

The Gaze Theory in George Orwell's 1984

نظرية التحديق في رواية 1984 لجورج اورويل

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Abstract

Set in London thirty-five years in the future, George Orwell's Nineteen Eighty-Four is surely one of the best known novels of the century. The novel displays how the world has greatly changed. It tackles sundry themes; among the major ones is the power of the gaze. Set in a futuristic and totalitarian society, the novel demonstrates how the gaze, the notion of seeing and being seen, alternately works as a method of empowering and disempowering the individual. The eyes hold the power to observe, to intimidate and to desire another person, and this power can be used to serve a purpose if used with intention and care. Through the novel, we sense that the power of the gaze manifests itself in diverse ways. Relying on Michel Foucault's book Discipline and Punish: The Birth of the Prison, Laura Mulvey's essay "Visual Pleasure and Narrative Cinema", Irene Visser's article "Reading Pleasure: Light in August and the theory of the gendered gaze" and Henry krips' article "The politics of the Gaze: Foucault, Lacan and Zizek" as its main theoretical framework, this paper will mainly deal with how largely the power of the gaze is presented in Nineteen Eighty-Four through various aspects. It is within this framework of empowering and disempowering gazes that this novel provides the foundation for a literary analysis of the gaze. The focal point of this analysis is to show how the gaze can both empower and disempower the protagonists within such a futuristic totalitarian regime they are bound to live in.

Keywords : *George Orwell's 1984, the gaze theory, totalitarianism.*

ملخص

تقع أحداث رواية 1984 لجورج اورويل بلندن، خمسة و ثلاثون عام في المستقبل. تعد هذه الرواية من بين افضل روايات القرن. يتنبا اورويل من خلالها عما سيؤول اليه العالم في المستقبل من خلال تناوله لمواضيع مختلفة. من اهم ما تعرض اليه الراوي هو نظرية التحديق.

تدور أحداث رواية 1984 في مجتمع شمولي بحت، اذ تجسد مدى قوة التحديق على ابطال الرواية ومدى سيطرتها على الشخصيات. تتمتع العين بقوة الملاحظة، كذلك بقوة التخويف. غير انه يمكن ان يكون لها في نفس الوقت تاثير ايجابي لتحقيق هدف معين اذا استعملت بعناية

من خلال هذه الرواية نستشعر ان قوة التحديق تظهر جليا من خلال عدة اوجه. بالاعتماد على الاطار النظري لكتاب ميشال فوكو " النظام و العقاب: ولادة السجن"، و مقال تحت عنوان "متعة النظر و السرد السينمائي" لـلورا مولفاي، بالاضافة الى مقال للكاتب ايرين فيسر "متعة القراءة: ضوء في اغسطس و نظرية التحديق الجنسي، و اخيرا بالاعتماد على مقال لهانري كريسيس بعنوان "سياسات التحديق: فوكو، لاكان، و جيجيك". يتناول هذا المقال مدى قوة نظرية التحديق في 1984 عن طريق عرض وتحليل ادبي لنظرية التحديق. يتجلى المحور الاساسي لهذا المقال في تبين مدى تاثير التحديق في تحديد قوة او ضعف ابطال رواية 1984

الكلمات الدالة: 1984 لجورج اورويل، نظرية التحديق، الشمولية .

