absence of the penal procedures in *NEF* and in *Psycho-Pass*. It may be noticed that in contrast to the overly visible and theatrical character of the punishment, all what is considered to be standard mechanisms of penal and justice investigation systems are opaque and secret, or even absent. "In the vast majority of cases there was no trial, no report of the arrest. People simply disappeared [...] You were abolished, annihilated: *vaporized* was the usual word" (20). Here, Orwell goes further than the examples of the dictatorships he observed. At that time there were parodies of the courts and show-trials. In *NEF* this is not the case. In reality, it is rather the case during

armed conflicts, or one can say that each citizen in totalitarian regimes is reduced to what is referred to as "bare life" (two flagrant examples are Gulag and Guantanamo).

Any knowledge pertaining to criminal law and criminal justice is the exclusive and absolute privilege of the sovereign Big Brother. Such knowledge to punish must not belong in any way to people who must always be alienated from this process. All what subjects are allowed to witness is the spectacle of the punishment which is readily accessible anytime. To reinforce this issue more, all the institutions of law in Oceania are absent, except The Ministry of Love. "I know that building, said Winston finally. It's a ruin now. It's in the middle of the street outside the Palace of Justice. -That's right. Outside the Law Courts. It was bombed in -oh, many years ago" (89). If the crime is defined and the punishment is systematic then there is no need for a judicial investigation and there is certainly no need for judicial institutions.

In *Psycho-Pass*, Urobuchi takes this issue further when he considers juvenile crime. Prins recounts that according to the classical school of law,⁸⁶ delinquent minors were considered as punishable, but less punishable than adults because they are less responsible (95). They were administered a punishment, but it was a scaled-down punishment. Later, after the judicial reforms of the 19th century, the law started to consider delinquent minors as being in a prolonged state of inferiority or insufficiency, dangerous to themselves and to others. The reduced sentence was as a result replaced by an extended scheme of surveillance and education (96). In both cases, the normal course of action would be to take purposeful measures as regards minors. There existed some exceptions however, probably one of the most notorious in history was again the Bloody Code of England. Koestler mentions that the code had no discrimination of age and that

⁸⁶ The classical school of criminology, also called Enlightenment Criminology, was a system pioneered by Beccaria and developed by Bentham and other jurists in the eighteenth century. Among the key points of the system were the proportionality of the punishment and the promptness of its execution (Jenkins 114).

children as young as seven years of age were publicly hanged to be made an example of for everyone.⁸⁷

In Sibyl's secret legal system, there is no distinction between young people and adults. Both are subjected to the same measures and to the same punishments. The algorithmic dominators would measure the psycho-pass of any target aimed at, regardless of gender and age and administer the punishment as needed. Crime is data, and if you exceed the threshold even by a digit, your life stage is not considered. The jurisprudence of Sibyl applies to everyone. Episode eight, *And then Silence*, is mostly set in Oso Academy, a girls' private and conservative boarding school. The MWPSB team investigates the disappearance of two girls from that school. Their investigations lead them to a culprit: Rikako Oryo, who is a minor student and avid reader of Shakespeare's tragedies. Influenced by Shakespeare's *Titus Andronicus*, Oryo creates cruel monuments from the bodies of her victims to display them in public spaces in an attempt to get revenge on the Sibyl system which killed her father who was also an artist, unauthorized by Sibyl. When one of the enforcers pointed the dominator at her, her teacher yelled in surprise: "Are you insane? She's a minor." Another enforcer ripostes: "Well teacher, we don't have juvenile law these days" (illustration 13). Oryo considers herself a victim of the Sibyl system, suffering terribly since the latter deprived her of her father. She thus endeavors to take action against Sibyl by transforming the penal trial into a matter of private vengeance, a topic to which we will give more attention in the coming arguments. What is worth stressing now is that for Sibyl, there is no difference between a minor and an adult. There is no alternative punishment to what the Dominator will decide. One more example is in episode twelve, *Devil's Crossroad*,

⁸⁷ Koestler writes: "In 1801, Andrew Brenning, aged thirteen, was publicly hanged for breaking into a house and stealing a spoon. In 1808, a girl aged *seven* was publicly hanged at Lynn. In 1831, a boy of nine was publicly hanged at Chelmsford for having set fire to a house, and another aged thirteen at Maidstone" (15).

another minor Rina Takizaki was also a target of enforcement by Sibyl because she was a member of an unauthorized music band. In the absence of a judiciary, the task of administering justice is left to Sibyl's Dominator which looks at people as crime coefficients, as digits. Gender and age are not part of the assessment.



(Illustration 13: minor Rikako Oryo receiving the death verdict by Lethal Eliminator. The scene is from the perspective of the Dominator built-in scanner Ep 8 12:01)

It may be said that such judicial torture and executions may be understood as a political ritual the purpose of which is to manifest the power of the sovereign. The imbalance, the disproportionality, the excess, and the secrecy of the punishment testify to this fact, that it is but an affirmation of power and its absolute superiority. This also shows that punishment is not tied to a system of justice but to a system of torture in which there is no place nor intention to rehabilitate the criminal or offer any alternative punishment other than death in a public execution. This renders the whole punitive ceremony merely "an exercise of terror" (*Discipline and Punish* 49) according to Foucault. It is aimed at instilling fear. This ceremony makes everybody aware of the unrestrained power and presence of the ruler. Foucault writes that: "The public execution did not re-establish justice; it reactivated power" (49). The despotic regimes show no interest in rehabilitating or punishing subjects in a fair manner in order to reintegrate

them into society. Their sole aim is to make an example of them in a spectacle of fatal violence.

Once again, Pascal's argument comes to mind: "Being unable to make what is just strong, we made what is strong just." Justice is in the hands of might. Subjects are utterly at the mercy of the prevailing justice of Big Brother and Sibyl.

It may be added at this point as well that both the reforming jurists of the 18th century and Foucault went wrong in their prediction of the future of public executions and torture. The former group including Beccaria, Bentham, and many others saw punishment as a procedure for requalifying criminals. This included for instance public work for the service of all. Instead of being a ceremony, punishment should be a school from which the convict learns and benefits the public at the same time. As regards Foucault, he discusses how through disciplinary power, punishment had become rather a technique for the coercion of individuals under the project of the prison institution. This disciplinary coercion is based on some principles, namely the distribution of individuals in space, the control of their activity, adding and capitalizing their time, and the composition of their forces for more efficiency (*Discipline and Punish* 165). The ultimate goal behind this technique of power is to make the convicts as more obedient as they are useful and conversely. For Big Brother and Sibyl this is the definition of the ordinary citizen, not of the criminal. Being obedient and useful to the system is the sole duty of every subject. It is not a punishment. Both despotic regimes punish excessively and publicly. Torture and suffering are the main ingredients of their ceremony of power. Unless the outcome of torture and terror reeducate you into total and genuine submission, like the process Winston Smith underwent, no other alternative punishments can be satisfactory to the system.

Urobuchi's and Orwell's dystopian worlds offer a sense of continuity between the flawed world of the past, that of the present and the monstrous and possibly more flawed world of the

hypothetical future. Gilles Deleuze, who refuted Foucault's arguments about the societies of discipline and suggested as an alternative: the "societies of control," (3) was not entirely right either. Our times are times of surveillance and control, via internet, modern technologies, data collection, and cookies, etc. But they are also of intimidation and brute force, and staging this intimidation and brute force to the attention of the entire world.

2. My Justice: Books, Helmets and Artworks

2.1. A Community of Bowing-down

The omniscient surveillance, the trials, and the subsequent cruel retributions that we have been discussing so far have different impacts on circumstances and especially on characters. It may, however, be worth pointing out that not all characters respond similarly to these prevailing conditions. In this section, an attempt will be made at tracing the different responses of first, the general populations of Oceania and Tokyo, and second the reactions of some individual characters, namely Winston Smith and Julia from *NEF* and Oryo and Makishima from *Psycho-Pass*. In the process, an attempt will also be made to highlight a major difference between Urobuchi and Orwell regarding their conception of the figure of some individual rebels and criminals and their role in society.

Before starting the discussion, it may be helpful to go back briefly to the dramatic model situation of a classical dystopia provided by Dostoevsky's "Parable of the Grand Inquisitor," as commented on by Erika Gottlieb. The latter identifies four main components of this model: 1) The protagonist's trial 2) Cruel retribution 3) The presence of a grand inquisitor figure-like and 4) a crowd of faceless, cheering mass in the background (55). The fourth component would be

the focal point of this argument. Dostoevsky's Grand Inquisitor refers to the general population as a community of "bowing-down." The masses do not only tolerate him without resistance, but also celebrate and deify him. Weber calls this relationship of power *domination*. In the *Sociology of domination*, he defines the term as "the probability that certain specific commands (or all commands) will be obeyed by a given group of persons" (212). Out of fear of exemplary and cruel punishment, the masses in *NEF* and in *Psycho-Pass* accommodate themselves to the prevailing rules and to their keeper. It is in their interest to provide this voluntary obedience on their part.

This can be further explained by the Freudian concept of recognition or identification as a power mechanism. According to Freud, the way people are disciplined is that they identify with an "ego-ideal" (*On Narcissism* 23). In our case, this can be Sibyl or Big Brother. For fear of punishment, the masses are tuned to the desires of this ego-ideal, to what this entity approves of and disapproves of. Freud writes: "The leader of the group is still the dreaded primal father; the group still wishes to be governed by unrestricted force; it has an extreme passion for authority [...] it has a thirst for obedience. The primal father is the group ideal" (*Group Psychology* 99-100). Freud suggests that the group succeeds in identifying themselves with one another by means of a common love for the same object. The leader becomes a hypnotist, a loved object venerated by the whole group (61).

The Two Minutes Hate daily ceremony in *NEF* may be analyzed to illustrate this point. We read:

The Hate had started [...] there were hisses here and there among the audience. The little sandy-haired women gave a squeak of mingled fear and disgust [...] Before the Hate had proceeded for thirty seconds, uncontrollable exclamations of rage were breaking out from

half the people in the room [...] In its second minute the Hate rose to a frenzy. People were leaping up and down in their places and shouting at the tops of their voices [...] The dark-haired girl behind Winston had begun crying out "Swine! Swine! Swine!" and suddenly she picked up a heavy Newspeak dictionary and flung it at the screen [...] In a lucid moment Winston found that he was shouting with the others and kicking his heel violently against the rung of his chair. The horrible thing about the Two Minutes Hate was not that one was obliged to act as a part, but, on the contrary, that it was impossible to avoid joining in. Within thirty seconds any pretense was always unnecessary. A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture, to smash faces in with a sledgehammer, seemed to flow through the whole group of people like an electric current, turning one even against one's will into a grimacing, screaming lunatic. (16-18)

These intense emotional ties on the part of the mass show many characteristics of group psychology as described by Gustave Le Bon. Among these characteristics we find impulsiveness, the lack of emotional restraint and the exaggeration of the sentiments, exceeding every limit in expressing intense emotions, etc. (10). Isolated, the subject is obliged to curb any critical thought or responsible action or emotion out of fear of cruel punishment. When in a crowd, subjects are freed from their feeling of powerlessness and insignificance and instead they become possessed by a feeling of temporary but immense strength which they are free to express, sometimes to the worst excess. If he is alone, the individual feels incomplete and powerless, but in a crowd completeness and power may be achieved, a group formation with almost an indestructible strength like the "totemistic clan" (Freud *Group Psychology* 95). The audience of the Two Minutes Hate engage in a collective hysteria mode, autohypnosis, outcry, their reason is

suspended, and their passions of hatred, antipathy, and anger take over. This collective hysteria needs someone who can absorb it, an enemy on which such deplorable passions are concentrated.

This burst of frenzy and emotional power can be easily redirected, however. Freud writes that "identification, in fact, is ambivalent; it can turn into an expression of tenderness as easily as into a wish for someone's removal" (61). Originally intended towards Goldstein, Big Brother's main enemy, the Hate could easily be read as a projection intended for Big Brother and a secret desire for his removal. We read in *NEF*: "And yet the rage that one felt was an abstract, undirected emotion which could be switched from one object to another like the flame of a blowlamp. Thus, at one moment Winston's hatred was not turned against Goldstein at all, but, on the contrary, against Big Brother, the Party, and the Thought Police" (16). Like a totemistic clan with an urge to overthrow the alpha male, the Two Minutes Hate participants have a secret desire to take down Big Brother, but the risk is too big for them to attempt.⁸⁸ The telescreen which they are watching is a constant reminder of the Thought Police, the torture, and the executions.

It may be said that this secret resistance is symbolized in the act of one of the participants in the Two Minutes Hate ceremony who threw the Newspeak dictionary on the telescreen, the same telescreen where "the hostile figure melted into the face of Big Brother" (17). The Newspeak dictionary symbolizes this psychological dimension of totalitarian power and the secret mass resistance against it. The ceremony of the Two Minutes Hate shows that there is a symbolic fusion in Big Brother of first the need to submit to the authority of such an entity for safety and protection and second of the secret desire to kill this tyrannical father. A similar incident with a book happens in *Psycho-Pass* as well. In episode seventeen, *Iron Heart*, the

⁸⁸ The 20th century was the end of the individual. It turned out that it is easier to live in the mass. Thus, the individual rebellion against the terror of the masses has become pitiful because it is doomed to failure. The mass is always the idea of order.

criminally asymptomatic Shogo Makishima was captured by the MWPSB. In a trial session with Joshu Kasei, the Chief of the bureau and the spokesperson of the Sibyl system, the latter was trying to convince him to join the MWPSB. But Makishima throws a book at her face before making his escape. Again, the book is a symbol of resistance.

While the immense majority most of the time shows obedience and servitude and may harbor a hidden desire to bring down the leader, some individual characters choose a different approach to stand against the regime and to voice their resistance. In one of his conceptions of power, Foucault discusses power as a relational activity of influence. He writes in *The History of Sexuality*: "Power is everywhere; not because it embraces everything, but because it comes from everywhere [...] Power is exercised from innumerable points, in the interplay of nonegalitarian and mobile relations" (93-94). Foucault incites us to reflect upon the power relations around us. For him, whenever you are influenced by something, that something is in a way exercising power over you. When you do the examination, and you find out that some things which have power over you are not things which you want to have power over you, then you realize that you are in fact not free. Some characters in *NEF* and in *Psycho-Pass*, namely Winston Smith and Shogo Makishima respectively, seem to be aware of this point. They know that the freedom and the happiness bestowed by Big Brother and Sibyl are just illusions of freedom and happiness, a "false consciousness" (Engels 451) to borrow the Marxist expression and they grow defiant of it, each in his own method.

2.2. A Minority of One: Winston and Anarcho-Pacifism

In a 2013 interview, Noam Chomsky defines anarchism as: "a tendency in human thought [...] that is suspicious and skeptical of domination, authority, and hierarchy. It seeks structures of

hierarchy and domination in human life [...] and it asks whether those systems are justified. It assumes that the burden of proof for anyone in a position of power and authority lies on them [...] if they cannot justify that authority, power, and control, which is the usual case, then the authority ought to be dismantled" (Wilson). It may be said that Winston Smith corresponds to the Chomskian profile of an anarchist. Having witnessed and experienced life before and after the revolution which put Big Brother and his Party in power, Winston grew up with such a regime of excessive repression of mental and physical freedom, and limitless power and control. He grew up living this reality and his everyday life helps him identify the corrupt and coercive system which has no legitimacy at all. The only legitimacy it has was created by its members and keepers: Big Brother and the Party. It is a self-justifying system of authority.

"The truly characteristic thing about modern life was not its cruelty and insecurity, but simply its bareness, its dinginess, its listlessness. Life, if you looked about you, bore no resemblance not only to the lies that streamed out of the telescreens, but even to the ideals that the Party was trying to achieve" (*NEF* 76). It is especially thanks to his reeducation process and the ensuing conversation with O'Brien, his mentor and torturer, that Winston comes to examine closely the question of how and why such a regime can exist and be maintained. It is because the Party members, who control this system, are interested only in power for its own sake, devoid of any other purpose such as rationality, freedom, justice, comfort, happiness, progress, etc. O'Brien says: "The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness: only power, pure power" (267). This form of totalitarian "oligarchical rule" (216) is based, as we have demonstrated, on an institutionalized schizophrenic thought of the single party state for which only brute and unrestrained power and control exist.

Besides this political dimension touched upon by Chomsky, Rex Martin adds another characteristic of the anarchist figure. It is manifested in the anarchist's moral critique of the political authority and its practices. Being aware of the moral and ethical undesirability of authority is on the anarchist's agenda (qtd. in McLaughlin 29). An example of this is the attempt of the regime to destroy basic life instinct in citizens. "He meditated resentfully on the physical texture of life. Had it always been like this? Had food always tasted like this? [...] Always in your stomach and in your skin, there was a sort of protest, a feeling that you had been cheated of something that you had a right to [...] and though, of course, it grew worse as one's body aged, was it not a sign that this was not the natural order of things?" (*NEF* 61-62). Food is bad, processed, and unpleasant.⁸⁹ The drinks are artificial. And the alcohol which is heavily consumed is also of shoddy quality and serves mainly to make people drunk. Anything which may give taste to life and make it enjoyable is discarded. Food is only used to assuage hunger, drinks to quench thirst and alcohol to make people forget their reality. The body must also renounce any sexual pleasure. Any desire of any kind is a crime.

