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"1984" and "The Sleeper" - An Analysis of a Dystopian Novel Film Adaptation and its Parody

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Abstract

The master's thesis is concerned with the movie adaptation of *Nineteen Eighty-Four*, which is based on the novel by George Orwell, and the film "The Sleeper", a parody of the famous novel. The theoretical topics of the theory of movie adaptations, dystopia, the life of George Orwell and Woody Allen, screenplay of "The Sleeper", are described with my own interpretations of elements of Allen's parody in Orwell's work. The master's thesis then analyses *The Sleeper* parody and offers an interpretation of its features. Analysis of *Nineteen Eighty-Four* is also done from various perspectives.

Anotace

Magisterská práce se zabývá filmovou adaptací *Nineteen Eighty-Four*, která byla natočena na základě slavného románu George Orwella, a filmem "The Sleeper" parodí slavného románu. Teoretická východiska jako teorie filmových adaptací, dystopie, životů George Orwella a Woodyho Allena, autora filmu "The Sleeper", jsou popsány v této práci s vlastní interpretací parodie Allenova filmu v díle George Orwella. Tato magisterská práce poté analyzuje film "The Sleeper," a nabízí interpretaci jeho parodie. Analýza adaptace *Nineteen Eighty-Four* je také vytvořena z různých pohledů.

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1.0 Introduction

Many famous movie adaptations of dystopian novels which describe society developing in the wrong direction and not in a truly progressive way. In the novels as well as in the movie's features of totalitarianism and restriction of freedom are evident. The common people in these works find themselves oppressed by the government formed from certain political ideologies (Pavlova, 2018, 113-114).

In this diploma thesis, I analyze the movie adaptation of the most famous dystopian novel ever written, *Nineteen Eighty-Four*, and its parody film which was written and directed by Woody Allen. Allen also starred in the movie and composed as well as performed the ragtime music, entitled "*The Sleeper*." This thesis consists of, theoretical parts as well as analytical. I describe both films, the theory of Jewish humour, parody, and satire. I will also address the life of Woody Allen and his other works. The main focus of the analysis addresses the similarities and differences between *Nineteen Eighty-Four* movie and Woody Allen's parody. In the last part of this thesis, I make a concluding analysis of both films.

I will just briefly describe what George Orwell's novel, *Nineteen Eighty-Four*, is all about since it became such a classic that almost everyone knows from school. This however can not be written about the *Nineteen Eighty-Four* film nor of "*The Sleeper*." The movie *Nineteen eighty-four* came out in the same year as its name. Michal Radford, the movie director, became responsible for the movie's success. John Hurt, Richard Burton, and Suzanna Hamilton played the three main roles as Winston, O'Brien, and Julia. Especially John Hurt put on a fantastic and memorable performance which fans of the novel really appreciate. Sadly, it was Richard Burton's final film because he died before the film premiered. A novel as famous as *Nineteen Eighty-Four* deserved its own movie adaptation. It deserved even its parody as portrayed and directed by Woody Allen as well as he acted the main character since it has become such a common text in school. *The Sleeper* came out earlier than the *Nineteen Eighty-Four* film adaptation, making it a

parody of the novel, not a parody of the film. This particular piece seems special because not many dystopian novels have been parodied.

I chose this particular work because of my interest in dystopian novels. I also chose it because this topic has not been written about here before and for that reason, I will not only concern my work with this famous novel but with the movies associated with it under the rubric of “dystopia.” I will emphasize the importance of themes described in dystopian novels. Nowadays reading a book is not so popular to approach the issues in a way that brings them to life, so I chose movie adaptations as an alternative approach.

2.0 Description of Dystopia

In this part of this diploma thesis, several topics crucial to this work will be described such as the concept of dystopia and its features and life of both authors, Woody Allen as well as George Orwell. The life of the director of *Nineteen Eighty-Four* adaptation, Michal Radford, is also going to be described. Last but not least both film adaptations, *The Sleeper* and *Nineteen Eighty-Four* are going to be considered and analysed later in this thesis.

2.1 Dystopia

The origins of the word *dystopia* date back to 1868 when it was used by J.S.Mills. He used this new word in his political speech in contrast to the word *utopia*. The Merriam-Webster dictionary (2023) describes *dystopia* as “*an imagined world or society in which people lead wretched, dehumanized, fearful lives.*” This definition points out the most prominent features that we read in dystopian fiction.

On the other hand, Czech writer Aleš Langer (2006, 24-25) in his work „*Průvodce paralelními světy: nástin vývoje české sci-fi 1976-1993*“ describes dystopia as the contrary of utopia. He adds that if *utopia* pictures an ideal state and social establishment, *dystopia* denies these thoughts. He claims that dystopia begins when the freedom of individuals starts to be suppressed in the interest of higher institutions. The individuals are facing hidden and as well as open manipulation so they can not express their own voice which could jeopardize the establishment.