Introduction

Nineteen Eighty-Four by George Orwell is a gripping novel published in 1949. Set in a future London where dictatorship and totalitarianism has become a way of life, 1984 ultimately illustrates Orwell's view of a futuristic on his past. Having lived through the regimes of Mussolini, Hitler and Stalin, Orwell could not imagine another depiction rather than this horrific one. The world is now dominated by only three powers: Eastasia composed of China, Japan, and Southeast Asia, Eurasia composed of continental Europe and Northern Africa and Oceania composed of North and South America and the British Isles. The latter no longer exists as a political entity; they are known as Airstrip Seven. But London is still London, the capital of Airstrip Seven. At the very beginning of *Nineteen Eighty-Four*, we meet the protagonist named Winston Smith, who is living in a totalitarian society where the government keeps a strict surveillance on its inhabitants. Written after the Second World War, *Nineteen Eighty-Four* reflects a totalitarian society where the main forces are punishment and fear. Individuality is eradicated and the regime works hard to maintain order (Claeys 118). This paper is an attempt to explore one of the symbolic expressions of the working of power in these totalitarian regimes. In the novel, we find that the gaze, the notion of seeing and being seen, alternately works as a method of empowering and disempowering. The power of the gaze manifests itself in different ways within a totalitarian regime designed to supervise and monitor the citizens' behaviour, to watch every move the citizen makes. The gaze is inexorably connected to the experience of power; the power of seeing and being seen. This paper uses Michel Foucault's *Discipline and Punish: The Birth of the Prison*, Foucault's *Discipline and Punish* demonstrates how the experience of being seen affects human behaviour. Foucault uses Bentham's Panopticon to explain the principle. The Panopticon is an annular building constructed around a tower where the rooms are possible to watch at any time. The construction allows the supervisor to see the inmate, but the latter can see neither him, nor other inmates. The knowledge that the inmate can always be seen induces good behaviour. Thus, Foucault suggests that the principles underlying the exercise of power

are visibility and unverifiability (Foucault 200-201).

In addition, *Visual Pleasure and Narrative Cinema* written by Laura Mulvey deals with a significant theory. In her *Visual Pleasure and Narrative Cinema*, Laura Mulvey utilizes psychoanalysis theory as a "political weapon" to demonstrate how the patriarchic subconscious of society shapes our film watching experience and cinema itself. Mulvey's main argument in *Visual Pleasure and Narrative Cinema* is that Hollywood narrative films use women in order to provide a pleasurable visual experience for men. The narrative film structures its gaze as masculine. The woman is always the object of the reifying gaze, not the bearer of it. Her article draws on the Freudian concept of scopophilia whereby people are objectified and subjected to a "controlling and curious gaze". This paper draws upon Irene Visser's article "Reading Pleasure: Light in August and the theory of the gendered gaze" (1997) as well. Visser deals mainly with how the mechanisms of the power of the gaze work in William Faulkner's novel *Light in August*. In this article Visser gives a bright idea on how the gaze is connected to power in Faulkner's novel by analysing how it is used to control the women in his novel. She argues that the gaze is gendered following the feminist tradition of Berger and Mulvey. There is also the use of Henry Krips' article "The politics of the Gaze: Foucault, Lacan and Zizek" (2010). Relying on Slavoj Zizek's work, Krips argues that both Foucault's concept of the panoptic gaze and Lacan's concept of the gaze are somehow attached to each other. The aim of using Foucault, Mulvey, Berger, Visser and Krips's respective theories is to highlight two major aspects of the power of the gaze. The first is concerned with the manner in which surveillance empowers or disempowers the protagonists. The second tests whether a gendered gaze results in different experiences of empowerment or disempowerment according to a male/female dichotomy.

1. The Gaze

Gaze is a term popularized by the psychologist Jacques Lacan for the anxious state that comes with the awareness that one can be viewed and spotted. According to Evans, Lacan's first comments on the gaze appear in the first year of his seminar (1953-4) in reference to Jean-Paul Sartre's phenomenological

analysis of 'the look'. However, Evans goes on to state that Lacan did not put out his own theory of the gaze until 1964 in conjunction with his debut of *objet petit a*. In his seminar on the gaze titled "OF THE GAZE AS *objet petit a*", Jacques Lacan defines the gaze as a split. In this split, the subject, or the 'I' of the equation, can "see only from one point." But in the other side of the equation, "I am looked at from all sides." While one might believe that the gaze would be associated with the eye, in Lacan's world, it is not. As Žižek points out, "*the eye viewing the object is on the side of the subject, while the gaze is on the side of the object. When I look at an object, it is always already gazing at me from a point at which I cannot see it*" (Awry, Looking, p.109).