Dehumanization, the destruction of all that is human, is also the first thing totalitarian regimes do to legitimize killing. The animalization of human beings is the way to obtain the authorization to treat a living being in any way desired. The animalized victim becomes a

⁸⁹ It may be noticed that food in dystopias is generally characterized by a degraded and very bad quality. It is usually something processed, chemical, and very poor in nutrients. In Sansal's *2084* we read : "Leur subsistance, celle parcimonieuse et sans âme que leur fournissait le gouvernement en tout et pour tout en une farine grisâtre faite avec on ne savait quoi et un breuvage huileux rougeâtre tiré d'on ne savait quoi. Le mélange donnait une bouillie rosâtre sentant le sous-bois après l'orage et le champignon vénéneux [...] la bouillie dont se nourrissait le peuple cinq fois par jour était pauvre en nutriments mais riche en gout et en fumet" (189) "Their nourishment, the parsimonious and soulless one provided by the government for all and in all, consisted of a grayish flour made of who knows what and a reddish oily beverage made of who knows what. The mixture gave a pinkish porridge smelling of undergrowth after a storm and of poisonous mushrooms [...] The porridge that the people ate five times a day was poor in nutrients but rich in taste and aroma" [translation mine]. This makes us think that the more food is artificial the more it changes our intellectual capacities. It suggests a topic for a future research project.

degraded being, which one can kill. Philosopher Theodor Adorno writes in *Minima Moralia: Reflections from Damaged Life*:

The constantly encountered assertion that savages, blacks, Japanese are like animals, monkeys for example, is the key to the pogrom. The possibility of pogroms is decided in the moment when the gaze of a fatally-wounded animal falls on a human being. The defiance with which he repels his gaze _ ‘after all, it’s only an animal!’ _ reappears in irresistibly to cruelties done to human beings, the perpetrators having again and again to reassure themselves that ‘it is only an animal’, because they could never believe this even of animals. (68)

Such is the humanist, anthropocentric way of thinking, which places the human at the center, and advocates humanity, which in fact is no more than a myth. Antispeciesism gives us the other point of view: such atrocities against living beings are only possible because of speciesism. Speciesism is defined as discrimination on the basis of species. Claude-Lévy Strauss refers to species-based discrimination (without naming speciesism, the term appearing later) as our genuine original sin ("Le prétendu humanisme modern" 14). This discrimination between us and them allows us to constantly widen the field of "them" and include all those we dislike. This degradation of humans to the level of animals and animals themselves (animal here is used in the sense of non-human animal, in fact man is an animal too) makes us witnesses to the de-animalization of the animal itself, reification, when a living and sentient being ceases to be one, but becomes an object with which we can do whatever we want.

In fact, neither author talks about the oppression of nature and especially of animals. Orwell introduces nature as a small paradise where the two heroes hide to have sexual intercourse. This shows Orwell as someone with a utopian vision of nature, where we think neither of the violence

that exists in nature, nor of its oppression by humans. The bombing of proles is criticized because it kills people, not because constant totalitarian warfare destroys nature and all living beings, not just people. He does not question that man is a master of nature. His maximum is that man is doing wrong by oppressing other humans. Orwell's speciesism is best evidenced by his work *Animal Farm*, where the animals are not themselves, but are there in the work to present/symbolise someone else.

This uncritical view of the oppression of other living beings is even more evident in *Psycho-Pass*. The anime does not address the consequences of such human domination. We do not see the natural world there. We encounter only the artificial world, avatars, holograms and machines.⁹⁰ Animals are de-animalised, as in the whole anime we encounter only two robot dogs designed to be used for hunting. They are reduced to mere objects to realise human tasks.

Literary critic Dmitry Bykov analyzes the totalitarian dehumanization of citizens in terms of the state of lavatories. For him, Orwell's path to the realization of the Great Communist deadlock went through the toilet, the terrifying contempt for the very idea of comfort and cleanliness (91). This was one of the cases of communism's disrespect for human nature: attempts to control the libido in the state of the toilet. Man does not need comfort too often, but if there is no room for defecation, this is one of the main signs not only of the absence of freedom, but of basic human needs respect and decency.⁹¹

This process of deconditioning and of denaturalizing the human instinct and will to life is derived from a principle formulated by O'Brien. He says to Winston: "You must get rid of those

⁹⁰ The brothers Arkady and Boris Strugatsky ascertain in *The Ugly Swans*: "We've ruined the natural world and the man-made one is ruining us" (129).

⁹¹ Similar ideas can be found in Solzhenitsyn's *The Gulag Archipelago*. Vladimir Nabokov commented on the same idea as well in *Bend Sinister*: "I'm ready to die... But there is one thing that I refuse to endure any longer, *c'est la tragédie des cabinets*, it is killing me. As you know, I have a most queasy stomach, and they lead me into an unseamed draught, an inferno of filth, once a day for a minute. *C'est atroce*. I prefer to be shot straightaway" (198).

nineteenth-century ideas about the laws of Nature. We make the laws of Nature" (*NEF* 268).

Nature does not exist in itself with its laws because culture is everything. The *status quo* does not emanate from human nature, but only and exclusively from the will of the Party.

Besides this denaturalization process, Winston also reflects on other examples of the moral corruption of Big Brother and the Party. The Youth League and the Spies are for instance organizations which undermine family structure values. Infants are brainwashed and turned into spies who are ready to denounce any unorthodox acts on the part of their parents, making the family an "extension of the Thought Police" (122). The ministry of truth which produces lies, the ministry of peace which is responsible of waging wars, and the ministry of love where prisoners are tortured physically and psychologically, add to the list of political and moral corruption that Winston disdains.

As an anarchist, Winston then identifies and knows his target very well. He commits acts of rebellion and disobedience after mature thought and consideration of action and consequences. He starts by acquiring a diary where he can write down his rebellious thoughts against Big Brother, something the magnitude of which can be the death penalty as we demonstrated before. Because of his job at the Ministry of Truth of rewriting history according to the Party's will, Winston knows what others are not supposed to know. He is aware of what others must be and must remain ignorant about. What is more, he must unlearn what he himself knows once he has rewritten it. Fully equipped with such knowledge which weighs heavy upon him, Winston starts his rebellious diary.

Winston's next major rebellious act was coming, by accident and not by design, in possession of a photograph "a concrete evidence [...] enough to blow the Party to atoms, if in some way it could have been published to the world and its significance made known." (81)

Although he knows that nothing can be done with the evidence, the fact of even seeing it is enough for the Party to convict him. He builds up on these individual acts and his resistance escalates to the point of having sexual relationships with Julia, defying the Party's rule of denaturalizing the human instinct to live and to enjoy life. "The sexual act, successfully performed, was rebellion. Desire was thoughtcrime" (54).⁹² The purpose behind the criminalization of desire is dehumanization. Devoid of any desire and feelings, any sexual act is just meant to copulate and beget children for the service of the Party. New children are needed because the Party needs future workers and fanatic adherers. O'Brien says:

Do you begin to see, then, what kind of world we are creating? It is the exact opposite of the stupid hedonistic Utopias that the old reformers imagined. A world of fear and treachery is torment, a world of trampling and being trampled upon, a world which will grow not less but more merciless as it refines itself. Progress in our world will be progress towards more pain. The old civilizations claimed that they were founded on love or justice. Ours is founded upon hatred. In our world there will be no emotions except fear, rage, triumph, and self-abasement. Everything else we shall destroy -everything. Already we are breaking down the habits of thought which have survived from before the Revolution. We have cut the links between child and parent, and between man and man, and between man and woman. No one dares trust a wife or a child or a friend any longer. But in the future, there will be no wives and no friends. (241)

What the regime wants then is to obliterate everything which is human about human beings: humanity which presupposes empathy, sympathy, friendship, love, feelings, emotions, and any

⁹² Russian psychologist Aleksandr Asmolov elaborates on the idea that sexuality is a marker of free choice throughout the history of civilization (qtd. in Wertsch 523). Totalitarianism cannot leave people unattended and in peace. They should be watched everywhere and in anything they are doing. All aspects of their lives must be regulated, including, and starting with, their beds.

enjoyment of life. Love is forbidden as well as any feeling and any other thing which humanizes. For this dehumanization process to be fully effective, eradicating desire and feelings, and eradicating life instinct are not enough. Their correlate is needed: the celebration of the death instinct with which hatred, war and destruction are produced and maintained. The encouragement of hate is nothing but a variation on the theme of the death drive and to see the other destroyed.

Fully apprised of the outcome of his actions, Winston keeps on rebelling. He knows that his efforts are bound to fail and that he eventually will get caught and may be shot in the back of the neck, but he still affirms: "i don't care down with big brother they always shoot you in the back of the neck i don't care down with big brother" (20). He knows that his position is that of a checkmated chess player who still tries to make a move. He says to Julia: "In this game that we're playing, we can't win. Some kinds of failure are better than others, that's all" (106). He knows that there is no hope in him since he is only "a minority of one" (82).

The only hope according to Winston lays in the proles, "people who had never learned to think but who were storing up in their hearts and bellies and muscles the power that would one day overturn the world" (228). This may be read considering anarcho-communist Kropotkin's idea of mutual aid among species and among humans as a law of nature and a factor of evolution (5). He writes in *Mutual Aid: A Factor in Evolution*: "I maintain that the progressive development of the animal kingdom, and especially of mankind, is favored much more by mutual support than by mutual struggle" (12). For Kropotkin, anarchism is based on biological law. It is similar to elements in nature which cooperate for common survival and development.⁹³

⁹³ It may be said that totalitarianism is in fact the struggle against nature itself. In dystopias in general, nature is not presented very well. In dystopias we see either the devastated and uninhabitable images or the blind spots. Everything is unnatural. There are abundant historical instances of this communist logic of changing nature. One flagrant example is the swamp drainage in Belarus throughout the communist Era for agricultural purposes. This

A similar metaphor from botany can be found in Orwell's *Looking Back on the Spanish War*. He writes: "The struggle of the working class is like the growth of a plant. The plant is blind and stupid, but it knows enough to keep pushing upwards towards the light, and it will do this in the face of endless discouragements." But is this hope a statement of "a mystical truth or a palpable absurdity?" (*NEF* 85) As far as Winston is concerned the answer seems to be the former. This may be symbolized by the prole woman who was singing and hanging her clothes which Winston and Julia saw before their arrest. Delighted by the beauty and strength of the woman, Winston felt some "mystical reverence" (226) for her. Critic John Newsinger contends: "For Winston Smith as for George Orwell, if there was hope, it lay in the proles" (27).

I find this idea debatable and would rather side with Vladimir Nabokov who, breaking with the tradition of blaming the intelligentsia for the rise of fascism, shows that the "Party of the Average Man" (*Bend Sinister* 67) is in fact guilty. He shows how the masses, far from representing hope, hold indeed the seed of fascism. He also shows how the average man is responsible for instituting such regimes, and on this background the tragedy of the intelligentsia who could not understand how this totalitarian ordeal can be real and how it can last since it is too absurd, too foolish, and too mediocre. To illustrate this point, we may refer to the example of *Invitation to a Beheading*. Nabokov demonstrates how individuality becomes guilty for what it is: the trial of the hero whose only fault was his individuality. He shows society where cooperation taken to the extreme destroys all that is different. The judge must cooperate with the guilty soul, his lawyer and prosecutor must be alike, and there the verdict on the protagonist Cincinnatus C. becomes a verdict on the whole society.

provoked adverse climate reactions ranging from global warming to deforestation, to endangering multiple species, etc. (Chirokov 11). Instead of being the lungs of the country and providing oxygen, they are now emitting CO₂. Nature becomes the enemy that is necessary to dominate for "the public good". The worlds of *NEF* and *Psycho-Pass* are built on this logic of the domination and the change of nature, what brings them closer especially with Stalinism.

Another illustration can be found in *Bend Sinister*. The intelligentsia has no chance against the idiocy and obedience of the mob. This mediocrity hates everything that is different, everything that is beyond it, and consequently tries to destroy it. What the intelligentsia can really be blamed for is being so far removed from the people that they are unable to preserve their existence in difficult times. It should be stressed here that intelligentsia does not mean politicians. The protagonist Adam Krug does not resist; he stays away from politics and goes on about his daily life. Nevertheless, it is the son who pays the price for his father who refuses to play political games and prefers to continue living as he did before.

To go back to Winston, it may be safely assumed that he can be read as a traditional anarchist, maybe an anarcho-pacifist. The elements of anarchism which characterize him can be analyzed mainly from Chomsky's definition of the movement in the sense that he identifies his target of political and moral corruption clearly and he is aware that it must be dismantled because it is self-legitimate. They are also derived from Rex Martin's idea of targeting the moral and ethical undesirability of the system of authority, and lastly from Kropotkin's idea of mutual aid among members as a factor for development and change. Although he knows that his individual efforts will fail, Winston keeps the action going and keeps pushing towards the light like the blind plant. This anarcho-pacifist resistance can be symbolized in the diary as a literary icon. The diary allows you to describe your experience and keep it for the future. As an object, the book in itself is a relic of the past, the past which the Party wants to erase.⁹⁴ The fact of acquiring it in the first place is an act of defiance and resistance.

⁹⁴ Many people have used the diary as a way of keeping their memory in shape, and memory specialists advise to keep a daily diary with as many details of daily life as you can remember in order to train your memory. Memory and the past, of course, are undesirable for the Party.

2.3. The Psychotic Prince Makishima: A Criminal for the Good of Society

Gen Urobuchi paints a different type of the rebel-criminal in *Psycho-Pass*: the antagonist Shogo Makishima. Although, like Winston Smith, he also identifies his "target of attention" (Schmid 60) well, the unreasonably controlling and powerful Sibyl System, Makishima goes beyond the mere fact of trying to dismantle and destroy the system to the point of philosophizing about the role of the criminal in making society a better place, in a Dostoevskian *tour de force*. To this end, his course of action is different than that of Winston. But first of all, to understand better the conception of this character, a look at Dostoevsky's type of the criminal figure may be of assistance. The reference under question is the character of Raskolnikoff in Dostoevsky's *Crime and Punishment* (*Преступление и наказание*, 1886).

For Raskolnikoff, a former law student who quit his studies because of poverty, humans are divided into two categories as regards their general role in society and their relation to crime. He says: "Men are divided into ordinary and extraordinary men. The former must live in a state of obedience, and have no right to break the law, in as much as they are nothing more than ordinary men: the latter have a right to commit every kind of crime and to break every law, from the very fact that they are extraordinary men" (180). For him, these extraordinary men have a right to overpass morality and to commit crimes. For them laws do not exist. But what makes them assume so? Raskolnikoff ponders the motive behind this: "An extraordinary man has a right -from and by his very individuality- to permit his conscious to overstep certain bounds, only so far as the realization of one of his ideas may require it (such an idea may of time be of advantage to humanity)" (180). The extraordinary man then has a humanitarian goal the achievement of which may require the use of violence and evil. These become legitimate tools in the pursuit of noble goals. He resumes: "Their crimes are naturally relative ones, and of varied gravity. Most of

these insist upon destruction of what exists in the name of what ought to exist. And if, in the execution of their idea, they should be obliged to shed blood, step over corpses, they can conscientiously do both in the interest of their idea" (181).

The altruistic purpose of the mission permits all means according to Raskolnikoff's theory. The reasoning is as follows. Alyona Ivanova is a manipulative pawnbroker who feeds on the destitution of people and who treats them, including her own sister, badly. She is an active evil in society. She is a "damnable old hag [...] a silly flint-hearted, evil-minded, sulky old woman, necessary to no one -on the contrary, pernicious to all" (52). If she is removed, the considerable amount of money which she will leave behind can be used to save many families from poverty and privation instead of being wasted on prayers on her evil soul. In this respect "shall not one little crime be effaced and atoned for by a thousand good deeds? For one useless life a thousand lives saved from decay and death" (52). Sacrificing this "intervening human impediment" for the common good and the service of society is then the task of such extraordinary men as Raskolnikoff. He took it as his endeavor to "assist humanity in its onward course" (185).

Another dimension of the criminal figure according to this conception is that crime, and the criminal, are social constructs. Razoumikhin, a fellow law student and friend of Raskolnikoff, states to his friends in a conversation: "Crime is a protest against a badly organized social state of things [...] man is driven to commit crime in consequence of the irresistible influence of environment" (178). Such ideas echo the theories of some of Dostoevsky's contemporary sociologists. Criminologist Alexandre Lacassagne for example considers the criminal to be a product of his social environment and not of their biology as his main rival Lombroso postulated. Lacassagne writes: "The social milieu is the breeding-ground for crime. The criminal is a

microbe, an element which acquires an importance only when it finds the appropriate culture medium to ferment it" (Translation mine 364). Society and the social environment have an indisputable effect on the individual which goes in two ways. Society does not condemn an act because it is bad. However, an act is maintained as bad if society condemns it. Some individuals on the other hand go beyond their societies if they see that there is a problem with the latter. They become the ones who condemn society and in the realization of their projects to make society a better place they resort to any means they see fit, even if it makes them offenders. For a criminal mind like that of Raskolnikoff, a problematic and unstable social state of affairs does not only imply that the path is open for changes, but it also prepares these changes to take place. It is thus an opportunity given to him by society to Intervene and Improve the situation.

These characteristics of the criminal figure can be applied to study the character of Shogo Makishima in *Psycho-Pass*. Makishima is an alienated, cultured, and sophisticated character. His rejection of the social order set up by Sibyl goes beyond hatred and beyond a legitimate defense against a corrupt and controlling system to the fact of attempting and committing any kind of crime and violence to target any potential change. He is often quoting philosophical and literary references and, when not planning or committing a crime, he is seen reading a book. He shares a number of ideals identifiable with the movement of anarchism, but as one of the other anime characters affirms, Makishima "is close to an anarchist, but since he likes destruction so much he's quite different from the original meaning of the word."⁹⁵ His ultimate goal is to rid society of the inhuman control system, Sibyl, and to build a more human one, but for that end he allows himself to adopt violent measures, sometimes to the worst excess. His methods include high-level crimes and range from proficiency in martial arts combat techniques, skill with blades,

⁹⁵ Episode 19: *Transparent Shadow*

organizing and inciting mass riots, to bombing, multiple murder, and even bioterrorism. Before discussing such methods and their significance, it may be important first of all to understand the problem from his point of view.