Another definition of *dystopia* describes this concept as a dark side of *utopia*. Authors use dystopian thinking as a prophecy of disastrous events that can happen if the leadership of a society makes bad decisions. This perception of *dystopia* mainly comes from the Anglo-American environment but also in Czech Karel Čapek. If society continues in its decline, it is possible to get stuck in a world that has no chance of returning back to normal functioning. Only a few people in the lead of this society would profit from this establishment and the rest would live on the edge struggling for survival (Baccolin & Moylan, 2003, 1-2).

Pavlova (2018, 114) states that the terms *utopia* and *dystopia* have more similar features than might be supposed. Some utopian works have the premise of creating a dystopian world. Both of these terms work with a collective feeling or collective heroes that are in opposition against the hero who resists the establishment. The inhabitants of these worlds have to sacrifice their individual interests in the prospect of the greater good. *Utopia* as well as *dystopia* describe a particular vision of a harmonic world, the difference is in the number of people profiting from this arrangement.

According to Olga Pavlova (2018, 115), there are three main types of dystopian works:

1. political dystopia, which is the most common.
2. Ecological dystopia is understood as an ecological catastrophe that led to a cancellation of freedom and to a government of „firm hand.“
3. Technological dystopia, where the main threat is science and technology.

She further describes political dystopia as a collapse of utopian ideology and social engineering. On the other hand, ecological dystopia points out the danger of human actions and their consequences to the environment. The topic of technological dystopia became prominent mainly after the Industrial Revolution. This topic remains common in many literary works (Pavlova, 2018, 115).

2.2 Political Dystopia

According to Matthew Benjamin Cole (2023, 4-6), political dystopia became very distinctive after the wake of the First World War. After the war, totalitarian regimes began to appear in Europe, leading writers to explore the darker side of the human prospect in their works. The authors imagine the world and future societies in a much bleaker view. The novels described as politically dystopian often describe a dehumanized world and society. They warn that making such a world is already underway. Cole (2023, 8) then also describes that dystopian thinking can be applied to any ideological or normative end. However, the political dystopia analyzed in this

chapter raises the question concerning the future of human freedom. For the hero unafraid to confront this danger, dystopian thinking enhances the necessity of finding new foundations for freedom in social and political life.

This type of dystopia is important because *Nineteen Eighty-Four* and mainly its film adaptation fall under the concept of political dystopia. In the beginning, an idea of a harmonic world pervaded that fails miserably. The adaptation closely follows the plot of the novel, revealing a dehumanized world with no hope of change. Only a few chosen people benefit handsomely from this established regime. They are the members of the inner party. What Orwell does in the novel and what it also pictured in its adaptation indicates very little chance of changing the ideology or the regime because the people in the lead employ tight control over the rest. By using modern technologies, a feature which is very distinct for a novel in the 1940s, the government maintains this tight control. Although the world in Orwell's work is imaginary, it partially reflects the real-life regimes of Hitler's Germany or Stalin's Soviet Union. Orwell introduced the notion of the *Thought* for political dystopia. The main job of the *Thought Police* was to seek and punish any thinking that was not in agreement with the government ideology leading the common people to think only what the government wanted them to know and think.

Orwell also introduced the "persona" of *Big Brother*, an unlimited ruler who is not real. However, he possesses a huge power through inflicting fear and respect. *Big Brother* is presented as an all-seeing poster or a TV screen located on almost every corner and in households as well. The government pictures *Big Brother* as a leader who cares about the inhabitants, protects them, and establishes the ideology of the state. The truth, however, is completely different, the main purpose of the "persona" of *Big Brother* is to watch what people do and think as well as manipulate them through the propaganda of his "persona" visible almost everywhere. The name of *Big Brother* is not coincidental. What Orwell tries to do with this name is to make *Big Brother* seem like a believable, kind, and wise leader who will never disappoint the inhabitants. Though he is not a real person, and it is the *Party* who has the power and establishes the regime, the "persona" of *Big Brother* is a crucial tool in doing so.

2.3 Technological Dystopia

Technological dystopia as well as utopia shape perception of technology and science. Orwell's symbolism in *Big Brother* is that all is up to date with CCTV usage in many places. Any vision of future society can not be without technology and science. Since the 1960s technology has been seen as a double-edged sword (Jeffcote, 2003, 2).

Nineteen Eighty-Four and "The Sleeper" share some features and topics of technological dystopias. Both of these works look into the future where plenty of new technological features are used.