The fact that 'I', the subject, am being looked at from all sides, particularly from a place where I cannot see it, should be disturbing. However, according to Lacan, there is a certain pleasure in being gazed upon. In *Four Fundamental Concepts*, he illustrates how "*this all-seeing aspect is to be found in the satisfaction of woman who knows that she is being looked at, on the condition that one does not show her that one knows that she knows*" (75).

On the other hand, the gaze can be a violent and unsettling thing. Think about the woman who is made uncomfortable because some guy is leering at her. Once he starts making her feel uncomfortable, then the gaze creates a hostile environment for her. Žižek sums this hostility up when he says "*There is something extremely unpleasant and obscene in this experience of our gaze as already the gaze of the other. Why? The Lacanian answer is that such a coincidence of gazes defines the position of the pervert.*" (Awry, Looking, p.108). This perversion can lead to some serious complications.

Numerous variables may influence the manifest powers of the gaze. These variables enfold whether one is the subject or the object of the gaze, i.e. who is looking and who the recipient of the gaze is, whether the gaze is exchanged between equals or rather expresses hierarchical division, and whether it is active or passive. Exploring these variables when analysing the novel will enhance our understanding of how the manner in which the gaze can be both empowering and disempowering. Being the subject of

the gaze has been connected in feminist theory to the power of the male gaze, as Laura Mulvey and John Berger point out (Mulvey 587, Berger 47). They argue that the objectification of women is connected to the power of he who holds the gaze. An active gaze is linked to its subject and a passive gaze is, on the other hand, linked to its object.

There is a sturdy linkage between the variables of a hierarchical gaze and those of an active or passive exchange of looks. The hierarchical gaze demands a structure where a network of gazes is arranged in a top-down model. The whole network of gazes counts on the upper class, a very few dominant individuals being at the top of the structure, who watches those below in the hierarchal structure. The hierarchical watching gaze is recognised as the supervising one in surveillance. As Michel Foucault argues in *Discipline and Punish: The Birth of the Prison*, hierarchized, continuous and functional surveillance may not be one of the great technical 'inventions' of the eighteenth century, but its insidious extension owed its importance to the mechanisms of power that it brought with it. By means of surveillance, disciplinary power became an 'integrated' system. It was also organized as a multiple, automatic and anonymous power; for although surveillance rests on individuals, its functioning is that of a network of relations from top to bottom... ; this network holds the whole together and traverses it in its entirety with effects of power that derive from one another: supervisors, perpetually supervised (Foucault 176-177).

The hierarchical gaze gives a share in establishing a power relation where an unequal relationship between the subject and the object exists. This power relation will empower one and disempower the other. In "*Reading Pleasure: Light in August and the theory of the gendered gaze*" (1997), Irene Visser argues that Lacanian gaze theory assumes that the gaze always operates in asymmetrical power structures (280). As she states, in Lacan's gaze theory, the potential of equality is considered illusory: "*the point of ultimate gaze is where there is reciprocity between the gaze and the gazed at, which ultimate gaze is illusory*" (ibid.). However, being seen by a peer might offer empowerment to both the subject and the object of the gaze. The egalitarian gaze is characterised by an

exchange of looks where the persons involved appear to be at the same level. This exchange of looks is empowering in an egalitarian setting where the persons are perceived as equal. In *Nineteen Eighty-Four*, there are examples of a hierarchical gaze by an exchange of looks. These gazes offer both empowerment and disempowerment through the power relations which are formed in the novel.

Michel Foucault discusses how seeing and being seen affects human behaviour in his book *Discipline and Punish* (1975). He examines the development of the penal institutions of the West and he considers the topic of surveillance in relation to this. Surveillance is considered as a tool in which the power of the gaze manifests itself. Surveillance functions to observe the citizens in a country and to some extent control them. This is well shown in the architectural structure of Bentham's Panopticon, which is a structure designed to observe and control its inmates in an efficient way (Foucault 200).