According to Makishima, Sibyl is literally and figuratively an inhuman system of control. Apart from the fact of being a collective of criminals' brains powered by an algorithmic supercomputer, Sibyl robs citizens of their most valuable and humane characteristic according to him: free will, responsibility, and decision. Everything is done through psycho-pass assessment. Mental and physical health, choices, decisions, and everything else is dictated by algorithms. All what is left to do is to submit and follow. This suppressed free will makes people "puppets" of the system, "shells of their former selves."⁹⁶ An illustration of this can be found in episode seven, where Makishima discusses *Eustress Deficiency*, a medical condition which is caused by such a society. It is a side effect of living a stress-free life, excessive mental care treatment and loss of a purpose. In other words, it is a side effect of life according to the controlling Sibyl. People who have Eustress Deficiency become comatose until their vital functions shut down. According to Makishima, this disease is the leading cause of death in Sibyl society, but it is not being officially recognized and the system hides it. The cause of death for people suffering from it is officially declared as "heart failure from an unknown cause." For Makishima, the main problem is that Sibyl is an inhuman system which also deprives citizens of their most basic human characteristic: free-will. He took it as his mission to restore this repressed free will. His ultimate goal is to replace this system through an act of tyrannicide and to restore people's critical room for personal choices. In a Proustian scene in episode fifteen, Makishima dips a madeleine in tea as

⁹⁶ Episode 7: *Symbolism of Bletilla Striata*

he starts reminiscing about "a world in which everyday things are done in an everyday way. I just like things like that" (Illustration 14).



(Illustration 14: Makishima dips a madeleine in tea as he reminisces about life before Sibyl. Unlike all other food which seems artificial and genetically produced, the madeleine and the tea here look authentic Ep 15 08:28)

For Makishima people have value only if they act based on their free will. He declares: "When people base their lives around Sibyl's oracle without ever consulting their own wills, do they really hold any value?"⁹⁷ To prove to them that they are being deceived and wronged by the Sibyl system, Makishima tests people. If they prove to him that they do not have free will, he punishes them. He shows them their own mirror, their nature, their true ego. Their punishment is the consequence of their actions in the face of their own reflection in this mirror.

In episode eleven, Makishima kidnaps a hostage and when Inspector Akane Tsunemori confronts him he decides to assess her free will and actions as an enforcer and agent of Sibyl. Pointing the Dominator at him she was surprised to find out that his crime coefficient is low, being an asymptomatic individual. As a result, the Dominator could not apprehend him although he is about to cold-bloodedly kill a hostage with a razor blade and in front of an enforcer (illustration 15). Makishima throws a classic shotgun and tells her: "If you want to stop me, instead of using that useless piece of scrap iron, you can pick up the gun I just gave you and use

⁹⁷ Episode 11: *Saint's Supper*

it." According to Sibyl's judgement, Makishima Is classified as a "good citizen [whose] actions are those of one who is sound and good" because his crime coefficient is zero,⁹⁸ although he is committing a murder in front of an Inspector's eyes. He was ready and willing to die not by Sibyl's illogical verdict, but only by the hands of someone who has the will to kill in order to protect someone dear to them, and thus go beyond the mere verdicts of the system.

This scene highlights the risks and consequences of crime and criminals becoming computable entities and judged only by algorithmic classifications, not by human critical capacities. Cheney-Lippold postulates that a distinction must be made between a "terrorist" from a political and legal perspective and a "terrorist" or criminal as "an algorithmically processed categorization of metadata" (40). Indeed, although an individual who commits an act considered to be terrorist may be legally classified as a terrorist, they cannot, according to the algorithms that seek to identify and classify such individuals, constitute a "terrorist" as data, as a measurable type, and the opposite may be true. Makishima is an example of the first category and of the extreme limitation of this algorithmic classification. His Crime Coefficient cannot be established by the Dominator. In terms of data he is not considered to be a criminal. Instead of using their critical abilities, law enforcers follow and act according to the data provided by the Dominator they hold. This replaces their ability to discern both crime and punishment. *Psycho-Pass*, in this respect, presents a society where the notions of crime and the criminal as objects of socio-cultural and legal knowledge have been almost completely displaced by crime as metadata, to such an extent that the Sibyl system is powerless to deal with violent individuals who cannot be apprehended by this same system (Wood 331).

⁹⁸ Makishima is the only person throughout the anime who displays a Crime Coefficient of zero. His psycho-pass is referred to as Pure White.

To go back to the scene, Akane fails the test as she refuses to aim the shotgun at Makishima and shoot him with real bullets. To punish her, he murders her hostage friend Yuki Funahara. For Makishima, the notion of punishment is a test. He punishes those who are not true to themselves, to their free will, and to their own sense of justice. For him, those who follow Sibyl and its directives are dehumanized. They no longer know the appropriate criteria to divide people and their actions into good and evil. They do not consult their free will, what makes them human according to him. He says to Akane: "As long as you are Sibyl's puppet, you'll never experience the weight of decision and free will." For this reason, he allows himself to go to any lengths to evaluate such people. He would go to any lengths to expose Sibyl and to make everyone see that it is but a system for the deliberate and frequent miscarriage of justice, the opposite of what citizens know it to be.

At this point, we can highlight a similarity between the characters Akane and O'Brien, protagonists who strive to protect the system, akin to Weber's ideal bureaucrats. If O'Brien can be described as a typical corrupt functionary of a criminal system, everything he does is to preserve Big Brother and keep his privileges. He is respected by his colleagues, has a good standard of living, does his job, and he even wins Winston's trust at one point. If the system changes, he will serve the other system just to maintain his position and his standard of living. He is a typical example of, one might say a Nazi Gestapo or a KGB member who, after having done his "difficult" job, e.g. torture, comes home a decent citizen. He fully understands how the system works but has no sense of morality or sympathy. He wants power for the sake of power.

Akane is a young woman and a fresh ambitious recruit who begins to work for the system. Despite attempts to whitewash her personality, such as her colleagues talking about how intelligent she is and how she is able to think before she acts (episodes 2 and 4), her actions

nevertheless make her an ardent supporter of the Sibyl system. She has a good standard of living, but she is incapable of empathy as she does not think about how others feel, the outcasts of the system who do not enjoy the same privileges as she does. Her level of understanding and compassion only extends to her own close circle. She is in power, so she has no need for change.

Akane is not gullible. She is fully aware of how the system works, but in the end, she remains loyal to it. She easily betrays and sacrifices her friend (illustration 15) in the name of this system. Her actions are explained by her moral feelings, but she remains an ideal functionary of Sibyl; even if she has doubts, she eventually thinks that the system knows best and will therefore prevail. She avoids responsibility. If O'Brien is motivated by power, Akane does what she does in the name of the mythical "public good." She rationalizes her actions by saying they are for the common good, and that the system is a necessary evil. In this sense, she follows the system, which also justifies its actions by claiming benevolence for the public good and welfare, in order to hide the fact that it only seeks power. Akane is not shown as power-hungry, but she certainly appreciates the power entrusted to her by the system, executes it at every opportunity and persecutes those who threaten the system and thus her place in the hierarchy too.



(Illustration 15: The Dominator fails to gauge Makishima's crime coefficient as he is committing a murder

Ep 11 20:12)

This scene is also one of the instances where the anime technique of cell animation, dehierarchising the layers of images and stressing the structuration of elements instead of relations of movement, is brought to its fullest in the anime. Protagonist Akane's psyche is in a state of shock and disbelief, while Makishima appears to be composed, serene and in full confidence. This technique highlights the two characters' expressions and emotional motions "increasingly stressing character design, and the degree of detail and density of information" (Lamarre 204). During this conversation, the animation slides frames between the two characters to induce a sense of slow movement, while focus is placed on both characters' expressions, with limited movements of eyes and lips, suggesting the extremely distressed state of Akane, the untroubled ease of Makishima, and the dystopian reality of the current totalitarian justice system they are dealing with.

Another strategy Makishima uses in his mission of transforming society is the resort to organized gang crime. Weber defines charismatic authority as "the surrender to the extraordinary, actual revelations or grace resting in such a person as a savior, a prophet or a hero" (*Economy and Society* 215). Makishima is a character with a unique charisma. As another character, Jogi Saiga, describes him, he has "the nature of a hero or a prophet, an ability to just make you feel good when you are around him, and the intelligence to eloquently talk about all sort of things."⁹⁹ Fully conscious of his capacities, Makishima controls other people's minds and influences them to do his bidding and to assist him in his societal mission. He is incredibly perceptive. He is especially able to identify and mold those people who suffered under Sibyl's order and turn them into his allies, into what the Sibyl System is always trying to prevent: criminals and rebels. In episode fourteen, *Sweet Poison*, with the help of an accomplice hacker Choe Gu-Sung,

⁹⁹ Episode 9: *Paradise Fruit*

Makishima manages to design an electronic helmet which deceives psycho-pass scans, allowing criminals to bypass scanners and Dominators. The helmet performs this operation by copying the psycho-pass of anyone in its field of vision. In other words, if a criminal wears the helmet and looks at any ordinary citizen the former will have a pure psycho-pass which will not change even after committing a crime. The helmet makes its wearer virtually unreadable by Sibyl's scanners and Dominators. Through a video recording, he manages to brainwash and convince many citizens to wear the helmet and to join him in his campaign. He says to his accomplice:

In order to measure a person's worth, you must do more than push them. The real way to test their worth is to give them power. When they gain the freedom to act outside the boundaries of law and ethics, you can sometimes see their souls. When the weak become strong... When good citizens become free to engage in violence ... I'm interested to see what the outcome of that is.

As philosopher Steven Best contends, terrorists of ones are the freedom fighters of others (362). For Sibyl, Makishima is a threat who must be neutralized, although according to her algorithms he is not a criminal. For his followers though he is a freedom fighter, a liberator. Makishima tries to give people the option of free-will, the power through which they can question the justice ordained by Sibyl. Citizens discovered for example that the Sibyl's job aptitude test is pure unfairness and that it is discriminatory. One of the rioters who engaged in acts of violence and vandalism says: "What is terrible is not us, but the Sibyl System. Based on Sibyl's judgement, we know that we can no longer get a decent job. A life with no hope for the future."¹⁰⁰ Through Makishima's acts, citizens started to realize the injustice of Sibyl and its illogical methods. As a result, they started rioting, destroying, and vandalizing properties and

¹⁰⁰ Episode 15: *The Town where Sulfur Falls*

causing mass panics. He believes that by giving people the power of free will and by pushing them to see beyond the coercive and unjust system which controls every aspect of their lives, they will eventually use any means necessary to liberate themselves including excessive brutality and violence. If they serve the revolution for liberation and freedom, any extreme methods are allowed. This is how Makishima rationalizes his behavior and that of his followers. The violence of the system creates another violence, as Makishima uses those who never knew the sense of responsibility and free will for violent resistance acts. As John F. Kennedy posited, "those who make peaceful revolution impossible will make violent revolution inevitable" (Online Oxford references). A violent system cannot be overthrown in any other way.

Another extreme approach that Makishima deploys is his skill in the production and use of explosives. He often sets up explosive traps for police and deploys pipe bombs and trip mines in his confrontations, all are self-made. In episode five, members of the MWPSB investigating one of his murder crimes were blown apart by an explosion at the whole crime scene. In episode twenty-one, he uses another self-made pipe bomb to target and kill one unarmed police officer in front of his novice police son who was also gravely injured in the process. Makishima often selects representative and symbolic targets. They are not his primary main target, but they are chosen to be "message generators" (Schmid 60). They are chosen to show that the system they are working for is defective. Either by means of testing them, like his trial of inspector Akane, or directly targeting police members with classical arms and bombs, his message is that justice can be served only when you have free will and free choice, not when a machine dictates what you should do. He is trying to demonstrate to them that despite the multiple crimes he is committing in front of their eyes, the Dominator fails to apprehend him. Sibyl fails to apprehend him.

Makishima takes his resistance to a more extreme level by the end of the anime. After learning the truth about Sibyl, he adopts far more extreme measures to make sure that Sibyl is brought to an end when he tries to sabotage Japan's food supply and plunge the country into chaos in an act of "bioterrorism." His plan is to hack Japan's main food system, hyper-oat, which is an automated production system managed by Sibyl. By manipulating a virus which secures this operation and by overriding its task to attacking the crop instead of protecting it, Makishima's aim is to stop this production system. As a result, Japan would be forced to import food from other countries which will render Sibyl's management and judgement that it is a self-sufficient system meaningless and wrong. However, Unit 1 of the MWPSB managed to foil his attempt as they cut all power supply in the factory, thus preventing the virus from being reprogrammed.

Makishima is dedicated and determined to accomplish his objective. For him, Sibyl is an active evil which must be disabled and removed. It is an overly controlling system which erases citizens from expressing their own free will, decisions, choices: their own individuality. His main target of attention is well identified. He sets for himself the task of targeting this system and of freeing citizens from it, restoring their humanity and individuality to them. He is in this respect the "extraordinary man" that Dostoevsky's Raskolnikoff theorized about and embodied. Like the extraordinary man, Makishima allows himself to go to extreme lengths for the sake of his mission. Multiple murders, terrorism, sabotage, kidnap, manipulation, etc. are all available means for the realization of his societal mission. As Ovid lucidly wrote in his *Heroides*: "the outcome justifies the deeds." To realize his ideal, Makishima does not hesitate in the face of crime, of high-level and extreme crime if necessary.

In this respect, it may be said that the criminal is not only a social construct, pushed into action by the inaction of society and its corruption, but the criminal is also an agent of change. He strives to make society better. Durkheim writes: "Crime is, then, necessary; it is bound up with the fundamental conditions of all social life, and by that very fact it is useful, because these conditions of which it is a part are themselves indispensable to the evolution of morality and law"(qtd. in Appelrouth 101). For Raskolnikoff and Makishima, criminality is not only useful for the evolution of morality and law, but also for changing the status quo by creating new values or restoring them. Makishima's goal is for everyone to be free of Sibyl which has been misleading them and treating them like "livestock." By targeting and dismantling Sibyl, people will regain their free will. It may be suggested that the helmet would be the gadget which represents the theme of resistance. For Makishima, the helmet is a "tool to promote awareness for people to live like human beings and to stop them from living idle lives like livestock."¹⁰¹ The helmet makes citizens active in the campaign of resistance. By giving them a taste of freedom and power, Makishima shows everyone that Sibyl is an unjust system and that without its rule they will be free to decide and choose.

In this regard, Makishima can be also read as one of what ethnologists call "culture bringers" or "culture heroes" (Le Quellec 1589).¹⁰² In mythology, these characters are individuals who intervene in humanity by bringing benefits and cultural items, like rites, arts, institutions, tools, awareness, knowledge, etc. It is someone who intervenes in humanity to make a change for the better. F. Hermann notes that it is usually the role of the culture hero to liberate humans from the monsters of their worlds (qtd. in Le Quellec 1599). It is one of their tasks to be saviors.

¹⁰¹ Episode 14: *Dolce Veleno*

¹⁰² The expression was defined by the German Kurt Breysig in 1905 under the term *Heilbringer*. It was rendered in English as *Transformer* and *Culture bringer* by R. H. Lowine and in French as *le Héros civilisateur*. (1589)

Makishima aspires to do this. Through his salutary actions and attempted tyrannicide, he aims at taking Sibyl down, a monster which enchains citizens, represses their freedom, and erases their free-will. He aspires to be the bringer of change, the slayer of the monster and the starter of a new order where justice, crime and punishment are based on human wills and their actions and not on machine assessment. To accomplish his mission, the cultural hero brings his own tools into play for humanity: the helmet gadget through which he opens people's eyes to the future he strives to achieve.

One feature of culture heroes though is that they frequently meet a tragic end, often by someone who does not agree with them and their actions. The Greek Titan deity Prometheus was cruelly punished by Zeus after the former stole fire from the gods to give it to humans. The Egyptian deity Osiris who taught Egyptians agriculture, was mutilated, and drowned by his brother Seth. In all the examples, there is always severe counter-resistance to the change. If Makishima is the culture hero in question, the Sibyl system would do its best not only to repress him, but also to get rid of him. The system would always find a way to strike back and to reestablish its control.

2.4. Female Resistance: Julia's Silent Rebellion and Oryo's Artworks

At a first glance, it may seem that the way the two characters are presented in the resistance movement as having classic and banal roles: men are "the leaders" and "the organizers" and represent the intellectual and rational side, while women do "the rest of the work" and are associated with the emotional side, but this is not as simple as it looks. Female resistance in the two works differs markedly: non-violent and violent resistance, the sexual context, and the attitude towards the totalitarian system. The one wants to do as she pleases and to dispose of her

body as she pleases, without explicitly naming the system as the enemy she wants to fight to the bitter end, while the other plunges into revenge and hatred of the system that ruined her father. One is destroyed by the system, the other dies murdered by her own accomplices. A closer analysis of their actions and environments reveals that there are more differences between the two characters and that even their similarity is different.

In the totalitarian patriarchal societies of *NEF* and *Psycho-Pass*, women's sexuality is tightly controlled, so in feminist movements sexuality also becomes a means of resistance, as in the case of Julia, who uses her sexuality as a means of resisting the system that oppresses both men and women (and women are further oppressed by men). In *NEF*, where sex is and must be just a means of reproduction, homosexuality is not present. But the two women do engage in sex for their own pleasure, which brings them together. Julia finds sexual partners in her circle of coworkers. Oryo regrets that she will have to leave the academy, as she could easily find sexual partners there.

In private schools for girls, like the Oso Academy where Oryo is studying, cases of homosexual relationships are widespread. The environment contributes to this. The Sibyl system controls relationships and marriages in society, so Oryo's same-sex acts are also part of her rebellion, especially in conservative schools where girls are being prepared to be future housewives. This says that the system decides what is best for each person, but for Oryo, an accomplished artist and a homosexual, such a role is not even conceivable. On the one hand, this demonstrates the failure of the system, but on the other, all these factors contribute to making her a rebel.