For example, in *The Sleeper* futuristic cities and buildings are used with modern technologies which is quite understandable when the plot is 200 years into the future. There are robots that are supposed to help people in their homes and Allen has to disguise himself as a robot to save himself. Futuristic cars and trucks are also included in the film, but they usually malfunction in Allen's comedy. Modern technologies are also used to punish people, scientists who woke Allen up have their brains, Allen's second favorite organ, electronically simplified using futuristic tools. As the plot is set in 2173 there are a lot of technologies of future times, though some of them are probably very unrealistic to happen in real life.

One of the most unrealistic technologies is the device that makes fruits, and vegetables grow into an enormous size. This invention is pictured in "The Sleeper" at 40:31 where Miles goes to find some food for Luna. He, as a former health food shop owner, is considerably surprised by what he sees. This device feeds fruit and vegetables through some cable or hose. The food then grows to a size that is bigger than a regular human. Though it would be nice to have such a device in real life, it is not very probable.

Another unrealistic device used in "The Sleeper" is the sex-machine firstly visible in 30:57. This machine, as the name suggests, helps people with the act of sex. It is displayed like a long tube, where the participants of the act of sex should go in. People go in fully dressed and they leave the machine dressed as well, what exactly goes on in

the tube is not pictured in the movie. The sex-machine helps with making the act of sex quicker and supposedly not that tiring. The whole action lasts only a couple of seconds. Allen chose to picture this device completely unromantically which is contrary to the actual act of sex. This device is completely unrealistic to have in real life.

In *Nineteen Eighty-Four* there are features of technological dystopia too. The most prominent one is the all-seeing *Big Brother*. The figure of *Big Brother* is up to date thanks to digital marks and cameras filming a lot of spaces. In my interpretation, this is why Orwell warned society against, political control via this hidden, all-seeing eye. When Orwell wrote his novel, this topic of all-seeing technology has been taken to an extreme, however in the modern world there are many devices that are *Big Brother*-like.

2.4 Features of Dystopian Works

The opening of this dystopian work is usually the same: an ordinary day where problems and possibilities of inhabitants of this fictional world are presented. A prominent motif is the thinking process the main protagonist undergoes in which he entertains some doubts about the establishment where the protagonist lives. Another feature at the beginning is the divided society. A hierarchy is quite clearly split into three levels. At the very top, there is the brain: the government dominating with totalitarian features. Right underneath is a mechanism that maintains the stability of the established regime. The main function of this particular level is to collect data about the third level. The lowest level consists of particular individuals who are just objects of the action (Langer, 2006, 245-249).

The main protagonist or the main hero of classical dystopian works has always been a man. Aleš Langer (2006, 239-240) thinks the reason for that is the perception of a man as a knight and a warrior fighting for freedom and honor like the Knights of the Round Table. This dystopian hero seems like an outsider, who can not reach his own set goals, at first. However, in dystopian works, the development of the main character is radically developed, and his relationship with society is at first positive. As the plot line unfolds this relationship changes drastically. Aleš Langer (2006, 237-238) describes the

anti-hero as a figure who usually cooperates with the totalitarian institution in opposition to the main hero (the principle of good and bad). The anti-hero usually does possess intentions to do evil because in his eyes his actions do not cause any harm. He sees the world in a distorted way, putting the good of society above the good of the individual (for example in George Orwell's O'Brien).

In comparison, Olga Pavlova (2018, 115) sees the main protagonist as a smart and attentive person who suddenly realizes the imperfections of the social and political system. Consequently, the hero seeks an escape from this situation. This person then sets on a journey to find freedom behind the borders of his known space. Pavlova (2018, 115) further points out that in one part of a dystopian work or another, the main hero becomes blinded by society and finds himself in complete agreement with the existing system. This fiction warns against any possible transformation of the existing standards of the pictured society.

Even though the main protagonists in *Nineteen Eighty-Four* and "The Sleeper" are different characters, they share some similarities. Winston Smith, the main hero of *Nineteen Eighty-Four*, and Miles Monroe, the main hero of "The Sleeper," both fit the description of a dystopian hero. While Winston is the typical dystopian main character who realizes the rotten roots of the government and wants to face it, Miles is put in this rebellion against his own will at first. The character of Miles Monroe is not the typical archetype of a hero who would fight against the government or discrimination. After a while Miles is convinced about the evil of the government and he wants to fight it. Many humorous coincidences happen to him during his endeavor. However, what these two characters definitely do not have in common is their ending. While Monroe's "heroic" actions lead to overthrowing the government, Winston's actions lead him to face repercussions such as torture and brainwashing. Winston is changed into a dehumanized person without any own ideas, his only devotion is to *Big Brother*.