The Panopticon is an annular building surrounding a central watch-tower. The underlying principle of Panopticon order is the total and constant surveillance of inmates, workers, patients and even pupils. It allows the guards to permanently watch the inmates and thus control their behaviour. The major power of Panopticism is then to "*induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power*" (Foucault 201). The principle of visible and unverifiable power is important in this mechanism. The tower is always visible to the inmates and the latter can always assume that a guard in the tower is watching them. However, the inmates cannot see through the windows of the tower, and thus they will never know if they are being watched at a given time (ibid.). This unverifiable power becomes the controlling element of the mechanism. As Foucault points out, the inmates in the peripheral ring are seen without the possibility of seeing and the guards in the central tower are never seen, but can always see. This power relation functions as a controlling mechanism since the person who is seen will constrain his behaviour according to the rules set by the people who are in control (Foucault 201-202).

Nineteen Eighty-Four includes elements which correspond to the discussion of surveillance and the panopticon. The city, Oceania, is designed in order to supervise its inhabitants and the supervising gaze is present in the hierarchical surveillance of the city. Winston Smith in *Nineteen Eighty-Four* experiences disempowerment through the unequal power relation that is created from the hierarchized surveillance. For Winston being seen by the controlling government, and thus becoming the object of the gaze, is disempowering.

As Jonathan Schroeder notes, "*Film has been called an instrument of the male gaze, producing representations of women, the good life, and sexual fantasy from a male point of view*" (Schroeder 1998, 208). The concept derives from a seminal article called 'Visual Pleasure and Narrative Cinema' by Laura Mulvey, a feminist film theorist. It was published in 1975 and considered as one of the most widely cited and anthologized articles in the whole of contemporary film theory. Laura Mulvey did not undertake empirical studies of actual filmgoers, but declared her intention to make 'political use' of Freudian psychoanalytic theory (in a version influenced by Jacques Lacan) in a study of cinematic spectatorship. Such psychoanalytically-inspired studies of 'spectatorship' focus on how 'subject positions' are constructed by media texts rather than investigating the viewing practices of individuals in specific social contexts.

John Berger's well known claim that *men act and women appear* might be considered as the basic preliminary work for such a theory. Actually, looking is purely related to gender since the visual representations displays women as objects. Mulvey elaborates the claim that *men act and women appear* into an analysis of the production in the cinema and by extension in other forms of visual representation, of sexual difference and desire around masculinity as activity and femininity as passivity.

Mulvey notes that Freud had referred to (infantile) *scopophilia* - the pleasure involved in looking at other people's bodies as (particularly, erotic) objects. In the darkness of the cinema auditorium, it is notable that it is very much possible to see without being seen either by those on screens or by other members of

the audience. Mulvey argues that various features of cinema viewing conditions facilitate for the viewer both the voyeuristic process of 'objectification' of female characters and also the narcissistic process of 'identification' with an 'ideal ego' seen on the screen. She declares that in a patriarchal society "*pleasure in looking has been split between active/male and passive/female*" (Mulvey 1992, 27).

This is reflected in the dominant forms of cinema. Conventional narrative films in the 'classical Hollywood' tradition not only typically focus on a male protagonist in the narrative but also assume a male spectator.

As the spectator identifies with the main male protagonist, he projects his look onto

that of his like, his screen surrogate, so that the power of the male protagonist as he

controls events coincides with the active power of the erotic look, both giving a

satisfying sense of omnipotence. (Ibid, 28).

Traditional films present men as active; controlling subjects and treat women as passive objects of desire for men in both the story and in the audience, and do not allow women to be desiring sexual subjects in their own right. Such films objectify women in relation to 'the controlling male gaze' (Ibid, 33), presenting 'woman as image' and man as 'bearer of the look' (Ibid, 27). Men do the looking; women are there to be looked at. The cinematic codes of popular films "*are obsessively subordinated to the neurotic needs of the male ego*". (Ibid.33). It was Mulvey who coined the term 'the male gaze'.