In her analysis of women and animal rights movement, Emily Gaarder concludes that women are less likely to opt for violent methods in activism and the defense of animal rights,

(59) so it can be suggested that this may be the cause of Julia's non-violent methods. Julia follows her instinctive side. Winston describes her as "only a rebel from the waist downwards" (*NEF* 161). She engages in sexual intercourse for her own pleasure, but when Winston goes further in his rebellion, she follows him in her own way, with objects that are considered traditionally feminine: dresses, make-up, perfume and so on, all illegal items according to the Party. Julia also manages to get hold of exclusive and luxurious Inner Party items to which there was normally no access (real coffee, bread, jam, sugar, etc.). It can be inferred then that her sexual rebelliousness, and her rebellion in general, began long before her meeting with Winston, which she successfully concealed.

Refusing to have sex during her menstrual cycle, which is the most revolting to Party doctrine, can be considered an act of targeted resistance as well. According to medical research, sexual activity during menstruation can be a predisposing risk factor for endometriosis, spread of infection to the fallopian tubes, urethra and even bladder and kidneys (Mollazadeh et al. 2). Sexual intercourse during menstruation is then medically unsafe and risky and Winston and Julia's abstinence from having intercourse during that time can be interpreted as their rebellion against the totalitarian mission of Big Brother to dehumanize citizens. This can be linked in turn to the value system of George Orwell, or what has been termed "Orwellian decency" (Barry 126). In "Homage to Catalonia," Orwell writes "if you had asked me what I was fighting for, I should have answered: 'Common decency'" (301).

Oryo's violence, on the other hand, is strongly influenced by her charismatic "leader," Makishima, who plays on her desire for revenge, so he chooses someone predisposed to violent acts. For Oryo, Sibyl murdered her father twice: first as an artist and second as a person. For her, this is then first and foremost a matter of personal vengeance. But what characterizes her action

most is that she takes revenge not only on the Sibyl system but also on the other girls, who are compliant, naïve, and non-rebellious, and who accept their fate with the obedience of a sheep condemned to death by a butcher. Being the president of the academy's art club, Oryo uses her charisma and sexuality to attract victims and then carry out her acts of rebellion. After seducing her victims, sleeping with them, and killing them, Oryo brutally mutilates the bodies to rearrange them in her personal art sculptures and exhibit them in public places (illustration 16).

Her behavior can be compared with the sexual cannibalism of some insects and certain species of spiders when their females kill the males after sex, so that they can eat their fill and the future offspring can also receive nutrients.¹⁰³ The aim is to produce new healthy offspring. Oryo kills these girls to give birth to her "works of art."¹⁰⁴



(Illustration 16: One of Oryo's multiple human sculptors. The anime's plot in general associates art and violence with resistance E06 20:07)

Through their prolific crimes, Oryo and Makishima aim to expose what the system citizens support is doing to other people, and how the tables can turn at any moment. In this

¹⁰³ Also referred to as intraspecific predation, sexual cannibalism has been observed in at least 30 species. Nutritional benefits convey one of the major selective advantages to cannibals (Buskirk 612).

¹⁰⁴ Oryo's sculptures are evocative of Hans Bellmer's *La Poupée*, a book comprising photographs of a doll in provocative and erotic scenarios involving dismemberment. The subversive nature of the work stirred many reactions from Surrealists, artists in general and many activists (Pinque 203).

sense, everyone is a victim. And the answer to the question of whether Oryo and Makishima's victims are innocent or not depends on whether we accept the view that non-action and obedience in the face of the criminal system is a contribution in the crime. If the answer is yes, then indeed no one is innocent.

Oryo's dramatic end was betrayal by the hands of Toyohisa Senguji, another accomplice of Makishima. His entertainment is staging "fox hunts" using humans as prey, just to cure his boredom.¹⁰⁵ A sociopath with no regard to human life, he likes to keep trophies of the people he hunts and murders, and when he was done with Oryo, he made a pipe out of her bones. There are a few explanations for her assassination. Resistance commits the same faults as the system it defies.¹⁰⁶ Resistance in the overall sense in *Psycho-Pass* remains patriarchal and judges people on whether they are useful or not, whether they can be subjects of free will or not. In the criminal system, it is difficult for resistance movements to go beyond the limits. Even showing Oryo as a talented artist and intellectual, she remains in an inferior position compared to the others, so she is easily sacrificed for the pleasure of another resistance-man-hunter.¹⁰⁷ The use of her bones is also symbolic: the woman who is used by others to the end and for their pleasure represented by the pipe, because in his eyes she is no longer useful for doing anything else.

O'Brien notes that Goldstein would have done even longer Hate sessions and would be even more oppressive than Big Brother if he were to ascend to power. Julia is crushed by the

¹⁰⁵ It may be suggested that Richard Connell's short story *The Most Dangerous Game*, was an influence on the conception of this character. For a comparison of the two antagonists, please see my paper "The Strange "Fox" Hunts in Connell's *The Most Dangerous Game* and Urobuchi's *Psycho-Pass*," published in the proceedings volume of a 2019 conference on "The Strange(r) in Literature, Art, and Culture," by the comparative literature department of the University of Szeged (available as an open access online publication, no. 24 of the department's series Among Texts / Szövegek között).

¹⁰⁶ In her vengeance, Oryo blindly commits the sin of those women in "crush videos." Using their high heels, they crush the heads of little kittens in videos aimed at men. The two oppressed classes, instead of coming together to fight the common oppressor, do violence to each other (Pinque, "Avant-Propos" 39-40).

¹⁰⁷ In eco-feminist criticism, hunting is often seen as a symptom of "toxic masculinity" (Littlefield 111). See also Catherine Bates's *Masculinity and the Hunt* 2016.

system. Quite simply, she did not have a chance to continue her small acts of resistance, on which the system would have turned a blind eye until it found them more threatening to its existence. Still, this does not mean that her resistance, however different, was not sincere or genuine: as Fazil Iskander posits, if you have not been broken, we have not broken you hard enough (qtd. in Bykov "Tadeusz Borowski"). Furthermore, Orwell describes the torture through Winston's eyes, not through Julia's eyes.

This is not however a testament to the authors' misogyny, but rather to the state of things as it is in the totalitarian systems of the two works: women are oppressed by men and by the system at the same time, and men are oppressed by the system which does not discriminate between gender and role.¹⁰⁸ Your worth and your existence depend on your usefulness and your obedience. Any sign of resistance would make you a target of the system. What are some of the counter measures that Big Brother and Sibyl take to oppress any resisting voices and reassert their grasp on power? In the next chapter, we investigate some of these strategies, namely the control of opposition and of space.

¹⁰⁸ Indeed, it can be said that in the totalitarian world of *Psycho-Pass*, and in *NEF* as well, and unlike in feminist dystopias, all forms of oppressions are linked: women, nature, etc.

Chapter Three: Heterotopias of Repression: Redefining Space

1. Trial by Space

We have seen in the first interpretive chapter how totalitarian power, control, and dominance work in the dystopian universes of Orwell and Urobuchi. They rely on both ideological powers by invading the spirit and they reinforce this grasp on the mind through the use of force. It can be added as well that this dominance is staged in space, both mental and physical space. Big Brother and the Sibyl system manage the spatial settings and turn them in their favor. Likewise, we have also seen in the previous chapter how resistance takes place in space as well. All of Winston Smith and Makishima's acts of rebellion are staged and managed in some particular spatial setting.

In this chapter, the aim will be to comment more on this "trial by space," (Lefebvre 890) how control and resistance are made possible through spatiality. Another goal which belongs to the foreground of this chapter is to show how counter-resistance and the ultimate end of the protagonist is similarly staged in space, in a particularly modified heterotopic setting, a "Thirdspace." In *NEF* and in *Psycho-pass*, Orwell and Urobuchi start from such theoretical conceptualizations of space to contribute to the theorization of dystopian space under totalitarian regimes.

1.1. Dominant/Dominated Spaces

As have been demonstrated, in *Psycho-Pass* and in *NEF*, technology facilitates and enables a process of dominance. The physical spaces of Tokyo and London are unescapable. They are

legion with surveillance gadgets which are omnipresent, and it is almost impossible to go anywhere without leaving a trace or without being watched and tracked. Public and private, mental, and physical spaces are then transformed into what Rob Kitchin and Martin Dodge term complex "background coded spaces, where people are surrounded by coded objects, coded infrastructures and coded processes" (17).

This spatial conception of power is associated with another spatial formulation which we touched upon as well, that of Foucault's "panopticism." Just like the panopticon, domination is "the realization of a master's project" (165). The purpose of the ruler is not only to invade the physical space where citizens move and interact but to invade each and everyone's private sphere as well. We have seen that in *NEF*, there is a deliberate and systematic process of destroying private space, from home privacy to language and thoughts, to the destruction of social relations and severing family ties and intimate relationships. Private and individual development outside the space, both mental and physical, of the state and its Ingsoc ideology and rules is impossible.

Likewise, in *Psycho-Pass*, the ubiquity of the hyper surveillance algorithms destroys the private space and indoctrinates citizens into conformity and into renouncing their free will for the sake of an illusory happiness. In this respect, it may be said that the fictional cities of Tokyo and London are transformed into microcosmic spaces of what Foucault calls "the carceral archipelago." This is in relation to Aleksandr Solzhenitsyn's –expression of the *Gulag Archipelago*,¹⁰⁹ as a place of punishment and control. The citizens of these two respective spaces are "inmates, body and soul, to regimes whose agenda are to construct them as conforming subject" (Shah 701). Big Brother and Sibyl impose a single ideological code on the whole space and dominate it. This can also be read considering Giorgio Agamben and his elaboration of Carl

¹⁰⁹ A reader of Solzhenitsyn, Foucault got inspired by the expression and the ideas of the book.

Schmitt's concept of "state of exception" (66). For Schmitt, the rule of primary law can be overruled and transcended by the sovereign in the name of public good. Agamben proposes the idea that through this process, a totalitarian state becomes like a camp (qtd. in Ek 363).

Apart from domination, the ruler resorts to another spatial practice for better management of space: appropriation. One example from *NEF* is "Victory Square" (46). Orwell redesigns the historical central London's landmark, Trafalgar Square, as "Victory Square" (46) mounted, not with a Nelson statue, but with a high statue of Big Brother: "[Winston] wandered round the base of the enormous fluted column, at the top of which Big Brother's statue gazed southward towards the skies where he had vanquished the Eurasian aeroplanes (the Eastasian aeroplanes, it had been, a few years ago) in the Battle of Airstrip One" (52). Orwell appropriates not only space here, but also the historical 1805 Battle of Trafalgar. In the dystopian setting of Orwell, altering space goes hand in hand with altering the past. Winston contemplates: "One could not learn history from architecture any more than one could learn it from books. Statues, inscriptions, memorial stones, the names of streets, anything that might throw light upon the past had been systematically altered" (45). The project of the sovereign to impose a single ideology and rule by it necessitates that there should be a firm control over space as well as the past.¹¹⁰

Appropriation is similar to another practice according to Lefebvre, that of the "diversion, *détournement*, " (166) of space. One example of this practice in *NEF* is the diversion of St Martin-in-the-Fields church to a propaganda museum: "St Martin's? That's still standing. It's in

¹¹⁰ Bouallam Sansal writes in description of such spaces : "avant tout l'objectif était de montrer la force du Système et le mystère impénétrable qui le sous-tendait ; un ordre absolutiste se construit de cette manière autour d'un totem indéchiffrable et colossal et d'un chef doué de superpouvoirs, autrement dit sur l'idée que le monde et ses démembrements n'existent et ne tiennent que par ce qu'ils tournent autour d'eux. Above all the objective was to show the strength of the System and the impenetrable mystery which underlay it; an absolutist order is built in this way around an indecipherable and colossal totem and a leader endowed with superpowers, in other words on the idea that the world and its components only exist and hold together because they revolve around them" (159-160) [translation mine].

Victory Square, alongside the picture gallery. A building with a kind of a triangular porch and pillars in front, and a big flight of steps.' Winston knew the place well. It was a museum used for propaganda displays of various kinds: scale models of rocket bombs and Floating Fortresses, waxwork tableaux illustrating enemy atrocities, and the like" (45). Originally a church, Big Brother's management of space judged that it is better for this place to serve another purpose: an instrument of propaganda. In the effort to instate a single dominant ideology and to better enslave and entrap the masses, everything should be mobilized to diffuse the propaganda of the state, including space. Art in general and museums in specific should contribute to this process. That is why a museum of Ingsoc propaganda is more important than a church. It should not be forgotten also that churches may as well serve propagandist and other purposes of totalitarian regimes. Putin's Russia with the Orthodox church, and the recently inaugurated Main Cathedral of the Russian Armed Forces¹¹¹ can be relevant examples. As communism can be considered a religion (Kula 371), the museum fits better for propaganda purposes in *NEF* because their totalitarianism is secular in the classical sense of the word.

The "semiosphere"¹¹² of Oceania, to borrow Yuri Lotman's concept of spatial models, is mainly a combination of dominated, appropriated, and diverted spaces then. Dominated because of the hyper surveillance constructed in the space, enabled, and facilitated by technology. Appropriated and diverted spaces refer to locations which had been either modified by Big Brother to reinforce this surveillance or repurposed from their original function to also serve the

¹¹¹ Inaugurated in June 2020, the massive cathedral is full of mosaics and artworks which encode many ideological symbols of Russian war history. The cathedral became highly controversial as it blends militarism, nationalism, and orthodox Christianity.

¹¹² In analogy to Vladimir Vernadsky's 1926 concept of the biosphere, Lotman coined the term semiosphere. In *The Universe of Mind*, Lotman wrote diversely about the semiotic space and the literary space as both a geographical and a metaphorical space. Topics he discussed include: the "notion of the boundary, plots as semiospheres, geographical space in Russian medieval texts, symbolic space, etc." (Winfried 12).

dominance of the master and his project. The semiosphere of *Psycho-Pass* on the other hand is just a dominated space since it is a purely fictional setting created by Urobuchi. It was then constructed from zero as a dominated space legion with surveillance architecture and gadgets. Appropriated and diverted spaces¹¹³ are in this respect absent from the world fiction of *Psycho-Pass*, a main difference between *NEF* and the anime *Psycho-Pass*.

Space negotiation constitutes then a sort of everyday reality for these entrapped citizens. As Lefebvre hints, it is carefully constructed and managed in a way as to privilege certain types of activities on the one hand and inhibit other possible types on the other hand. The dominated space encourages the disciplining, control, and subjugation of citizens while at the same time inhibits resistance, discontent, and revolt. The dominated space supports and serves the project of the master and deters the goals of any entities which try to go against it. In this respect, the masterminds of the dominated space will make sure that no other alternative spaces are introduced or attempted, particularly what critic Gruszevska-Blaim calls "reappropriated spaces" (178).

1.2. Resistance and the Reappropriation of Space

Protagonists of dystopian narratives, who are trapped in space, will naturally plot, stage, and attempt their resistance in space as well. Space will be here not only a condition for action, as it will prompt some characters into action, but also a product of this action. Provoked by such

¹¹³ A good example abundant of the deployment of these two categories of spaces is Margaret Atwood's 1985 dystopian novel *The Handmaid's Tale*. Not only the whole space of the University city of Cambridge, Massachusetts was repurposed and modified into Gilead, but also its main landmarks, like the Widener Library of Harvard University which serves in the novel as a center for the Gilead Secret Service, The Harvard Yard, known in the book as the Wall and used as an exhibition space for hanged people, the campus stadium, which is used for public executions, etc. Atwood shows how totalitarian regimes effectively manage and use the appropriation and deviation of space to turn the spaces under their control into standing embodiments of their ideologies.

dominated, appropriated, and diverted spaces, protagonists will be pushed to act and to reappropriate their own spaces as well from where they can execute their plans. As Lefebvre convincingly points out: "Any revolutionary project today, whether utopian or realistic, must, if it is to avoid hopeless banality make [...] the reappropriation of space into a non-negotiable part of its agenda" (166-167). To plan and fulfill any kind of revolutionary plan, careful management of space is also needed.

Gruszevska-Blaim defines reappropriated spaces as the locus of resistance, dissidence and plotting, the space where "the most counterfactual and liminal plotting originates and develops" (178). This is where "thirling" (Soja 16) is enabled, where Shogo Makishima in *Psycho-Pass* and Winston Smith in *NEF* plan and plot their actions. Whereas Big Brother and Sibyl can create spaces, the entrapped characters can only create things in space.

As we have seen in the previous chapter, Winston's acts of rebellion target the boundary which separates the individual space from that of Big Brother and the State. He rebels to disturb this boundary and to extend his personal space and inner freedom beyond the space controlled and managed by Big Brother. These rebellious activities, starting a diary, meeting Julia, etc. manifest first in physical space.

What suggested and encouraged Winston to start his first dissident activity, opening a diary, for example, was space: the "unusual geography of the room" (*NEF* 3) in his apartment. "To one side of it there was a shallow alcove in which Winston was now sitting, and which, when the flats were built, had probably been intended to hold bookshelves. By sitting in the alcove, and keeping well back, Winston was able to remain outside the range of the telescreen, so far as sight went. He could be heard of course, but so long as he stayed in his present position he could not be seen" (3). Although the living-room of Winston constitutes part of the dominated space of

Big Brother, mainly because of the inclusion of the telescreen, Winston could maneuver and secure an interstice, a little corner for himself away from the invigilating and ubiquitous gaze of the system to write his thoughts.