Another interesting character in "The Sleeper" that I want to mention is Luna. Luna also shares the features of a dystopian hero. At first, she is fully devoted to the

government and she is a “happy member” of the society that Woody Allen created. Luna at the beginning of the plot does not understand why there is underground in the first place. She is happy with the world as it is. Later she meets Miles who kidnaps her and tells her about the danger of living in the police state. Luna then gradually changes into a rebellious woman who also helps to save Miles from the grasp of the government. She does these actions out of love for Miles as well as because her beliefs are changing throughout the plot. This feature is typical for dystopian heroes.

Many dystopian works also share the same plot structure:

1. In the first part of the plot the reader finds out the setting where the plot takes place. Usually, totalitarianism, helplessness, and psychological crisis are shown in this part of the plot. The second possibility of the beginning is the main hero waking up in a beautiful world where he can not see in what system he lives in (Novák, 2010, 8).
2. The second part of the plot begins with seeking the truth. New questions about the establishment are being raised with the first doubts about the justness of the government's actions (Novák, 2010, 8).
3. In the third part truth is discovered. Usually most dramatic actions happen in this part of the work because the main character recognizes the truth, the monstrosity of the system. Consequently, he fights against the regime (Novák, 2010, 8).
4. The conclusion of the plot concerns the punishment the main character experiences after he finds out the truth. The hero is usually punished with torture and brainwashing. He is forced to believe that the reality he found out is not actually true (Novák, 2010, 8).

3.0 Film Adaptation Theory

A complete understanding of what film adaptation actually means is needed due to the essence of the different genres. In this chapter, I sketch film adaptation theory and its features.

Adaptations of novels into movies almost immediately appeared after the invention of film. The cinema itself was developed at the end of the nineteenth century with advancing technologies such as photography and optics. From the very beginning, the artists questioned the essence of cinema. They were not quite sure if cinema would have any future at all. The initial peak of movie as an art form began in the 1920s and then continued later after World War II (Elsaesser & Hagener, 2010, 1).

According to Mireia Aragay the history of adaptations is as long as the history of cinema itself. The critical and theoretical debate about movie adaptations, however, did not exist until the 1950s. The view on the relationship between film and literature has been straightforward. The literary work has always been more valuable than the adaptation, which has been looked at as a copy. Yet, there have been some distinctions between literature and film. Literature is considered more linguistic and conceptual, while film is considered more visual and perceptual (2005, 11-13).

Yet, what role does literature play in a movie theory? The most successful movie adaptations capture the essence of the original work rather than simply illustrate the story. Clearly, fidelity to the original has to be one of the most important aspects. However, many critics proclaim that a movie should “play around” the original text rather than just purely copying the novel. The main challenge of a good movie adaptation is to transmit the essence of the plot and characters into the adaptation by adding necessary changes to avoid an illustration meaning that the two works would be too similar. This illustration is unwanted in movie adaptations.

Making a movie adaptation out of an original dystopian novel could be seen on many occasions. In recent years there have been new dystopian movies based on books.

In my eyes, the most famous one has to be a movie series based on Suzanne Collins's books called "*Hunger Games*".

While it seems completely standard to look at cinematography as an art, it was not always the case. Movie adaptations were seen only as copies of the original works for quite a long time. The original literary works were considered more valuable and more important. Hence, movie adaptations face criticism even to this day. The number one argument against the value of movie adaptation is its lack of intellectual quality. Literature, in general, is considered more intellectually challenging and perceptually richer due to far better visualisation and imagination in the mind of readers (Bubeníček, 2010, 7-8).

Lee (2016) in her work enhances the constantly increasing popularity of watching a moving image rather than reading words from papers. However, she mentioned that in book form, the reader is usually more engaged with the actual text than in a film, where the text is verbally represented.

In her book, *A Theory of Adaptation* (2006, 2-3) Linda Hutcheon claims that adaptations appear everywhere in today's world. Spectators seek for the adaptations on the Internet, on TV and movie screens, and on the musical and dramatical stage. Even though film adaptations have gained popularity they are still seen as secondary and culturally inferior by academic critics and reviewers. Hutcheon (2006, 4) then raises a question: „*If adaptations are, by this definition, such inferior and secondary creations, why then are they so omnipresent in our culture and, indeed, increasing steadily in numbers?*“ (Hutcheon, 2006, 4).