2. Presentation of the Gaze in Nineteen Eighty Four

One's gaze can be dangerous, superior or equal. *The power of the gaze in Orwell's Nineteen Eighty-Four* manifests itself in different ways. The power of the gaze can be divided into three categories: the supervising gaze, the desiring gaze and the egalitarian gaze. The different variables, whether one is the subject or the object of the gaze, whether it is a passive or an active gaze and whether one is watching or exchanging looks with another, contribute to a sense of empowerment or disempowerment for Winston.

2.1. The power of supervision in 1984

There is power in looking in *Nineteen Eighty Four*, the upper class composed of Big Brother and his loyal followers constantly observing the individuals' slight movement. In *Discipline and Punish: The Birth of the Prison*, Michele Foucault uses the prison as a model of a complete and austere institution that embodies the rest of society. Foucault depicts how discipline was used in early political systems to

linked the absolute power of the monarch to the lowest levels of power

disseminated in society...it filled in the gaps, linked them together, guaranteed with its armed force an interstitial discipline and a meta-discipline through which the sovereign accustoms the people to order and obedience. (Foucault, 1979. p. 215).

Foucault's understanding of discipline led him to believe that discipline created individuals by encouraging norms so that those who did not fit in could be distinguished through examinations. Moreover, Foucault stated that discipline was used to create individuals in time and space, but that it served to keep everyone at the same pace, even within their individual confines. Furthermore, Foucault claims that discipline

may be identified neither with an institution nor with an apparatus; it is a type of power, a modality for its exercise, comprising a whole set of instruments, techniques, procedures, levels of application, targets; it is a 'physics' or an 'anatomy' of power, a technology. And it may be taken over either by 'specialized' institutions... or by institutions that use it as an essential instrument for a particular end (schools, hospitals), or by pre-existing authorities that find in it a means of reinforcing or reorganizing their internal mechanisms of power. (215).

Thus the party utilized discipline to maintain power of its members by controlling every detail of their lives: from what time they woke up, to the contents of meals, to the thoughts they could express, to the marriage partners they were assigned.

The Party, under the figure head of Big Brother, is able to impose discipline through a relatively easy method: surveillance. This discipline links each

Party member under the power of surveillance that maintained control of solitary individuals who formed a collective, yet isolated group.

Both Foucault's description of the power of surveillance as a type of discipline and the method of control used by the party are equivalent. In particular, the use of surveillance in 1984 simulates Foucault's discussion of Jeremy Bentham's Panopticon in which the power of an authority's 'gaze' exerts discipline. The power of the structure rests in the architectural design that allows those in power to observe others without knowing if they are being watched. Because of the perpetual prospect that someone could be watching, Foucault saw the panopticon as the ultimate device of discipline through surveillance. Bentham reported that the Panopticon presented "*a new mode of obtaining power of mind over mind*". Bentham's Panopticon is a circular structure with a tower in the center. Around the outer edge of the structure are individual cells with windows along the back wall to let light, so that an overseer in the tower can see all of the cell's occupants.

According to Foucault the Panopticon's effect is to "*induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power*" (201). The panopticon introduced by Foucault was designed by Jeremy Bentham in the late 18th century as a structure that "*carefully fabricated in it*" allowed a few number of guards to fully control a large number of occupants. For Foucault, danger is not really related to individual's repression in a society, however, that they are "*carefully fabricated in it*" (Foucault, 1977. P. 217), and because there is a penetration of power into the behaviour of individuals. Power becomes more efficient through the mechanisms of observation, with knowledge following suit, always in search of "*new objects of knowledge over all the surfaces on which power is exercised*" (Ibid).