Winston takes one step further when he extends the space of dissidence and starts his trips to the countryside with Julia. These spaces include the "Golden Country," (14) a clearing in the woods of the countryside of London where the couple first have sexual intercourse. We can also mention another hiding place like the "belfry of a ruinous church in an almost-deserted stretch of country" (6) where they also have their next affair. Unlike the corner of Winston's room, these hideouts are located in the peripheries of the dominated space, and to make the journey to one of them the couple must navigate their way separately with uttermost caution. Although Winston and Julia are aware that they cannot eventually get away with what they are doing, they kept some conviction that their inner space, that of feelings, and the physical space where they hide to materialize their feelings, are spaces which are beyond the reach of Big Brother. These spaces for them are intact, no matter how Big Brother is omnipresent. They reappropriate these spaces for themselves to rebel, to commit the biggest crime in Oceania: thoughtcrime. "The sexual act, successfully performed, was rebellion. Desire was thoughtcrime" (30). Thoughtcrime contradicts the basic rule of Ingsoc, that no private space should exist beyond the controlled and dominated space of the system.

Before moving on to discuss another reappropriated space in *NEF*, that of Mr. Charrington's room, some thoughts about *Psycho-Pass* should be added. In the semiosphere of *Psycho-Pass*' Tokyo, which, as we have said, is mainly a dominated space, Makishima can easily and freely move around the space, being an asymptomatic citizen undetected by scanners and dominators. Sometimes he is even present at the crime scene at the same time members of the

MWPSB police are investigating. In episode eleven, *Saint's Supper*, Akane manages to catch him, but the dominator failed to read his psycho-pass and administer a verdict. In episode 8, *And then Silence*, Inspectors and Enforcers are investigating a series of murders at the boarding school while Makishima is walking around freely under the relentless lenses and sensors of psycho-pass scanners.

The more Sibyl tries to extend her dominated and controlled material space, the more Makishima tries to diminish and contain this expansion. The object of the helmet can serve again as a fitting illustration. By creating this gadget, Makishima was able to give some citizens the possibility to push their inner freedom and choice further, to expand their inner and individual space more to the detriment of the totalitarian dominated space of Sibyl. This expansion has also materialized in the physical space where these rebellious citizens function. As they are sure that with the help of the helmet their inner space is intact, they are sure that they are beyond the grasp of the system in both thought and action. Just like in Winston's case, the produced space becomes then a condition which pushes Makishima and his followers to act, by plotting and conducting their projects of "utopiacrime" (Gruszevska-Blaim 179).

It can be said that the system and the protagonists engage in a trial and a competition by and over space. While each respective system tries to establish a single impregnable and dominated space, controlled by a single ideology and a solid hyper surveillance set-up, protagonists and other characters try to navigate such a space to fight back. They look for and reappropriate some spaces for their dissidence projects. As Lefebvre points out: "Authentic knowledge of space must address the question of its production" (891). While the system creates space of dominance, protagonists create things inside this space by reappropriating parts of it as they are unable to produce spaces themselves. They engage in a creative recombination and

extension of space to produce this Thirdspace (Soja 6). The sovereign will see to it however that no such space is attempted. They know that similar reappropriation may pose a threat and challenge them even slightly, so they make sure to limit the possibility of introducing them (Terentowicz-Fotyga 24). The Thirdspaces of resistance can only be transient and noticeably short lived. One ultimate strategy that the master does to establish counter resistance and put an end to such reappropriated space involves another spatial maneuver where the system creates seemingly safe spaces: blind spots.

2. Heterotopic Blind Spots: *Angles Morts, Angles Mortels*

Critic Fátima Vieira contends that "within the context of dystopian literature, heterotopia represent a kind of a haven for the protagonists, and are very often to be found in their memories, in their dreams, or in places which, for some reason, are out of the reach of the invigilation system which normally prevail in such societies" (18). It may be helpful to elaborate on two main points from this quotation. First, heterotopias can be misleadingly associated with utopias here. Utopias are, according to Foucault, unreal places. In them the real place of society is inverted in an analogy in such a way as to present societies in an optimized and perfected form. Heterotopias are in contrast real places, "effective places, places that are written into the institution of society itself" ("Of Other Spaces" 24). As counter sites, heterotopias exist only in relation to other spaces. The second point is that heterotopias are also considered as reappropriated spaces, counter-sites of resistance where dissidence can be planned away from the eyes of the system.

2.1. The Truth about Space

In the semiosphere of *NEF* and *Psycho-Pass*, heterotopic spaces are to be found in the interstices of the dominated space. To go back to the example of the Golden Country, we can say that it is a heterotopic space. First, it meets the Foucauldian principle that heterotopias "juxtapose in a single real place several spaces, several emplacements that are in themselves incompatible" (25). Before Winston learns about the existence of such an arcadian place, it was the content of a recurring dream that Winston had:

Suddenly he was standing on short springy turf, on a summer evening when the slanting rays of the sun gilded the ground. The landscape that he was looking at recurred so often in his dreams that he was never fully certain whether or not he had seen it in the real world. In his waking thoughts he called it the Golden Country. It was an old, rabbit-bitten pasture, with a foot-track wandering across it and a molehill here and there. In the ragged hedge on the opposite side of the field the boughs of the elm trees were swaying very faintly in the breeze, their leaves just stirring in dense masses like women's hair. (14)

The different realms of dream and reality are juxtaposed and merged here, resulting in the creation of a heterotopia. Heterotopic places hold contradictory spaces.

The Golden Country can also be read as what Foucault calls "heterotopia of compensation" (27), since it creates and enables "another real space, as perfect, as meticulous, as well arranged as ours is disorderly, ill constructed, and jumbled" (27). Reappropriated for the purpose of defying the authority of Big Brother, this space offers Winston and Julia the possibility to engage in sexual intercourse, flouting the authority's rules and committing the political act of defiance: a thoughtcrime.

An example of a heterotopia which shares the same features in *Psycho-Pass* is Oso Academy, the private onboarding school for girls where Rikako Oryo was studying. Makishima successfully infiltrates the school to work as an art teacher, using the alias of a former teacher. The main purpose of his act is to make sure that he monitors Oryo and enlists other students with similar tendencies to dissidence and rebellion. In episode six, *Return of the Psychotic Prince*, Makishima and Oryo discuss Lavinia's fate in Shakespeare's *Titus Andronicus*.¹¹⁴ The two characters agree that Lavinia was happy after being killed by her father because he "freed her of her violated body." For Makishima again, any means are legitimate to free people from Sibyl even if it means killing them. For Makishima and Oryo, the academy becomes then a space where they plan their acts while at the same time justifying and rationalizing them using art. The Oso Academy is in this respect a heterotopia of compensation, where the two characters dream and speculate about a setting free from the control of Sibyl and where everyone can decide what to do with free will. They dream of a setting where art can be practiced and talked about without the rigid and irrational control of Sibyl.

Another heterotopic space worth stopping at, and investigating, is Charrington's "frowsy little junk-shop in a slummy quarter of the town" (*NEF* 3). Winston rents the room above the shop for the purpose of secretly meeting Julia and conducting his private affairs such as reading Goldstein's book away from the invigilating eyes of Big Brother and his Party. "Besides the window the enormous bed was made up, with ragged blankets and coverless bolster. The old-fashioned clock with the twelve-hour face was ticking away in the mantelpiece" (64). The

¹¹⁴ It may be suggested that the tragedy was a major influence on the conception of the character of Rikako Oryo. As mentioned before, she makes her art by dismembering her victims, female students, and turning them into exhibitions which is evocative of the mutilations in *Titus Andronicus*. For her, just like in *Titus Andronicus*, the brutalized and dismembered female body is a means to exact revenge on the system. This is her way to target a change and to seek attention.

apparent privacy of the space is then hinted at by the presence of the enormous bed. Winston believes that once he is inside the room and on that bed with Julia, they are in a hideout, safe from the prying eyes of the system and they can do whatever they want. The room becomes in this respect a heterotopia of compensation since it also allows the rebelling couple to flout the Party's rules and engage again in sexual intercourse. They extend the space of dissidence further inside this heterotopic space by reading Goldstein's book: "The blissful feeling of being alone with the forbidden book, in a room with no telescreen, had not worn off. Solitude and safety were physical sensations" (94).

Same with the heterotopic space of the Golden Country, the room evokes what Freud calls the "uncanny" in his celebrated essay with the same title (the original title in German is *Das Unheimliche*). In this essay, Freud elaborates on the relationship between the two terms *unheimlich* and *heimlich*. The former translates literally to unhomely and concerns according to Freud what is frightening. The latter translates to homely, and it has two ambivalent meanings: "the one relating to what is familiar and comfortable, the other to what is concealed and kept hidden" (132). The *heimlich* becomes, according to Freud, increasingly ambivalent until it merges with its opposite, the *unheimlich*. For Freud, the *unheimlich* in this respect becomes unsettling and frightening not because of its unfamiliar character, but because it is "actually nothing new or strange, but something long familiar to the psyche and was estranged from it only through being repressed" (132). The uncanny is then the estrangement of the familiar.

Mr. Charrington's room triggers in Winston a similar uncanny return of the repressed. On his first visit, Winston feels that the room is familiar although he goes there for the first time in his life (Shah 716):

He was holding the lamp high up, so as to illuminate the whole room, and in the warm dim light the place looked curiously inviting [...] but the room had awakened in him a sort of nostalgia, a sort of ancestral memory. It seemed to him that he knew exactly what it felt like to sit in a room like this, in an arm-chair beside an open fire with your feet in the fender and a kettle on the hob; utterly alone, utterly secure, with nobody watching you, no voice pursuing you, no sound except the singing of the kettle and the friendly ticking of the clock. (*NEF* 40)

The room opens a door to Winston's childhood and his past, a time of security, privacy, and individuality. It opens the door to a space where Winston feels free and away from the control and hyper surveillance of the system.

The room also meets Foucault's principle of a heterotopia of compensation. As Julia introduces into this space "real sugar [...] proper white bread [...] a little pot of jam [...] and real coffee," (66) this accentuates the contrasting inferiority and low quality of such products available outside this heterotopic space. "The smell [of the coffee] was already filling the room, a rich hot smell which seemed like an emanation from his early childhood" (66). Like the Proustian madeleine in *In Search of Time Lost* (*À la recherche du temps perdu*, 1913), the coffee smell transports Winston to the happy, free, and secure time of his childhood. It offers him a sense of a sanctuary within this heterotopic space which he reappropriates. The room represents in this respect all what Winston and any other rebel desires, a "secure hiding-place, almost a home" (71). For Winston "the room was Paradise" (71).

This is Winston's truth about this heterotopic space then. For him, the room is a sanctuary where no harm could come to him. It is a place for inviolate privacy, individuality, and security.

It is a place of his own. It can be represented in this respect by the Glass paperweight which Winston buys from Mr. Cherrington and which he puts inside the room:

Winston did not get up for a few minutes more. The room was darkening. He turned over towards the light and lay gazing into the glass paperweight. The inexhaustibly interesting thing was not the fragment of coral but the interior of the glass itself. There was such a depth of it, and yet it was almost as transparent as air. It was as though the surface of the glass had been the arch of the sky, enclosing a tiny world with its atmosphere complete. He had the feeling that he could get inside it, and that in fact he was inside it, along with the mahogany bed and the gateleg table, and the clock and the steel engraving and the paperweight itself. The paperweight was the room he was in, and the coral was Julia's life and his own, fixed in a sort of eternity at the heart of the crystal. (70)

The paperweight represents a small microcosmic space of Winston's world. Inside the room, Winston relates with the security and the autonomy he sees in the glass paperweight. But like the illusory and symbolic nature of this image, the safety, security, and seclusion that Winston feels is also illusive. Winston does not make the difference between the truth of this heterotopic space and the true heterotopic space that he is in.

2.2. The True Space

Far from being stable, secure, and secluded, Mr. Charrington's room proves to be dangerously precarious, unreliable, and deceptive. This heterotopic space, which appears to be safe and isolated, turns out to be fully controlled by the system of Big Brother and deeply inscribed in its dominant ideology and rule. This space seemingly forgotten by the Party, this blind spot, which seems to be outside the field of vision and surveillance of the System, in reality, does not escape

its grip.¹¹⁵ During one of Winston and Julia's frequent affairs in this room, a voice suddenly emerges from the wall and tells the couple that they are dead. It turns out that a telescreen has always been hidden in there and that the Party was waiting for the right moment to arrest them in flagrante:

'We are the dead,' he said.

'We are the dead,' echoed Julia dutifully.

'You are the dead,' said an iron voice behind them.

[...] 'You are the dead,' repeated the iron voice.

'It was behind the picture,' breathed Julia.

'It was behind the picture,' said the voice. 'Remain exactly where you are. Make no movement until you are ordered.'

It was starting, it was starting at last! They could do nothing except stand gazing into one another's eyes. To run for life, to get out of the house before it was too late _ no such thought occurred to them. Unthinkable to disobey the iron voice from the wall. There was a snap as though a catch had been turned back, and a crash of breaking glass. The picture had fallen to the floor uncovering the telescreen behind it.

'Now they can see us,' said Julia.

'Now we can see you,' said the voice. 'Stand out in the middle of the room. Stand back-to-back. Clasp your hands behind your heads. Do not touch one another.'

¹¹⁵ A similar heterotopic space can be found in Nabokov's *Bend Sinister*. "Peter Quist, Antiques" (151) is the name of a shop where Adam Krug thought that he could safely procure a safe passage ticket for himself and his son to leave the country, only to discover later that the shop owner Peter Quist is part of the system which secretly invigilates the space of the shop as well. Quist says: "If I were an agent provocateur, which of course I am not, I would make at this point the following mental observation: Madamka (supposing this is your nickname in the spying department) is eager to leave the country, no matter what it would cost him" (154).

They were not touching, but it seemed to him that he could feel Julia's body shaking. Or perhaps it was merely the shaking of his own. He could just stop his teeth from chattering, but his knees were beyond his control. There was a sound of trampling boots below, inside the house and outside [...]

'The house is surrounded,' said Winston.

'The house is surrounded,' said the voice.

He heard Julia snap her teeth together. 'I suppose we may as well say good-bye,' she said.

'You may as well say good-bye,' said the voice. And then another quite different voice, a thin, cultivated voice which Winston had the impression of having heard before, struck in;

'And by the way, while we are on the subject, "Here comes a candle to light you to bed, here comes a chopper to chop off your head"! (103-104)

The inclusion of disciplinary elements of control and surveillance, mainly the telescreen and Mr. Charrington, shows that this heterotopic space was contrived and maintained by the Party from the beginning to catch Winston in the act.

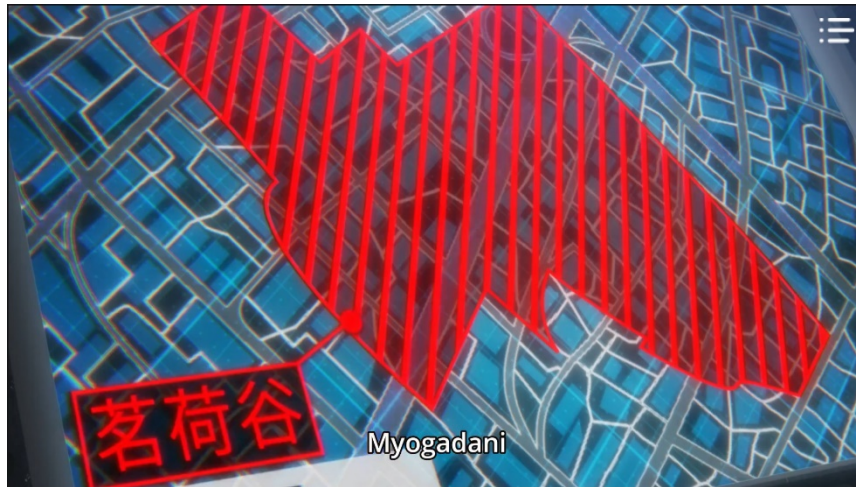
The reasoning is as follows. Power creates blind spots, which they are to a certain extent. On the one hand, the system does not see much. By pretending to turn a blind eye, the system allows the pathogenic elements to nest there for a while. By assembling there, these elements become easier to locate. When one of them begins to act suspiciously and put the system at risk, the system, knowing where to look for harmful germs, has no difficulty trapping them. The blind spot ceases to be so, and the target can be easily neutralized. In the case of Winston Smith, the Party caught him in the act, not only because he was having sexual intercourse with Julia, which is already a crime in the eyes of the system, but because he owns and reads the work of the

underground opposition movement the Brotherhood. So, the system captured two rebels, Winston and Julia, at the right time and thanks to this blind spot.

The system then thwarts the Aristotelian principle of non-contradiction again. It creates a margin, this blind spot, this heterotopia. It leaves a semblance of freedom to the elements that are there, when in reality what is marginalized and ignored is only marginalized by the elaboration and will of the system in a carefully studied plan. The system does this to better strengthen the center, its absolute and indisputable power.

In *Psycho-Pass* one strategy for managing this surveillance space is also to create such gaps, these false blind spots. In the third episode of the third season, detectives affiliated with the Ministry of Welfare investigate the death of a politician. Through an examination of their *modus operandi*, one of the detectives was able to identify the perpetrators of this terrorist attack. They are members of a clandestine, underground fighting organization. The inspector also indicates that this place is under Sibyl's secret surveillance, while all the marginalized people hide there and believe they are safe from the system. The team heads to the Myogadani Abandoned Zone (Illustration 17), our ostensible blind spot, where they confront the godfather of the place and neutralize the main suspect, Haruki Enomiya. Inspector Kei Mikhail Ignatov says that the abandoned zones "were left deliberately [...] a spontaneously-occurring safety net packing

complex systems of unforeseeable crimes in isolated areas as slums made them easier to monitor."