This question which only supports the popularity of adaptations is then backed by statistics. According to 1992 statistics were 85% of all Oscar-Winning Best Pictures adaptations. Furthermore, 95% of miniseries are adaptations and 70% of all TV movies that win Emmy awards are adaptations as well. This success of film adaptations may be due to the familiarity and repetition with variation from the original concept. Spectators

enjoy the recognizability of the plot and, its main characters and themes. Adaptations usually carry the aura of the original works with them rather than changing it. There is also an economic aspect to why are adaptations such a big hit. Movie creators often choose a novel that is already financially successful and “tried and tested” by readers to avoid their own financial risks (Hutcheon, 2006, 4-5).

Why Adapting?

Even though film adapters sometimes face criticism because their works are not considered valuable, they still choose to make new versions of existing works. The first reason why film adapters still continue to make new films is an economic prospect. Adaptations have shown that they are prolific, profitable, and quite easy to cash in. The movie industry is an expensive business so betting on a safe bet thanks to remaking another already successful work into something else seems like a perfect option. Economic motivation has an effect on all the stages of creating a movie adaptation (Hutcheon, 2006, 86-88).

Another reason why film creators tend to choose adaptations is their effort to move them upwards in the hierarchical scheme of art discussed in the paragraphs above. Connected to this endeavor to change cultural perception is the pedagogical aspect of a lot of literary adaptations to a film or television. Teachers and students of literature are one of the biggest purchasers of these works with a lot of adaptations having their own learning material or study guide to it (Hutcheon, 2006, 91-92).

The last reason why adapters choose first to do an adaptation is that they must have some personal reasons or connection to it. What is usually characteristic of these works is that the screen-play writers of the adaptations do not only interpret the original work, but they also take a position on it. With that adaptations can be used as a way to critique society or to point out any issues that may be happening (Hutcheon, 2006, 92-93).

The Context of Adaptations

Both the creation and reception of adaptations are obviously connected. Young people are more attracted to film narratives rather than the hard work of reading a novel in today's world. That is why creators of adaptations have to make the film familiar, so it represents the original work. The story has to be made in an eye-catching way to make the interest of its spectators last as long as possible (Hutcheon, 2006, 114-115).

An adaptation, just as the work it adapts, is always set in a context. This context can be perceived as a time and place, society and culture. Some adapters make their work relevant by updating the time context into the present time, or relocating the setting.

The change in context is often demanded due to the type of audience, a specific adapter, or the context of reception and creation. The readiness of spectators to accept the adaptation in a positive way also depends on the timing of its release. If in society for example the topic of race is discussed it is probably the right time to release an adaptation concerning this matter. Even a short period of time can change the perception of the story in the same place. Transcultural context is by no means less important than the context of time and place. Taking inspiration from one culture to another is nothing new. The best example is the change of language that is used in the story. What is a difficult task for the adapters is to take into account the possible cultural changes that may happen over time, for example, political beliefs can change quite quickly and drastically in one country. Sometimes changes in the cultural context have to be made even to avoid a legal repercussion for adapting the story in the same way it was written. Transcultural adaptations are also concerned with the topics of race and gender which are very up to date in today's time (Hutcheon, 2006, 145-147).

This context is also prominent in "The Sleeper" parody. The movie was released in 1973 in the USA, a time and place in which music and art flourished in reality. This

feature is also pictured in the movie because Luna is a poet. For illustration here I include her poem which he narrates to her lover:

“A little boy caught a butterfly. And said to himself: I must try to understand my life and help others, not just mothers and fathers. But friends. Strangers, too. With eyes of blue and lips full red and round, But the butterfly didn't make a sound. For he had turned into a caterpillar...By and by” (32:05).

After narrating this poem Luna is obviously proud of herself however the poem does not make much sense because butterflies do not turn into caterpillars. Allen tries to parody even the art back in the 1970s with this poem making it absurd and not truthful.

Another aspect of the 1970s which is also portrayed in “The Sleeper” is the sexual references that Woody Allen includes. During the 1960s and 1970s the Western culture underwent a “sexual revolution,” and Allen uses it to include this topic in his work. The sexual revolution meant greater freedom and acceptance of various kinds of sex and Woody Allen decided to portray this topic in a truly original way. He introduces terms like orgasmatron and sex-machine. In 54:18 Luna says that sex is different today which is a direct link to the sexual revolution:

“Sex is different today. You see? We don't have any problems. Everybody's frigid.”

Allen, however, uses his original humor to interpret this topic, he makes most of the men frigid and important in his film, which certainly did not happen in the 1970s.

3.1 The Theory of Parody

A Merriam-Webster Dictionary (2024) defines parody as: *“a literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule.”*

Film parody theory can not be overlooked when addressing “The Sleeper.” The following paragraphs describe the life of Woody Allen as it pertains to his film “The Sleeper.”