The city of London in *Nineteen Eighty-Four* is characterised by four huge buildings towering above the rest of the city. The towers are a depiction of the power the government has. These four buildings constitute the governmental system and the ruling departments. The departments are the home to the four Ministries: the Ministry of Truth, Ministry of

Love, Ministry of Peace and Ministry of Plenty (Orwell, 1983. p. 6). This architecture of the city resembles the architecture of Bentham's Panopticon, the structure designed to observe and control its inmates in an efficient way (Foucault, 1977. p. 200). As with the Panopticon, the towers are always present to the citizens, reminding them of the government's possibility of seeing them at all times. As Winston expresses, the departments are a frightening sight:

The Ministry of Love was the really frightening one. There were no windows in it at all. ... It was a place impossible to enter ... and then only by penetrating through a maze of barbedwire entanglements, steel doors and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla faced guards in black uniforms, armed with jointed truncheons. (Orwell, 1983. p. 6).

In addition, the towering buildings and the built-in telescreens serve as visual reminders for the citizens of the power of government. On the streets, the citizens are presented with large coloured posters depicting a face of an old man with a moustache and with eyes that seem to follow the viewer wherever he moves. (Orwell, 1983. p. 3). The posters reinforce the impression of constant surveillance and the posters' message supports it as well, as it says "*Big Brother Is Watching You*" (Ibid). The citizens adapt and internalise the correct behaviour issued by the government because of the impression of surveillance. As Winston feels it:

The hypnotic eyes [from the portrait of Big Brother] gazed into his own. It was as though some huge force were pressing down upon you - something that penetrated inside your skull, battering against your brain, frightening you out of your beliefs, persuading you, almost, to deny the evidence of your senses. In the end the Party would announce that two and two made five, and you would have to believe it. (Orwell, 1983. p. 83).

The government is ambidextrous to manipulate and dominate the individuals' thoughts through the extensive use of the supervising gaze. As expressed by Winston, this is how the surveillance mechanisms affect him. The persistent sense of fear, of being observed or caught doing something illegal, conditions him to act according to the rules laid down by the

government. If he does not conform to the rules, he risks being caught and arrested by the Thought Police who serves as an executive power and an extension of the government. The terror following the work of the Thought Police reinforces the need to conform to the regime. They serve as the eyes and ears of the government and monitor the citizens through different means, mostly by using the telescreens.

Though they rely on these surveillance mechanisms, they also use the testimony of people in the community who are willing to give up others. Such informants are referred to in the novel as denouncers. The Thought Police operates at night, making citizens disappear without a trial or report of the arrest (Orwell, 1983. p. 21). All set together; the Thought Police, the Big Brother posters and the towering department buildings induce terror and fear in the citizens. The effect of the supervising gaze is powerful:

Even from the coin the eyes pursued you. On coins, on stamps, on the cover of books, on banners, on posters and on the wrapping of a cigarette packet-everywhere. Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoors or out of doors, in the bath or in bed-no escape. Nothing was your own except the few cubic centimetres inside your skull. (Orwell, 1983. p. 29).

The observing gaze, as shown above, maintains the sense of terror and fear. As a result, the citizens' behaviour changes. They are more aware of what they are doing, more careful about their actions. Strictly followed the rules set by the government and literally respect them. The gaze is experienced as disempowering since it limits the citizens' actions and thoughts.

2.2. The Desiring Gaze in 1984

The gaze has another dimension which is its capability to express the feeling of desire for objects and people. The philosopher Alexandre Kojève interprets Hegel's perception when he says that "... *desire is human only if the one desires, not the body, but the desire of the other ... that is to say, if he wants to be 'desired' or 'loved' or, rather, 'recognized' in his human value, in his reality as a human individual*". (Wollen, Peter, 2007. p. 44). The desiring gaze in Nineteen Eighty-Four demonstrates a desire for the body as well as

for human recognition. Winston develops a highly forbidden relationship with one of his co-workers, Julia. At first, before they get to know each other, Winston is frightened by her thinking that she is a spy :

At this moment he was dragged out of his reverie with a violent jerk. The girl at the next table had turned partly round and was looking at him. It was the girl with dark hair. She was looking at him in a sidelong way, but with curious intensity. The instant that she caught his eye she looked away again. The sweat started out on Winston's backbone. A horrible pang of terror went through him. ... Why was she watching him? (Orwell, 1983. p. 64).