(Illustration 17: the map of Myogadani Abandoned Zone on the sibyl system database S03E03 21:41)

Here we also have the same subversion of the principle of non-contradiction. The system creates a blind spot. On the one hand, it is absent. It misjudges what happens there and lets the outcasts crowd in and the criminals hide inside. On the other hand, when a real threat emerges from this darkness, the system knows where the source is. It has the capacity to dominate the space, to be suddenly operational, and to surprise those who thought they were safe. This blind spot becomes an angle like any other, completely under the control of the system, a place where targets are easily eliminated. Inspector Arata Shindo comments: "If the Sibyl system got serious, it could stamp out the abandoned zones easily." The blind spot then becomes an angle of death. The logic is this: I create the places where you will hide so that I can find you better if the need arises. In this respect, this heterotopic space becomes a sort of extension of the panoptic structure, "a space of control masquerading as one of resistance" (Shah 717).

Such a heterotopic space is then a space of social ordering, control, and of subversion. As Kevin Hetherington rightly points out: "the paradox is that heterotopia can be either or indeed both spaces of total freedom and spaces of total control" (42). This is emphasized by the fact that

the Brotherhood's book, Goldstein's book, which Winston reads inside this heterotopic space believing that he is safe, as a purported act of rebellion, turns out to be later the work of O'Brien and the system. The system manages everything, even the opposition and the seemingly safe spaces of opposition. Onfray refers to O'Brien and the Inner Party members as "those who direct tyranny to the point that they even steer the resistance to tyranny" (110). It is the leadership that controls even the opposition and the resistance to the opposition.

Orwell and Urobuchi in this respect go beyond the Communist and Nazi regimes, which did not use such tactics. This is rather something which we may see in our contemporary political scene. Many totalitarian regimes create what is called "pocket opposition (the opposition of the master's maid to the master's butler)," (March 505) an opposition which is totally fake as it is created and managed by the totalitarian leaders. Orwell gets inspired by the past to project the future. As Julien Freund observed, a crucial point on which Orwell expanded in *NEF* is the succession of systems which appeared to him to endanger the freedom of thought in that time as his thinking and writing developed, systems which also developed with time (146). Orwell realized for example that Fascism was a more dangerous threat than Catholicism and conservatism (146). He later realized that Fascism is a "temporary expedient of the same nature as military deception" ("The prevention of literature" 89) and detected a more serious threat posed by communism. Orwell observed the development of totalitarian techniques and anticipated further stages of development. They are more threatening and more serious. He writes in *A Review of a Coat of Many Colours: Occasional Essays by Herbert Read*: "Each generation imagines itself to be more intelligent than the one before it, and wiser than the one that comes after it." Orwell formulates his idea in political terms in *NEF* through O'Brien:

We are different from all the oligarchies of the past, in that we know what we are doing. All the others, even those who resembled ourselves, were -cowards and hypocrites. The German Nazis and the Russian Communists came very close to us in their methods, but they never had the courage to recognize their own motives. They pretended, perhaps they even believed, that they had seized power unwillingly and for a limited time, and that just round the corner there lay a paradise where human beings would be free and equal. We are not like that. (267)

It may be interpreted that the two quotes are testimonies to Orwell's continuing prescience.

3. Heterochronies of Power and Punishment

Heterotopic spaces in the totalitarian societies of *NEF* and *Psycho-Pass* are then purposefully contrived and allowed to exist as traps for deviant and refractory individuals. It can be further suggested that their role is to nudge individuals into deviance, like agents provocateurs, so as to purge the system of likely offenders by entrapping them and at the same time intimidate other citizens into renewed obedience.

One further characteristic of heterotopias should be touched upon: heterocronism. Mr. Charrington's little curiosity shop is heterochronic in the sense that it is a heterotopic space for the "perpetual and indefinite accumulation of time" (26) and objects belonging to "the ancient time" (*NEF* 14). The room above the shop, the fake blind spot, is also heterochronic. It has a transtemporal nature as it awakens in Winston a feeling of nostalgia for the past and opens a door to his memories. This space fuses the past with the present.

As we have seen, this alternate trans-temporality turns out to be laden with hidden danger. Any sense of safety and privacy within this space is contrasted with the decaying nature

of the objects found within it. Unlike the rest of the semiosphere of Oceania, this blind spot operates in a twelve-hour time, symbolized by the antique clock Winston finds inside the room (Shah 717). Following their arrest in flagrante, Winston wonders "whether after all he and Julia had mistaken the time -had slept the clock round and thought it was twenty-thirty when really it was nought eight-thirty on the following morning" (105). The temporal confusion catalyzed by this space reinforces the idea that the heterotopic space was created and maintained by the Party.

This also shows that the Party's slogan which runs "Who controls the past controls the future: who controls the present controls the past," (*NEF* 117) is missing a part. Controlling space also means controlling time and hence the future. By controlling space, the future becomes a continuation of the present. The future is controlled by the present indirectly, through the mediation of the past and through the management and control of space.

Finally, it is important to point out again that Sibyl in *Psycho-Pass* is, as we know, a priestess of divination in Greek mythology. As she prophesies, she has a head start on humans, whose prospects and future she knows. It is a lead that she acquires only by having a hold on space, on this heterotopic space that she has deliberately established, the abandoned zones. Sibyl, like Big Brother, dominates both space and time. These two totalitarian systems predict what will happen by influencing the course of events. They anticipate the evolution of a situation by acting in the way people react to it. They trace, in this way, their destiny and offer them only the illusion of controlling it. They dupe them and give the refractory minds the impression that the system can be fooled and that it is legitimate to believe in some tender utopia. Also, in contrast to Big Brother, Sibyl leaves itself more room to evolve. Does this evolution of the system go hand in hand with the evolution of society or with its degradation? The regimes of Big Brother and Sibyl

do not really evolve, even if they say so. On the other hand, there is the constant degradation of society.

Conclusion

On the 14th of April 2022, around two months after the Russian army crossed the Ukrainian borders, Russian activist Dimitri Silin was arrested by the local police and charged for discrediting the Russian army after distributing copies of *Nineteen Eighty-Four* for free to the public (Nexta). The fact that the book is a political symbol of resistance is not surprising. In fact, as we have seen, Orwell was a writer, but also an avid reader of his present and a predictor of the future. It may be safely suggested in this regard that reading Orwell is somehow reading the present, the actual. Orwell, as well as Urobuchi, outline the framework of a *modus operandi* of totalitarianism which is not meant as instruction, but essentially aims at prevention (it also incites us to reflect on the power and spatial relations around us).

At first glance, the strong political commitment underlying Orwell's *NEF* and Urobuchi's *Psycho-Pass* may not seem unique to dystopia, a genre which has been proven to lend itself to social and political statements and criticism. Both works of fiction though reinforce their political statements with innovative literary icons: the technological telescreen and the dominator, with the way space is arranged and rearranged within dystopian settings, and with the re-negotiation of modes and forms of resistance within totalitarian spaces.

Orwell presents to us a set of what I have called totalitarian "algorithms," a set of rules to be strictly followed in the dystopian world fiction of *NEF*. These can be summed up in the axiom $2+2=5$, Newspeak and Doublethink. For Orwell, totalitarianism is a disease that can prevail anywhere and anytime, because even if it is disguised as a democracy, most of its techniques and goals remain the same: total control, especially over thoughts. The formula $2+2=5$ comes from his experience with Stalinism. The image of Big Brother, inspired by Stalin, means the domination over the truth, which is produced by the regime. In the Orwellian world any

objective reality, the laws of nature, everything can be manipulated by the politicians for their own purposes. The destruction of language is another important marker of totalitarian power, from Nazism to Stalinism. Newspeak includes the features of English pushed to the extreme and the features specific to itself such as the domination of monosemy. Like the adjective "Orwellian," Newspeak has accumulated several meanings as well. Totalitarian power tends to exterminate logical reasoning and logic itself: doublethink. This ensures the best control over the masses, which have rather the reactions of a child with excessive emotions, and enters the framework of control over reality and truth.

Psycho-Pass, for its part, draws on the work of Orwell, and other writers like William Gibson and Philip K. Dick, to update and complicate Orwell's intervention in the dystopian tradition in at least three different, yet interrelated, aspects: 1) the redefinition of fictive geographies and conceptions of totalitarian space 2) the redefinition of modes and spaces of resistance, and 3) the social and political impact of emerging technology. By doing this, *Psycho-Pass* also makes a case for the value of anime and its contribution to the dystopian genre and to political education and social criticism.

1) As far as dystopian space is concerned, it may be said that mental as well as physical spaces are dominated by the totalitarian regime. The cities in both dystopias are transformed into carceral archipelagos and code/spaces. Space is carefully constructed and managed in a way as to privilege certain types of activities on the one hand and inhibit other possible types on the other hand. The dominated space encourages the disciplining, control, and subjugation of citizens while at the same time inhibits resistance, discontent, and revolt. The dominated space supports and serves the project of the master and deters the goals of any entities which try to go against it.

In order to revolt, one must reappropriate space, but in totalitarian regimes the so-called "blind spots," or gaps only exist if the system wants them to. This compensatory heterotopic space allows Winston and Julia to rebel, Makishima and Oryo to plan their actions against Sibyl. These "safe" places are still created, invigilated, and controlled by the system. They allow it to find and eliminate its opponents more efficiently by making them have the illusion that they are in a sanctuary. The totalitarian regime manages the opposition and resistance to the extent of managing their space by creating seemingly safe blind spots, as we have seen not only in *NEF* and *Psycho-Pass*, but also in Nabokov's *Bend Sinister* and Sansal's *2084*. These *angles morts* reinforce the dystopian setting. This goes beyond the communist projects, but the creation of the pocket opposition in all political scenes fits perfectly into these frameworks. Authoritarianism and totalitarianism evolve and take new forms.

2) Individual resistance is risky and condemned, as shown by Winston Smith and Julia. Still, it is necessary to try and stand up in the face of injustices, like the Orwellian plant which, although in darkness, pushes its way up towards the light. Both characters know that their pacifist rebellion is doomed to failure, but they continue. Optimistically Winston sees hope in the proles, in reference to Kropotkin and his pacifist resistance which comes with natural cooperation and mutual aid among people.

Urobuchi proposes the other type of rebellion, violent rebellion, and the other type of rebel: a criminal within the parameters of Dostoyevsky's logic, but the terrorist for someone is a freedom fighter for others, especially if the crime is the answer to social injustice. Like the extraordinary man that Dostoevsky's Raskolnikoff theorized about and embodied, Makishima allows himself to go to extreme lengths for the sake of his mission of ridding society of Sibyl's

dictatorship. To realize his ideal, he and his accomplice Oryo do not hesitate in the face of crime, of high-level and extreme crime if necessary.

Orwell and Urobuchi present us with two fundamentally distinct types of resistance, but with the same result – failure. Even if at a certain point in *Psycho-Pass* the attempted resistance is no longer individual, the unprepared crowd is condemned to failure just the same. Orwell leaves us with some hope in the proles, maybe in a slightly optimistic way, which makes us think again of Nabokov's *Bend sinister*.

Nabokov for his part presents the other type of man: the man who does not resist for the public good. He does not care because he is too intellectual. He does not understand how such a nonsense - "Party of the Average Man"- can take place, because it is too stupid and too primitive. He resists where he does not want his name to be mixed with the mud. He wants to stay away from politics. He is too enthusiastic about his job, has a family and he has what to do, but here he shows that his tragedy will be even more violent: his son will pay a high price, which highlights the absurdity of the regime.¹¹⁶

This fits into the parameters of this vision of the 20th century man. He is guilty just like Orwell's man whether he resists or not. He is the prisoner, and his family is his hostage despite his will. So the types of heroes are different: resisting or not, staying away or fighting, the end is the same. Orwell's man is always guilty, whether he has held up or not. He is guilty just because he exists. The totalitarian society makes him guilty in any case. This guilt, moreover, is very modernist and only ends with Soviet writer Varlam Shalamov, who was one of the first authors positing that no one is guilty (Bykov, "Varlam Shalamov" 336). Orwell's man finds no

¹¹⁶ We are always looking for the ideal and infallible bureaucracy and leadership. We look for it among the religious (Sansal's *2048*, Atwood's *The Handmaid's Tale*), among technology and artificial intelligence (Urobuchi's *Psycho-Pass*, Huxley's *A Brave New World*) or the party (Orwell's *NEF*, Nabokov's *Bend Sinister*). And so we always lose.

consolation in his stoicism and in his suffering. Perhaps this is why Orwell had first the intention of calling his book the *Last Man in Europe*, instead of *Nineteen Eighty-Four*. Winston was the last man to resist the oppression and totalitarianism of Big Brother.

3) One of the central ideas that *Psycho-Pass* conveys is that technology (surveillance technology, martial technology, and technology in general) is never impartial. Technology often reflects the values and presuppositions of its respective designers and creators. This is one of the subjects of debate, when it comes, for example, to human rights and AI. The problem here is that AI itself has no sense of morality or ethics, as it executes what its algorithms ask it to, regardless of whether the command is ethically correct or not. It reflects the views of its creators, because behind every algorithm is a database on which it relies and with which it works. The AI Sybil system is programmed according to the political vision of those who own the technology, the constituent members who are criminally asymptomatic. The logic of this technology in *Psycho-Pass* is as follows: you can choose any color you want as long as it is black, to borrow from Henry Ford. It may be posited that the official language of politics in *Psycho-Pass* and *NEF* is doublethink, but it looks like the ultimate goal is to make everyone believe in this doublethink and to eventually turn everyone into "doublethinkers."

As Mark A. Wood rightly points out then, what the algorithmic society and the Sibyl system in *Psycho-Pass* illustrate is that the technological unconscious is a "political unconscious of values inscribed into technology" (332). As we are now surrounded by and equipped with technology and as it has become almost unavoidable, we must remain vigilant and cautious.

The first hypothesis which we formulated in the introduction is then confirmed. Politics remains a central part of literary dystopia. Drawing on *NEF*, *Psycho-Pass* complicates and updates Orwell's involvement in the political dystopian tradition. The *modus operandi* of

totalitarianism in both works is based on classical elements: the domination of logic and language, the destruction of freedom, terror, repression, etc. It is also reinforced by emerging technology to perfect surveillance in *NEF* and to transform space and individuals into data in the case of the algorithmic environment of *Psycho-Pass*. Technology also facilitates the domination of space, by the novum of the telescreen and the Dominator, which surpass the panoptic capability, and by the creation of seemingly safe blind spots to better manage any possible resistance and reestablish total control.

This also takes us to the third hypothesis, which can be argued that it is confirmed as well. Through the case study of *Psycho-Pass*, it can be safely suggested that anime is a global, cultural, and academic phenomenon which is able to efficiently contribute to contemporary political awareness and education. One main aspect of political education is the process of resistance to and subversion of the power to govern (Frazer 13). It involves educating citizens on how to be reflexive about the power relations surrounding them, how to witness the use of power and those in power and how to challenge and resist this power if needed. Through its audio-visual narration and animation techniques, the anime medium is able to swing viewers between immersion in the fictive universe and distance from it to reflect on our own reality. Anime pushes us to question ourselves, in the social, political, and technological spheres, individually and as a collective society. As we have seen, one of the main conceits of *Psycho-Pass* is to warn us of AI and algorithms, and what may happen if we become seen as data objects, not objects of scientific, ethical, and academic knowledge (Wood 331). The anime also warns us against the partiality of technology. Artificial Intelligence, Machine Learning and algorithms are often laden with the values and ideologies their creators program in them. In the case of *Psycho-Pass*, it is the ideology of the 247 asymptomatic criminal members.

As for the second hypothesis, we cannot support it. Resistance is not always a natural response to tyranny but is often absent, as in the case of the crowd, or triggered by another motive as is the case with the main characters. Makishima and Winston are motivated by their contempt for the unfair and unjust system, but they are the closest to confirming this theory. All their effort is geared toward recovering lost freedom and restoring free will. The peculiarity of female resistance is that both characters use their sexuality as an act of rebellion. Oryo is motivated by a desire for revenge on a system which kills not only freedom but also family relations, family members, and art. Through her homosexual acts and subsequent murder of her victims, she seeks revenge not only on the system, but on submissive and obedient girls who blindly follow the directives of the oppressive system. Julia for her part can be seen as an Orwellian fighter for common decency, which is her main motivation. Through her acts, she demonstrates that her rebellion started well before her encounter with Winston and that she managed to hide it from the system. She also shows that she stands up for common decency and the totalitarian mission of Big Brother to dehumanize people.

Neither *NEF* nor *Psycho-Pass* show signs of decline of the system. Worse still, *Psycho-Pass* shows the possibility of the system expanding and evolving.¹¹⁷ Does this simply mean that the two authors chose the episodes of "height" of the system before decline, or according to them it can last indefinitely before someone overthrows it? The answer is hard to guess, but maybe what both authors want to convey through their characters is that resistance is needed and should be continuous, regardless of the result. It is dangerous to replace freedom and free will with alleged happiness, security, and prosperity and entrust decisions, choices, and justice to algorithms instead of human critical capacities. Everyone will lose something: choices will be

¹¹⁷ The movie *Psycho-Pass Providence* (2023) explores the possibility of the Sibyl system taking on global application.

controlled and restricted, and there will be no artistic or any other form of freedom, etc. The task of being aware and of resisting is getting harder and harder every day, and now we need to resist first these gadgets and this datafication before resisting the systems behind them.

Throughout the research process of the thesis, we discovered that Vladimir Nabokov's *Bend Sinister* (and Bouallam Sansal's *2084: La fin du monde*) share common features with *NEF* and provide rich critical material for future comparative studies and research works. *Bend Sinister* was published at the same time as *NEF* (two or three years apart in date of publication), so perhaps it is worth pointing out that these are the two works from the same period that give us different points of view on totalitarianism: where Orwell sees hope, Nabokov sees guilt. In the religious totalitarianism of Sansal's *2084*, a complex network of police systems is created, from public, private to organizations all sharing the same goal: to be the eyes and ears of the system. Just like any space of resistance can be potentially a creation of the system to catch rebels, any person can be a potential informer. Does resistance have its own ways to evolve and meet the constant challenges of the system?