Parody is a special case of intertextuality consisting of two levels; the first one is the authority and the second is the transgression of authority. One of the most popular

genres of the 20th century, parody has a special character. Hutcheon (1985, 32) states in her work that there is no historical definition of parody, and that contemporary parody is a repetition with critical differences. Hutcheon framed the parody genre into two sections, pragmatic and structural. The structural part contains a textual analysis of a primary, foreground text and a secondary, background text. The final understanding of parody then depends on interactions between these two texts (Hutcheon, 1985, 34).

A parody film makes fun of another text through an audio-visual genre. It can be very profitable, and it finds a wide range of adherents. Parody films employ satire to point out some flaws in the original movie or novel, which is also the case of "The Sleeper" parodying Orwell's novel, or on the other hand they try to make everything "too perfect." The most important sign of a parody has to be an imitation of source material by keeping the main features of the works the same and noticeable.

The main goal of a good parody is obviously to entertain its spectators. These works use two main principles, they either use cruelty or love. Crucial aspects of this type of adaptation are for the audience to be familiar with the original work. There have been some cases of the parody becoming as or more famous than its predecessor because of the charm and message of the two movies. Some parodies are not even considered good by critics and even by the wide population, yet they still become classics in the movie industry (Gehring, 1999, 1-2).

According to Mellon (2016), there are many types of parody that are united in imitating the original work, artist, or genre for a comic effect. He states that it is almost impossible to tell which work could be regarded as the first parody ever, however, he thinks that the film „The Little Train Robbery“ could be seen as one of the first attempts of parody. In the 1940s this genre would grow steadily thanks to Charlie Chaplin releasing the movie „The Great Dictator.“ After this release, people really started to look out for parody movies.

Swann (2023) states that parody falls under the umbrella of comedy which tries to mock a specific work such as books, films, songs, and more. She also states that one of the most important aspects when creating a parodic work is to consider the work that is going to get imitated. To create a successful parodic work, the audience must be familiar with the original work, otherwise it would not make any sense. This is why the most popular works of art are usually chosen to be imitated. Then parody authors usually look at the specific features of the original work (features of the main character, plot specificities) and try to find a way to make them into a comedy.

3.2 Theory of Satire

A Merriam-Webster Dictionary (2024) defines satire as: *“a literary work holding up human vices and follies to ridicule or scorn.”*

In *Modern Satiric Stories: The Impropriety Principle* Gregory Fitz Gerald defines satire as:

“Satire strikes out at various targets, such as attitudes, ideologies, behavior patterns, institutions and personality types.” (Gerald, 1971, 2).

Traits of satire are dominant and sustained. Any example of another literary work or genre may include some satirical features but not enough to be considered as a satire due to the lack of these two controlling traits (Gerald, 1971, 4).

According to Gerald, the most important quality of satire is grotesque. This technique is visible in preserving the original likeness of human beings yet making the human more demonic, animalistic, and “subhuman” (Gerald, 1971, 41).

Another recognizable feature of satire is the employment of rhetoric and language. Often satire uses different linguistic resources from the non-satiric literature. The best example of this feature is the usage of the same words in a manner that results in completely different meanings in satiric and non-satiric expressions. Connected to this linguistic aspect of satire, language inappropriateness is also a big feature. Satiric language is usually:

"[...] is either inflated or impoverished, too bawdy or too prissy, too flaccid or too rigid" (Gerald, 1971, 16).

This feature of satire is also prominent in "The Sleeper." A lot of conversational comedy and satire are used in the film and Allen employed various satiric approaches to conversations between people. This aspect is further analyzed and described in chapters 3.2.1 Satire in "The Sleeper" and 5.5 Analysis of Comedic Features of "The Sleeper."

Swann (2023) describes satire as a way to comment on or criticize some aspect or behavior of society. On the other hand, parody uses humor to mainly mimic a particular work. Parody can sometimes be mistaken for spoof, which tries to not imitate a specific work, but the whole genre. These three subgenres, parody, satire, and spoof, share the same ideas: to use humor to comment on the original work or society or the whole genre.

The main focus of satire is to poke fun at a specific person or a culture of society or text. This type of humor can be very subtle when it does not imitate any work but rather uses humor to paint a picture of people or the whole society. Sometimes satirical work is so subtle that people mistake them for something genuine. The goal of satire is not just to entertain and make its spectators or readers laugh, but also to raise awareness about something rotten in the cultural, moral, and political aspects of society. Satirical works often use features like irony, ridicule, and exaggeration (Swann, 2023).