His suspicion that Julia may be a spy for the Thought Police worries him. When she looks at him, he feels intimidated and afraid. His physical reaction to her gaze shows how the supervising gaze has managed to modify his behaviour. Winston is convinced that she is spy, working either for the Thought Police or as an "*amateur spy actuated by officiousness*" (Ibid, p. 105). However, his paranoid attitude towards Julia changes when she stages a fall in order to hand Winston a secret note. When Julia falls, she fixes her eyes on Winston, "... *with an appealing expression that looked more like fear than pain*" (111). The note reveals Julia's feelings for Winston and reads "I love you" (113). Upon reading the note, Winston's thoughts about Julia change and she becomes the focal point of his attention. Again, the exchange of looks connects the two, although there is a different kind of connection this time.

Winston's relationship with Julia empowers him in two ways. First, the desiring gaze leaves Winston with a sense of control. He risks being caught for suspicious behaviour by the government when he looks at her: "*The relief of seeing her was so great that he could not resist staring directly at her for several seconds.*" (117). Second, Winston is empowered by how their relationship promotes an acknowledgement of their individuality. This can be seen as a result of an egalitarian gaze where Winston is seen by an equal peer.

As discussed by Mulvey, looking and being looked at can be pleasurable (587), leaving both the subject and the object of the gaze empowered. Pleasure empowers

through the sense of control it creates. Winston is the subject of the desiring gaze and this empowers him. Throughout the relationship with Julia, Winston starts to take more risks than before, motivated by the desire for Julia who is the object of his gaze.

In the scrutinizing society Winston lives in, he has to follow the rules and regulations the government sets out. His life will be in danger if the government suspects him of suspicious behaviour. The relationship with Julia leads him to take minor risks, such as talking to her in the cantina under the monitoring telescreens when this is forbidden. The minor risk taking escalates to renting a room for their love affair, leaving them in great danger if they are discovered (143-144). The rented room serves as a hideout and provides them with an opportunity to have a relationship and talk freely without the fear of being monitored. This allows Winston to desire Julia. The latter puts on make-up and becomes more beautiful in Winston's eyes, leaving him the subject of the desiring gaze:

You can turn round now,' said Julia. He turned round, and for a second almost failed to recognise her. What he had actually expected was to see her naked. But she was not naked. The transformation that had happened was much more surprising than that. She had painted her face. (Orwell, 1983. p. 149).

Two aspects of Mulvey's theory are applicable here. First, the duality of looking and being looked at is present. Julia and Winston both experience pleasure from occupying the role of subject and object of the gaze. Winston feels desire for Julia who empowers him sexually:

They flung their clothes off and climbed into the huge mahogany bed. It was the first time that he had stripped himself naked in her presence. Until now he had been too much ashamed of his pale and meagre body, with his varicose veins standing out on his calves and the discoloured patch over his ankle. (ibid).

Julia appears confident with being the object of Winston's gaze. She wants him to look at her and imagine what she would look like wearing women's clothes instead of the uniform she wears now (Ibid). As she says, "*in this room I'm going to be a woman, not a Party comrade*" (149). Their rented sanctuary has become an arena for rebellion and an attempt to

live life outside the totalitarian regime.

Second, as Mulvey points out, there is a split between the active, looking male and the passive, objectified female (589). Women are displayed and looked at in order for men to project their phantasies onto them. When Julia dresses up, she does that with a double purpose. On one hand, she dresses up in order to enjoy being looked at, as discussed above. This leaves her empowered. On the other, she dresses up in order to fulfil her role as a passive, objectified female, following the traditional imbalance between the two sexes.