Orwell still matters not only because of the reasons Christopher Hitchens outlined, but also because the guide Orwell provided serves as a model for artists and writers after him. It is safe to assume that Gen Urobuchi also matters because his work improves critical discourse on dystopia and on totalitarianism by revisiting and complicating Orwell. I have tried to show that the anime *Psycho-Pass* reconfigures totalitarian space for both the regime and resistance. It allows for the system the creation of new spaces, invigilated, dominated, and enabled by technology, and for resistance the creation of thirdspaces, reappropriated spaces within this dominated space, and to forge different modes of rebellion within.

It can also be said that the anime shows the potential pitfalls and deviations of legislation and warns us of the use of AI in legal proceedings and in other fields in general. The dystopian world fiction of *Psycho-Pass* demonstrates that not everything which is legal is necessarily a good thing. Everything which happens may be perfectly legal, but is it ethical? That is another question. In *Terrorists or Freedom Fighters? Reflections on the Liberation of Animals*, Steven Best writes: "to paraphrase Karl Marx *the law is the opiate of the people*. [...] All too often, the legal system is simply a Byzantine structure designed to absorb opposition and induce paralysis by deferral, delay, and dilution" (13). Is this not the case in the dystopian worlds of *NEF* and *Psycho-Pass*?

However, I also find both the authors (Orwell and Urobuchi) and the theories of space mentioned (Lefebvre, Foucault and Soja) lacking engagement with environmental issues, the negative impact of speciesism and the destructive aspect of the artificial environment. One could argue that it is not their task to address such issues, but I think that without this, the academic engagement may risk remaining just post-modernist abstract thinking, and being labeled as theories that are far removed from reality and the 21st century challenges we face. This also offers some directions to stretch the research further. Investigating the impact of artificial intelligence and environments, totalitarian warfare, and environmental issues not only on humans within such dystopias but especially on animals may bring rewarding results.

Bibliography

- Abel Jonathan E. and Shion Kono. "Translators' Introduction." Azuma, Hiroki. *Otaku: Japan's Database Animals*. Trans. Abel Jonathan E. and Shion Kono. Minneapolis: University of Minnesota Press, 2001. 15-29. Print.
- Adriano, Elvia Arcelia Quintana. "The Natural Person, Legal Entity or Juridical Person and Juridical Personality." *The Penn State Journal of Law & International Affairs* 1 (2015): 364-391. PDF.
- Adorno, Theodor. *Minima Moralia: Reflections from Damaged Life*. Trans. E. F. N. Jephcott. London: Verso, 2005. Print.
- Alexievitch, Svetlana. *La supplication: Tchernobyl, chronique du monde après l'apocalypse*. Trans. Galina Ackerman et Pierre Lorrain. Paris: Editions Jean-Claude Lattès, 1998. Print.
- Althusser, Louis. *On Ideology*. New York: Verso, 2008. Print.
- Arendt, Hannah. *Eichmann in Jerusalem: A Report on the Banality of Evil*. New York: Viking Press, 1965. Print.
- . *The Origins of Totalitarianism*. San Diego: Harcourt Brace & Company, 1976. Print.
- . "Totalitarian Imperialism: Reflections on the Hungarian Revolution." *The Journal of Politics* 20.1 (1958): 5-43. PDF.
- Appelrouth, Scott and Laura D. Edles. *Classical and Contemporary Sociological Theory: Text and Readings*. Los Angeles: SAGE Publications, Inc, 2020. Print.
- Arthurs Joshua, Michael Ebner, Kate Ferris, ed. *The Politics of Everyday Life in Fascist Italy: Outside the State?* New York: Palgrave Macmillan, 2017. Print.

Atler, Maria P. "Bertolt Brecht and the Noh Drama." *Modern Drama* 11.2 (1968): 122-131. PDF.

Azuma, Hiroki. *Otaku: Japan's Database Animals*. Trans. Abel Jonathan E. and Shion Kono.

Minneapolis: University of Minnesota Press, 2001. Print.

Barry, Peter Brian. *George Orwell: The Ethics of Equality*. New York: Oxford Academic, 2023.

Print.

Bates, Thomas R. "Gramsci and the Theory of Hegemony." *Journal of the History of Ideas* 36.2

(1975): 351-366. PDF.

Bazin, Laurent. *La dystopie*. Paris: Presses universitaires Blaise Pascal, 2019. Print.

Bentham, Jeremy. *Panopticon, or the Inspection House*. London: T. Payne, 1791. Print.

Best, Steven. "Pathologies of Power and the Rise of the Global Industrial Complex." *The Global*

Industrial: Systems of Domination. Lanham: Lexington Books, 2011. 4-26. Print.

—. ed. *Terrorists Or Freedom Fighters?: Reflections on the Liberation of Animals*. New York:

Lantern Books, 2004. Print.

Bongiovanni Bruno, John Rugman. "Totalitarianism: the Word and the Thing." *Journal of*

Modern European History: Censorship in Early Modern Europe (2005): 5-17. PDF.

"Book references in Psycho Pass." 31 10 2017. Goodreads. Web.

<https://www.goodreads.com/list/show/117208.Book_references_in_Psycho_Pass>.

Booker, M. Keith. *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism*.

New York: Praeger, 1994. Print.

Boyd, Brian. *Vladimir Nabokov: The Russian Years*. New Jersey: Princeton University Press,

1990. Print.

Bullock, Alan. *The Harper Dictionary of Modern Thought*. Ed. Oliver Stallybrass Alan Bullock.

New York: Harper & Row, 1977. Print.

Burnham, James. *The Managerial Revolution: What is Happening in the World*. New York: The John Day Company, 1941. Print.

Bykov, Dmitry. "George Orwell." *Magazine Dilettante* 9.33 (2018): 90-95. PDF.

—. "Tadeusz Borowski." *Magazine Dilettante* 3 (2020). PDF.

—. "Varlam Shalamov, Celui qui a le droit." *On an Empty Place (на пустом месте)* (Лимбус-Пресс). PDF.

Carr, Craig L. *Orwell, Politics, and Power*. New York: Continuum, 2010. Print.

Carr, E. H. *Dostoevsky 1821-1881*. Oxfordshire: Routledge, 2014. Print.

Cataleta, Maria Stefania. "Humane Artificial Intelligence The Fragility of Human Rights Facing AI." *East-West Center* (2020): 1-31. PDF.

Cervelli, Filippo. "Mindless Happiness: Presentism, Utopia and Dystopian Suspension of Thought in Psycho-Pass." *Japan Forum* 0.0 (2022): 1-23. Print.

Cheney-Lippold, John. *We are Data: Algorithms and the Making of Our Digital Selves*. New York: New York University Press, 2017. Print.

Chirokov, V. M. "Les ressources en eau de la Biélorussie et leur utilisation." *Revue Géographiquede L'est* 33.1 (1993): 7-22. PDF.

Claeys, Gregory. *Dystopia: A Natural History*. New York: Oxford University Press, 2016. Print.

—. "Industrialism and Hedonism in Orwell's Literary and Political Development." *Albion* 18.2 (1986): 219-245. JSTOR.

—. "The Origins of Dystopia: Wells, Huxley and Orwell." *The Cambridge Companion to Utopian Literature*. Cambridge University Press, 2010. 107 - 132. Print.

- Craig, Timothy J. *Japan Pop!: Inside the World of Japanese Popular Culture*. New York: Sharpe Books, 2000. Print.
- Cuddon, J. A. *Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 2015. Print.
- Degrelle, Léon. *Hitler Democrat*. Ed. Michael Collins Piper. Washington, DC.: Barnes Review, 2012. Print
- Deleuze, Gilles. "Postscript on the Societies of Control." 59 (1992): 3-7. JSTOR.
- Denison, Ryana. *Anime: A Critical Introduction*. London: Bloomsbury, 2015. Print.
- Dollase, Hiromi Tsuchiya. "'Shōjo' Spirits in Horror Manga." *U.S.-Japan Women's Journal* 38 (2010): 59-80. JSTOR.
- Devroey, Jean-Pierre. *L'âme de cristal: George Orwell au présent*. Bruxelles: Editions de l'Université de Bruxelles, 1985. Print.
- Diamond, Larry. "The Road to Digital Unfreedom: The Threat of Postmodern Totalitarianism." *Journal of Democracy* 30.1 (2019): 20-24.PDF.
- Dostoevsky, Fyodor. *Crime and Punishment*. Hertfordshire: Wordsworth Classics, 1993. Print.
- . *Demons*. Trans. richard Pevear and LarissaVolokhonsky. New York: vintage Classics, 1995. Print.
- . *The Brothers Karamazov*. Trans. Richard Pevear and Larissa Volokhonsky. London: Vintage Classics, 1992. Print.
- Dostoevsky, Henry. "Bykov appreciated the russians' predilections for Orwell and Dostoevsky, but chose Tolstoy." 02 11 2021. Info24. Web. <<https://info24.ru/news/bykov-ocenil-pristrastiya-rossiyan-k-oruellu-i-dostoevskomu-no-vybral-tolstogo.html>>.

Duignan, Brian. "Totalitarianism." 21 09 2021. Encyclopaedia Britannica. Web.

<<https://www.britannica.com/topic/totalitarianism/Totalitarianism-and-autocracy>>.

Durkheim, Emile. *Les règles de la méthode sociologique*. Paris: Quadrige/ Presse Universitaires de France, 1993. Print.

Engels, Friedrich. "Letter to F. Mehring." *Karl Marx and Friedrich Engels: Selected Works in Two Volumes*. Vol. 2. Moscow: Foreign Languages Publishing House, 1949. Print.

Fernbach, David, ed. *Marx: The First International and After*. New York: Verso Books, 2010. Print.

Figes, Orlando. *The Whisperers: Private Life in Stalin's Russia*. New York: Metropolitan Books, 2007. Print.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. 2. New York: Vintage Books, 1995. Print.

—. "Lecture of 17 march 1976." *Society must be Defended: Lectures at the College de france*. Trans. David Macey. New york: Picador, 2003. 239-265. Print.

—. "Of Other Spaces." *Diacritics* 16 .1 (1986): 22-27. JSTOR.

—. "The Eye of Power." *Power/Knowledge*. Ed. Colin Gordon. Trans. John Mepham, Kate Soper Colin Gordon Leo Marshall. New York: Pantheon Books, 1980. 146-166. Print.

—. *The History of Sexuality: An Introduction*. Trans. Robert Hurley. Vol. 1. New York: Pantheons Books, 1978. Print.

—. *The Order of Things: An archaeology of the human sciences*. London: Routledge, 1989. Print.

Franceschi, Patrice. *Bonjour Monsieur Orwell : le contrôle numérique de masse à l'ère du Covid-19*. Paris: Gallimard, 2020. PDF.

Frazer, Elizabeth. "The Idea of Political Education." *Oxford Review of Education* 25.1 (1999): 5-22. PDF.

Freud, Sigmund. *Group Psychology and the Analysis of the Ego*. Trans. James Strachey. London: The Hogarth Press, 1949. Print.

—. *On Narcissism: An Introduction*. Worcestershire: Read Books Limited, 2014. e-book.

—. "The Uncanny." *The Uncanny*. Trans. David McLintock. London: Penguin, 2003. 121-162. Print.

Freund, Julien. "The Only Child and the Little Brothers: An Interpretation of George Orwell." *And He Loved Big Brother: Man, State & Society in Question*. Ed. Francis Rosenstiel, Anita Tamari Shlomo Giora Shoham. Hampshire: The Macmillan Press LTD, 1985. 145-153. Print.

Fukuyama, Francis. *Our Posthuman Future: Consequences of the Biotechnology Revolution*. New York: Farrar, Straus and Giroux, 2002. Print.

Gaarder, Emily. *Women and the Animal Rights Movement*. New Brunswick: Rutgers University Press, 2011. Print.

Garofalo, Raffaele. *Criminology*. Trans. Robert Wyness Millar. Boston: Little, Brown, and Company, 1914. Print.

Gasset, José Ortega y. *Toward a Philosophy of History*. Urbana and Chicago: University of Illinois Press, 2002. Print.

Gill, Graeme. "The Soviet Leader Cult: Reflections on the Structure of Leadership in the Soviet Union." *British Journal of Political Science* 10.2 (1980): 167-186. JSTOR.

Goddard, Henry Herbert. *The Kallikak Family: A Study in the Heredity of Feeble-Mindedness*. New York: The Macmillan Company, 1913. Print.

- Goodwin, James. "Literature and Film: A Review of Criticism." *Quarterly Review of Film Studies* 4.2 (2009): 227-246. PDF.
- Gottlieb, Erika. *Dystopian Fiction East and West: Universe of Terror and Trial*. Montreal & Kingston: McGill-Queen's University Press, 2001. Print.
- Guminer, Yakov. "2+2 + the Enthusiasm of the Workers = 5." *Philosophie Magazine Hors-séries* 48 (1931): 34. Print.
- Gramsci, Antonio. *Selections from the Prison Notebooks*. Ed. Quintin Hoare and Geoffrey Nowell Smith. Trans. Quintin Hoare and Geoffrey Nowell Smith. International Publishers: New York, 1992. Print.
- Graziosi, Andrea. "The Soviet 1931-1933 Famines and the Ukrainian Holodomor: Is a New Interpretation Possible, and What Would Its Consequences Be?" *Harvard Ukrainian Studies* 27.1 (2005): 97-115 . Print.
- Grimal, Pierre. *The Concise Dictionary of Classical Mythology*. Trans. A. R. Maxwell-Hyslop. Oxford: Basil Blackwell, 1986. Print.
- Gruszewska-Blaim, Ludmiła. "Spectres of Eutopia: (Re)app-ropriated Spaces in Filmic Dystopias." *Spectres of Utopia: Theory, Practice, Conventions*. Ed. Artur Blaim and Ludmiła Gruszewska-Blaim. Frankfurt am Main: Peter Lang, 2012. 167-186. Print.
- Harasymiw, Bohdan. "Nomenklatura: The Soviet Communist Party's Leadership Recruitment System." *Revue canadienne de science politique* 2.4 (1969): 493-512. JSTOR.
- Harr, Lorraine Ellis. "Haiku Poetry." *The Journal of Aesthetic Education* 9.3 (1975): 112-119. JSTOR.
- Hartog, François. *Regimes of Historicity: Presentism and Experiences of Time*. Trans. Saskia Brown. New York: Columbia University Press, 2015. Print.

Hartwell, David G. "Hard Science Fiction." *The Ascent of Wonder: The Evolution of Hard SF*.

Ed. David G. Hartwell and Kathryn Cramer. California: Orb Books, 1997. Print.

Hetherington, Kevin. *The Badlands of Modernity: Heterotopia and Social Ordering*. London:

Routledge, 2003. Print.

Hitchens, Christopher. *Why Orwell Matters*. New York: Basic Books, 2002. Print.

—. "Why Orwell Still Matters." *The Cambridge Companion to George Orwell*. Ed. John

Rodden. Cambridge: Cambridge University Press, 2007. 201-208. Print.

Hitler, Adolf. *Mein Kampf*. Trans. Ralph Mannheim. Boston: The Houghton Mifflin Company,

1971. Print.

Huq, Azia Z. "Racial Equity in Algorithmic Criminal Justice." *Duke Law Journal* (2019): 1043-

1134. PDF.

Hutcheon, Linda. *A Theory of Adaptation*. New York: Routledge, 2006. Print.

Iles, Timothy John Frederick. "Towards a New Community: Abe Kobo: an Exploration of his

Prose, Drama, and Theatre." National Library of Canada, 1997. Print.

Jaspers, Karl. "The Criminal State and German Responsibility: A Dialogue." *Commentary*.

Rudolf Augstein. Trans. Werner J. DannHauser. 1966. 33-39. PDF.

Jenkins, Philip. "Varieties of Enlightenment Criminology: Beccaria, Godwin, de Sade." *The*

British Journal of Criminology 24.2 (1984): 112-130. PDF.

Kawana, Sari. "Mad Scientists and Their Prey: Bioethics, Murder, and Fiction in Interwar

Japan." *The Journal of Japanese Studies* 31.1 (2005): 89-120. PDF.

Kemps, Heidi. "Interview: Gen Urobuchi." 17 09 2014. Anime News Network. Web.

<<https://www.animenewsnetwork.com/interview/2014-09-17/gen-urobuchi/.78542>>.

Khlevniuk, Oleg V. *Stalin: New Biography of a Dictator*. London: Yale University Press, 2015.

Print.

Kitchin, Rob and Marting Dodge. "Code, Space and Everyday Life." *Urbis Research Forum*

Review 1.2 (2009): 15-26. PDF.

Klemperer, Victor. *LTI – Lingua Tertii Imperii: a Philologist's notebook*. Trans. Martin Brady.

London: Bloomsbury, 1975. Print.

Koestler, Arthur. *Reflections on Hanging*. Athens: The University of Georgia Press, 2019. Print.

Kott, Jan and E. J. Cserwinski. "The Icon and the Absurd." *The Drama Review* 14.1 (1969): 17-

24. PDF.

Krongauz, Maxim. "Russian and Newspeak: Between Myth and Reality." Firsov, Nikolai Vakhtin

and Boris. *Public Debate in Russia: Matters of (Dis)Order*. Edinburgh: Edinburgh

University Press, 2016. 31-52. Print.

Kropotkin, Peter. *Mutual Aid: A Factor in Evolution*. Middletown: McClure,

Philips&Compagny, 1902. Print.

Kula, Marcin. "Communism as Religion." *Totalitarian Movements and Political Religions* 6.3

(2005): 371-381. PDF.

Kunio, Komparu. *The Noh Theater: Principles and Perspectives*. New York/ Tokyo: John

Weatherhill, 1983. Print.

Lacassagne, Alexandre. "Des transformations du droit pénal et les progrès de la médecine légale

de 1810 à 1912." *Archives d'anthropologie criminelle de médecine légale et de*

psychologie normale et pathologique 28 (1913). Print.