3.2.1 Satire in "The Sleeper"

In "The Sleeper" there are many satirical features that are further analyzed in the chapters below. Allen uses a combination of all the features (irony, ridicule, exaggeration) in the movie to make it as fun as possible. One particular moment I want to analyze here is how Woody Allen makes fun of famous people. This part in the movie starts at 14:30 when the main character is supposed to describe pictures from his previous life and tell everything he knows about the people he sees in the pictures. He

ridicules people like Joseph Stalin, Béla Lugosi, Francis Scott Fitzgerald, Charles de Gaulle, Chiang Kai-Shek, Billy Graham and Norman Mailer (14:30):

Allen (14:38): *“Joseph Stalin. He was a communist. I was not too crazy about him. He had a bad moustache, a lot of bad habits.”*

In this part, Allen ridicules Joseph Stalin, one of the nastiest dictators that ever lived. He uses irony and instead of talking about actions that Stalin did, he chose to focus on his moustache. This is also a feature of Jewish humor because Allen was not afraid of making fun of serious topics.

Allen (14:44): *“This is Bela Lugosi. He was the mayor of New York for a while. You can see what it did to him there.”*

This part about Bela Lugosi, who definitely was not a mayor of New York but a famous actor, again uses satire and irony to make this part funny. Lugosi was known for his role in Dracula meaning he had to wear plenty of make-up to play his role and Allen suggests that he looks like that because the job of being a mayor of New York took its toll on him.

Allen (14:52): *“This is, um... This is, uh...Charles de Gaulle. He was a very famous French chef. Had his own television show. Showed you how to make souffles and omelets.”*

The most shocking line comes when Woody Allen states that de Gaulle was a French chef. He does not hesitate to ridicule one of the most important French presidents in their history. Allen does not take the historical importance of de Gaulle too seriously and he makes a chef who makes souffles and omelets out of him.

Allen (15:02): *“This is Scott Fitzgerald over here. A very romantic writer. Big with English majors, college girls, Nymphomaniacs. Very, well...”*

In relation to Scott Fitzgerald Allen chooses to focus on his work and its connection to girls and women. Even though Fitzgerald’s work was popular amongst all people, Allen suggests that only women tend to read him.

Allen (15:11): *“This is Chiang Kai-shek, who I was not too crazy about either.”*

Another example of making fun of a dictator, this time from China, is more subtle than the example with Joseph Stalin. This time Allen only says that he is not a fan of his actions.

Allen (15:14): *“This is Billy Graham. Uh...Very big in the religion business. He knew God personally. Got him his complete wardrobe. Used to go out on double dates together. It was a big thing. They were romantically linked.”*

In this example, Allen makes fun of an American evangelist Billy Graham. An interesting fact is that Norman Mailer below, was the only one who was alive during the release of “The Sleeper,” meaning he could see how Allen makes fun of him. The irony here is in the part, where Allen says that Graham knew God personally. That is of course impossible. Exaggeration of religion is also used here saying that religion is a business.

Allen (15:29): *“This is some girls burning a brassiere. You notice it's a very small fire.”*

Allen (15:35): *“Um... This, I don't know what that is.”*

Allen (15:37): *“That's a photograph of Norman Mailer, who was a great writer. He donated his ego to the Harvard Medical School for study.”*

Another person who was alive during the release of “The Sleeper” was American novelist Norman Mailer. Allen ridicules him by stating that Mailer donated his ego to a university where Mailer graduated.

Allen in “The Sleeper” makes fun of every famous person that he sees in the picture. He uses irony, satire, and ridicule. One thing I want to point out is that during this whole scene, while making fun of famous people, Allen does not smile a bit. His face is calm, and it seems that he actually means the statements he makes.

4.0 The Life of George Orwell and His Work

George Orwell, the pen-name of Eric Arthur Blair wrote *Nineteen Eighty-Four* and *Animal Farm* two of the most influential works regarding dystopian novels in the world of literature. These political interests are significant in understanding his opinions expressed in *Nineteen Eighty-Four*.

Early life

His life began in Motihari (British India) in 1903. He considered himself to belong to the “lower – upper middle class” or ironically for Czechs “upper class without money.” During his younger years, he studied really hard and gained admission into a very prestige college known as Eaton. While he was attending Eaton College, reading books won his heart rather than studying for upcoming exams. Unsuccessful passing exams, led to him to Indian Civil Service exams and becoming a policeman in the British Colony of Burma in 1921 (Crick, 2017).

Adulthood

George Orwell enjoyed his relatively short spell of fame only in the 1940s. In 1944 he finished writing his later most famous work called *Animal Farm*, which was called “the greatest satire in the English language since *Gulliver’s Travels*” and brought instant fame to Orwell (Crick, 2017).