3. The Egalitarian Gaze in 1984: Empowering the Other

The initial contact between Julia and Winston is solely about exchanging glances (Orwell, 1983. P. 64, 104, 111). Their first encounters at the lunch table at work and at the Victory Square are however the exact opposite. It is vital for both of them to avoid looking at each other since the two places are monitored by telescreens (119-120). When alone, the encounters are again characterised by looking. When Winston and Julia meet outside in the woods, Winston is eager to know what colour Julia's eyes are and he needs to know if Julia will look at him although he feels exposed (126). As Winston says, "*Now that you've seen what I'm really like, can you still bear to look at me?*" ... *I'm thirty-nine years old. I've got a wife that I can't get rid of. I've got varicose veins. I've got five false teeth.*' *I couldn't care less,*' said the girl." (ibid). The eyes are of significance to Winston because they represent being seen by someone other than the supervising government.

The eagerness to know what colour Julia's eyes are might suggest that Winston desperately needs to be recognised by a different individual. By looking in Julia's eyes, Winston can be sure that she is something different from the monitoring, one-way directed surveillance of the government. The need for reassurance that Julia is an equal peer, as she appears to be, is reflected in Winston's eagerness to know the colour of her eyes. The knowledge of her eyes' colour creates an intimacy between Winston and Julia and this becomes a symbol of a more profound relationship than any of his other relationships with his co-workers. Winston is seen by Julia and appreciated

as an individual person. His need for such reassurance is emphasized by the momentary lack of sexual desire on his part. His need to experience a sense of individuality is greater than any sexual desire he might experience at that point. (126) Their relationship shows a development of equality driven by the need to be seen. This has to be established before Winston can feel physical desire for Julia, which suggests that recognising him as a unique person with individual thoughts is more significant for his well-being than sexual lust.

Such a preference seems counter-intuitive, an oddity supported by Abraham Maslow's hierarchy of needs. As defined by Maslow, sexual desire is a physiological drive and part of the foundation in the hierarchy (Maslow, 1943. p. 372). The fundamental needs, such as hunger, sexual desire and sleep, have to be satisfied before other higher needs appear. The other levels are respectively the need for safety, the need for love, the need for esteem and the need for self-actualisation. (376-382).

Winston's need to be seen and recognised as an individual person can be interpreted as a need for esteem and admiration, which according to Maslow includes the need for freedom, independence, confidence when facing the world, recognition, appreciation and attention. (381-382). Winston's need for being seen can be interpreted as a need for appreciation and attention, which fits with the criteria of the esteem needs. Maslow's theory suggests that the basic needs should be satisfied before the higher needs advance.

However, Winston demonstrates the opposite when his instant need is to simply be seen by Julia. This suggests that freedom and individuality in this totalitarian regime must be considered as fundamental needs. Thus, being seen by Julia is prominent for Winston's sense of empowerment. In this way, the gaze works as a tool of empowerment rather than disempowerment.

Conclusion

The paper has demonstrated how the power of the gaze is represented in *Nineteen Eighty-Four*. It shows how the different variables of being the subject or the object of the gaze, if the gaze is hierarchical or egalitarian, if it is a passive or an active gaze or if it is an exchange

of looks or watching, can empower or disempower the citizens. It depicts the several phases of gazing. *Nineteen Eighty Four* gives an excessive account of how individuals and regimes use the gaze, and how the gaze affects each part of the society. Each character, precisely the protagonist Winston Smith, experiences the terrible sense of being watched and observed. The gaze is used by the government to entirely put its citizens under control. However, Winston is able to experience the sense of empowerment when looking at Julia. In this futuristic novel, George Orwell shows the different notions of the gaze. He predicts how life will be under such a totalitarian regime in which the citizens are highly under a severe control. Orwell considers 1984 a satiric exaggeration of the abuse of power in a totalitarian society, where citizens have no sense of freedom and are purely true-hearted to their governor. In one way or another, Orwell almost pictures what is happening in our present life.

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