Lamarre, Thomas. *The Anime Machine: A Media Theory of Animation*. Minneapolis: University

of Minnesota Press, 2009. Print.

Larousse. Éd. Editions Larousse. s.d. Web. <<https://www.larousse.fr/dictionnaires/francais>>.

Le Bon, Gustave. *The Crowd: A Study of the Popular Mind*. Mineola: Dover Publications, 2002. Print.

Le Quellec, Jean-Loïc et Bernard Sergent. *Dictionnaire critique de mythologie*. Paris: CNRS Éditions, 2017. Print.

Lefebvre, Henri. *The Production of Space*. Trans. Donald Nicholson-Smith. Cambridge: Blackwell, 1993. Print.

Leménorel, Stéphane. "La décence ordinaire contre le productivisme." *Philosophie Magazine hors-série* s.d., éd. 84: 87-89. Print.

Lévi-Strauss, Claude. *La Pensée Sauvage*. Paris: Plon, 1962. Print.

—. "Le prétendu humanisme moderne." avec Jean-Marie Benoist. *Le Monde*. 21 January 1979. Print.

Levitas, R. *The Concept of Utopia*. New York: Peter Lang, 2010. Print.

Linget, Frédéric. "Le Livre blanc de la sécurité intérieure est un rêve policier orwellien." 17 12 2020. *Le Monde*. Web. <https://www.lemonde.fr/idees/article/2020/12/17/le-livre-blanc-de-la-securite-interieure-est-un-reve-policier-orwellien_6063680_3232.html>.

Littlefield, Jon. "Men on the Hunt: Ecofeminist Insights into Masculinity." *Marketing Theory* 10.1 (2010): 97-117. PDF.

Logan, Matthew H. "Stockholm Syndrome: Held Hostage by the One You Love." *Perspective: Violence and Gender* 00 (2018): 1-3. 25 08 2021. PDF.

Lucy, John A. "Linguistic Relativity." *Annual Review of Anthropology* 26 (1997): 291-312. PDF.

Lyon, David. *Surveillance after September 11*. Oxford: Polity Press, 2003. Print.

- March, Luke. "Managing Opposition in a Hybrid Regime: Just Russia and Parastatal Opposition." *Slavic Review* 68.3 (2009): 504-527. PDF.
- Marks, Peter. *Imagining Surveillance: Eutopian and Dystopian Literature and Film*. Edinburgh : Edinburgh University Press, 2017. Print.
- Martínez-Falquina, Silvia. "Feminist Dystopia and Reality in Louise Erdrich's Future Home of the Living God and Leni Zumas's Red Clocks." *The European Legacy* 26.3-4: Beneath the Waves: Feminisms in the Transmodern Era (2021): 270-286. PDF.
- McCarthy, Mary. *On the Contrary*. New York: Farrar Straus and Cudahy, 1961. Print.
- McLaughlin, Paul. *Anarchism and Authority: A Philosophical Introduction to Classical Anarchism*. New York: Routledge, 2016. Print.
- Merriam-Webster.com Dictionary, Merriam-Webster. Web. <<https://www.merriam-webster.com/>>.
- Michea, Jean Calude. "Un antidote à tous les délires idéologiques." *Philosophie Magazine Hors-série* 48 (s.d.): 8-13. Print.
- Milner, Andrew. *Locating Science Fiction*. Liverpool: Liverpool University Press, 2012. Print.
- Mitchell, Tony. "Mixing Pop and Politics: Rock Music in Czechoslovakia before and after the Velvet Revolution." *Popular Music* 11.2 (1992): 187-203. JSTOR.
- Moldovan, Raluca. "The Dystopian Transformation of Urban Space." *American, British, and Canadian Studies* (2007): 103-122. PDF.
- Mollazadeh, Sanaz, et al. "Sexual Activity during Menstruation as A Risk Factor for Endometriosis: A Systematic Review and Meta-Analysis." *Pubmed Central* 17.1 (2022): 1-6. PDF.

- Murray, Jessica. "The 'Cruel Absurdity' of Human Violence and Its Consequences: A Vegan Studies Analysis of a Pandemic Novel." *Relations: Beyond Anthropocentrism* 10.1 (2022): 23-38. PDF.
- Nabokov, Vladimir. *Bend Sinister*. Middlesex: Penguin Books, 1974. Print.
- . *Invitation to a Beheading*. New York, Knopf Doubleday Publishing Group, 1989. Print.
- . *Tyrants Destroyed and Other Stories*. London: Weidenfield and Nicolson, 1975. Print.
- Nair, Minu S. "Stockholm syndrome -A Self Delusive Survival Strategy." *International Journal of Advanced Research* 3.11 (2015): 385-388. 20 08 2021. PDF.
- Napier, Susan J. *Anime: From Akira to Howl's Moving Castle*. New York: Palgrave Mcmillan, 2005. Print.
- Newsinger, John. *Hope Lies in the Proles: George Orwell and the Left*. London: Pluto Press, 2018. Print.
- NextaTV. In Ivanovo, Dmitry Silin, a local activist, was charged with discrediting the Russian army for giving away Orwell's 1984 for free. 14 04 2022. Web.
<https://twitter.com/nexta_tv/status/1514640083156152325>.
- Nunberg, Geoffrey. "Simpler Terms; If It's 'Orwellian,' It's Probably Not." 22 06 2003. *The New York Times*. Web.<<https://www.nytimes.com/2003/06/22/weekinreview/simpler-terms-if-it-s-orwellian-it-s-probably-not.html>>.
- O'Keeffe, Eamonn. "Military Music and Society During the French Wars, 1793–1815." *Historical Research* (2023): 1-21. PDF.
- Oida, Yoshi and Lorna Marshall. *An Actor Adrift*. London: Methuen, 1992. Print.

- Olga, Ilina. "Gender Qualities Essential to Survive in Dystopian Societies : As Exemplified by Psycho-Pass and Homestuck." *University of Tsukuba Repository* (2019): 25-38. PDF.
- Onfray, Michel. *Théorie de la dictature*. Paris: Groupe Robert Laffont, 2019. Print.
- Orwell, George. "As I Please." *The Collected Essays, Journalism and Letters of George Orwell: As I Please 1943-1945*. Ed. Sonia Orwell and Ian Angus. Vol. 3. New York: Harcourt Brace Jovanovich, Inc., 1968. 87-89. Print.
- . "Homage to Catalonia." *The Penguin Complete Longer Non-Fiction of George Orwell*. Middlesex: Penguin Books, 1983. 301-467. Print.
- . "Letter to Francis A. Henson." *The Collected Essays, Journalism and Letters of George Orwell: In Front of Your Nose*. Ed. Sonia Orwell and Ian Angus. Vol. 4. Middlesex: Penguin Books, n.d. 564. Print.
- . "Looking Back on the Spanish War." *The Penguin Complete Longer Non-Fiction of George Orwell*. Middlesex: Penguin Books, 1983. 471-488. Print.
- . *Nineteen Eighty-Four*. Ed. John Bowen. Oxford: Oxford University press: Oxford World's Classics, 2021. Print.
- . "Réflexions sur Gandhi." *Essais, articles, lettres: 1920-1940*. Ed. Sonia Orwell. Trans. Anne Krief. 1. Ivreja: Ivrea, 1995. Print.
- . "Review of A Coat of Many Colours: Occasional Essays by Herbert Read." *The Collected Essays, Journalism and Letters of George Orwell: In Front of Your Nose 1945-1950*. Ed. Sonia Orwell and Ian Angus. Vol. 4. Middlesex: Penguin Books, 1968. 69-72. Print.
- . "Review of *We* by E. I. Zamyatin." *The Collected Essays, Journalism and Letters of George Orwell*. Ed. Sonia Orwell and Ian Angus. Vol. 4. Middlesex: Penguin Books, 1968. 95-100. Print.

- . *The Penguin Complete Longer Non-Fiction of George Orwell*. Middlesex: Penguin Books, 1983. Print.
- . "The Prevention of Literature." *The Collected Essays, Journalism and Letters of George Orwell: In front of your Nose 1945-1950*. Ed. Sonia Orwell and Ian Angus. Vol. 4. Middlesex: Penguin books, 1968. 81-94. Print.
- . "Why I write." *The Collected Essays, Journalism and Letters of George Orwell: An Age Like this 1920-1940*. Ed. Sonia Orwell and Ian Angus. Middlesex: Penguin Books, 1968. 23-30. Print.
- . "You and the Atom Bomb." *The Collected Essays, Journalism and Letters of George Orwell: In front of your Nose 1945-1950*. Ed. Sonia Orwell and Ian Angus. Vol. 4. Middlesex: Penguin Books, 1968. 23-26. Print.
- Otmazgin, Nissim. "Anime in the US: The Entrepreneurial Dimensions of Globalized Culture." *Pacific Affairs* (2014): 53-69. PDF.
- Overy, Richard. *The Dictators: Hitler's Germany, Stalin's Russia*. New york: W. W. Norton & Company, 2004. Print.
- Ovid. *Metamorphoses, Book 14*. Ed. Arthur Hadrian Allcroft. Berkeley: University Tutorial Press, 1898. Print.
- Oxford Learner's Dictionaries*. Ed. Oxford University Press. n.d. Web.
<<https://www.oxfordlearnersdictionaries.com/>>.
- Pascal, Blaise. *Pensées*. Trans. Trotter W. F. New York: Revelation-Insight, 2009. Print.
- Pflugfelder, Gregory M. *Cartographies of Desire: Male-Male Sexuality in Japanese Discourse, 1600–1950*. California: University of California Press, 2000. Print.
- Pinque, Méryl. "Avant-Propos." *Bêtes humaines*. Paris: Autrement, 2015. 15-43. Print.

—. "Un nouveau regard." *Bêtes humaines*. Paris: Autrement, 2015. 183-228. Print.

Poster, Mark. *The Mode of Information: Poststructuralism and Social Context*. Chicago: University of Chicago Press, 1990. Print.

Poznan, Walter. "Orwell and Little Brother." *College Literature* (1985): 258-265. JSTOR.

Prins, Adolphe. *La défense sociale et les transformations du droit pénal*. Bruxelles et Leipzig: Misch et Thron, 1910. Print.

Psycho-Pass. By Urobuchi Gen. Dir. Naoyoshi Shiotani. 2012. Blu-Ray.

"Psycho-Pass: Providence." n.d. Fandom. Web. <https://psychopass.fandom.com/wiki/Psycho-Pass:_Providence>.

Riasanovsky, Nicholas V. *A History of Russia*. New York: Oxford University Press, 2011. Print.

Rimbaud, Arthur. *Lettres du voyant*. London: Les Editions de Londres, 2011. Print.

Rosat, Jean-Jacques. "Se défier du pouvoir." *Philosophie Magazine Hors série* (s.d.): 33-35. Print.

Ryley, Peter. "Individualism." *The Palgrave Handbook of Anarchism*. Ed. Carl Levy and Matthew S. Adams. London: Palgrave Mcmillan, 2019. 225-236. Print.

Sanders, Julie. *Adaptation and Appropriation*. London: Routledge, 2016. Print.

Sansal, Bouallam. *2048: La fin du monde*. Paris: Gallimard, 2017. Print.

Sargent, L. T. *Utopianism: Very Short Introduction*. New York: Oxford University Press, 2010. Print.

Sartre, Jean-Paul. *Huis Clos*. Oxfordshire: Routledge, 1990. Print.

Savoye, Daniel Ferreras. "Urban Spaces in Dystopian Science Fiction." *Angulo Recto* 2011: 133-149. PDF.

- Schmid, Alex and Jongman Albert. *Political Terrorism: A New Guide to Actors, Authors, Concepts, Data Bases, Theories, and Literature*. Amsterdam: North Holland, Transaction Books, 1988. Print.
- Schmid, Alex P., ed. *The Routledge Handbook of Terrorism Research*. Oxon: Routledge, 2011. Print.
- Schmitt, Carl. *Political Theology. Four Chapters on the Concept of Sovereignty*. Trans. G. Schwab. Chicago: University of Chicago Press, 2005. print.
- Shah, Raj. "Urban Panopticism and Heterotopic Space in Kafka's *Der Process* and Orwell's *Nineteen Eighty-Four*." *Criticism* 56.4 (2014): 701-723. JSTOR.
- Shils A., Edward and Henry A. Finch, ed. *Max Weber on the Methodology of the Social Sciences*. Glencoe: The Free Press, 1949. Print.
- Shiotani, Naoyoshi. *An interview with Psycho-Pass director Naoyoshi Shiotani* Curzon Joe. Otakunews, 29 11 2016. Web. <<https://www.otakunews.com/Article/2463/an-interview-with-psycho-pass-director-naoyoshi-shiotani>>.
- Sixsmith, Martin. *Russia: A 1,000-Year Chronicle of the Wild East*. New York: The Overlook Press, 2014. Print.
- Soja, Edward W. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Oxford: Blackwell Publishers Ltd, 1996. Print.
- Solzhenitsyn, Aleksandr. *The Gulag Archipelago: An Experiment in Literary Investigation*. Trans. Thomas P. Whitney. New York: Harper Perennial Modern Classics, 2007.
- Stansky, Peter. *London's Burning*. Stanford: Stanford University Press, 1994. Print.
- Strugatsky, Arkady and Boris Strugatsky. *The Ugly Swans*. New York: Macmillan, 1979. Print.

- Suvin, Darko. "The State of the Art in Science Fiction Theory: Determining and Delimiting the Genre." *Science Fiction Studies* 6.1 (1979): 32-45. JSTOR.
- Tan, Seow Hon. "Between Judicial Oligarchy and Parliamentary Supremacy: Understanding the Court's Dilemma in Constitutional Judicial Review." *Singapore Journal of Legal Studies* (2016): 307-335. JSTOR.
- Terentowicz-Fotyga, Urszula. "Defining the Dystopian Chronotope: Space, Time and Genre in George Orwell's *Nineteen Eighty-Four*." *Beyond Philology* (2018): 9-43. PDF.
- The European Commission. "Commission Implementing Regulation (EU) 2022/169." 08 02 2022. *Official Journal of the European Union*. Web. <<https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32022R0169&from=EN>>.
- . "Commission Implementing Regulation (EU) 2022/188." 10 02 2022. *Official Journal of the European Union*. Web. <<https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32022R0188&from=FR>>.
- Tocqueville, Alexis De. *Democracy in America*. Ed. J. P. Mayer. Trans. George Lawrence. New York: HarperPerennial, 1969. Print.
- Tindall, William York. *The Literary Symbol*. Bloomington: Indiana University Press, 1955. Print.
- Ueno, Toshiya. "Anime to wa nani ka/What is Animation." *Mechademia: Second Arc: Emerging Worlds of Anime and Manga* (2006): 111-118. JSTOR.
- . *Kurenai no metarusutsu: anime to iu senjô/Metal Suits: The Red Wars in Japanese Animation*. Tokyo: Kodansha, 1998. Print.
- Ullrich, Volker. *Hitler: Ascent: 1889-1939*. Trans. Jefferson Chase. New York: Vintage, 2017. Print.

UNODC. *Global Study on Homicide*. Ed. United National Office on Drugs. 2019. Web. 09 06 2023. <<https://dataunodc.un.org/>>.

Urobuchi, Gen and Sanzo Kusaka. "Interview with Urobuchi Gen." *SF Magazine* 55.8 (2014): 61-70. PDF.

Vieira, Fátima. "The Concept of Utopia." *The Cambridge Companion to Utopian Literature*. Ed. Gregory Claeys. Cambridge: Cambridge University Press, 2010. 3-27. Print.

Vlasceanu, Madalina and David M. Amodio. "Propagation of Societal Gender Inequality by Internet Search Algorithms." *Proc Natl Acad Sci USA* 19.119 (2022). Web.

Waal, Frans de. *Le singe en nous*. Trad. Marie-France de Paloméra. Paris: Fayard, 2005. Print.

Weber, Max. *Economy and Society: An Outline of Interpretive Sociology*. New york: Bedminster Press, 1968. Print.

Wegner, Phillip E. "Ken MacLeod's Permanent Revolution: Utopian Possible Worlds, History and the Augenblick in the Fall Revolution Quartet." *Red Planets: Marxism and Science Fiction*. Ed. n Mark Bould and China Miéville. London: Pluto Press, 2009. Print.

Węgrodzka, Jadwiga. *Popular Genres and their Uses in Fiction*. Berlin: Peter Lang, 2018. Print.

Wellek, Rene and Austin Warren. *Theory Of Literature*. New York: Harvest Books, 1984. Print.

Wellnitz, Philippe. "Les disparus du Japon dans la littérature francophone contemporaine: À propos des Evaporés de Thomas B. Reverdy et des Eclipses japonaises d'Éric Faye." *Alternative francophone* 2.9 (2021): 40-55. PDF.

Whitaker, C. W. A. *Aristotle's De Interpretatione: Contradiction and Dialectic*. Oxford: Oxford University Press, 2002. Print.

Wilson, Michael S. "Noam Chomsky interview: The Kind of Anarchism I Believe in, and What's Wrong with Libertarians." 28 05 2013. *The Noam Chomsky Website*. Web.

<<https://chomsky.info/20130528/>>.

Wingate, Alan. "Introduction to George Orwell and Reginald Reynolds." *British Pamphleteers* 1 (1948).

Wood, Mark A. "Algorithmic Tyranny: *Psycho-Pass*, Science Fiction and the Criminological Imagination." *Crime Media Culture* 15.2 (2019): 323–339. PDF.

Yaffa, Joshua. *Between Two Fires: Truth, Ambition, and Compromise in Putin's Russia*. New York: Crown, 2020. Ebook.

Zamiatine, Eugene. *Nous Autres*. Trad. B. Cauvet-Duhamel. Paris: Gallimard, 2021. Print.

Ziolkowski, Theodore. *Disenchanted Images: A Literary Iconology*. Princeton: Princeton University Press, 1977. Print.