From the late 40s, Orwell suffered from terrible health problems. He was placed in a sanatorium in Gloucestershire, and he was moved to University College Hospital in London where he was treated for chest problems. In 1949 Orwell got married and he began working on a new novel. While reading the first reviews of *Nineteen Eighty-Four*, he was forced to explain that the novel is not meant as an attack on the ideas of socialism, as he claimed he was himself a socialist. Orwell died on 21 January 1950 of tuberculosis, a disease which he fought his whole life (Crick, 2017).

Nineteen Eighty-Four is set in a dystopian world in 1984 in Oceania (the other two states are Eurasia and Eastasia). The government in Oceania controls every part of human lives. The government is called the *Party*, and it brainwashes the whole population to obey its fictional leader, Big Brother. The main protagonist in the book is called Winston Smith and he embarks on an affair with Julia. These two later become interested in the brotherhood (a group of people who do not agree with the current regime). Winston is later approached by O'Brien who at first appears to be a member of the brotherhood. He actually works as a spy for the *Party*. He imprisons Winston and tortures him. More than physical torture, he is tortured psychically. They ruin his dignity and humanity by exposing Winston to his biggest nightmares. After a while, the members of the *Party* finally get their revenge. Winston is finally broken and released. When he meets Julia after some time, he is not interested in her. Instead, he loves *Big Brother*.

Orwell's life story was also marked by participation in Spanish Civil War where he volunteered and fought on the government's side. He was even shot by a sniper and suffered a serious injury. After recovering Orwell and his wife received passports and they left for England. In World War II Orwell could not fight because of his ongoing sickness, tuberculosis. During this war, he published for BBC. Many of Orwell's experiences are also visible in his works. In *Nineteen Eighty-Four*, for example, there is a constant ongoing war which is constant for a reason. The prospect of war keeps the control of society easier for the *Party*. Orwell excels in picturing the effects of war on the common people. He describes the poverty, constant fear, and military coverage and he does it from his own experience from the Spanish Civil War and World War II.

The main point of Orwell's work is the state of the population where daring to think differently is considered a crime. I believe that warned us against the danger of totalitarianism, particularly Nazism and Stalinism. This topic is always going to be relevant and valuable for society. At present times the message that Orwell tried to share through his works is becoming more and more up to date.

5.0 Adaptation of *Nineteen Eighty-Four*

The movie adaptation of this famous novel came out in 1984, the same year as the title of the novel. This movie lasts almost two hours and closely follows the plot of the novel. This could be considered why this adaptation got such good reviews. The film director was Michael Radford, whose movie was nominated for the prestigious BAFTA award (IMDB, 2005).



Figure 1. Poster of 1984 movie.

This figure picture features appearing in the *Nineteen Eighty-Four* adaptation. In the background of the picture, there is *Big Brother* staring forward. His position is very appropriate because from that position he can see everything, just like in the novel and the adaptation too. At the bottom left corner, Winston is holding Julia. On this poster it is the first time that the spectators can see actors who play the main roles, Winston played by John Hurt and Julia played by Suzanna Hamilton. On the right side of the poster, fire is visible symbolizing the constant war and struggle.

4.1 Plot

In the adaptation of *Nineteen eighty-four* Winston Smith finds himself in a totalitarian superstate of *Oceania*. Working at the *Ministry of Truth* where he rewrites the daily news to conform to the ideology of the state. However, Winston does not agree with the ideology of *Oceania*, so he writes a personal diary which is deemed a crime. Winston meets Julia who also works at the *Ministry of Truth*. After a while, they become their love affair, and both are devoted to subversion. Unfortunately, soon after their

love affair starts, it ends when they both get captured after Mr. Charrington betrays them. They are taken to the *Ministry of Love* where they are investigated. O'Brien who earlier seemed like a friend of Winston, tortures him in the famous room 101. Winston has to face his worst phobias, and, in the end, is broken by O'Brien. Cleared of his rebellious thoughts his physical health is restored. After this, he meets up with Julia again who has received a similar treatment. They agree to see each other again while confessing they both betrayed each other when they were tortured. We can see Winston only as a shell of a man without any thoughts, emotions, and happiness. In the end, he looks at the portrayal of a *Big Brother* and whispers, "I love you (Orwell, 2000)."

4.2 Reception

The movie from the release succeeded with a starting budget of 5.5 million dollars, the profit after it was released was around 8 million dollars merely in the United States. Plenty of film critics agreed that the *Nineteen Eighty-Four* adaptation gained such a big popularity because it follows the plot of the original novel very closely (IMDB, 2005).

Some criticism includes the fact that the adaptation never really emerged from the shadow of its source material. I do not completely agree with this statement because this kind of movie adaptation does not have to emerge from the shadows to become famous, interesting, and valuable.

Katie Doyle (2017) from *The Film Magazine* wrote this about the novel adaptation:

"The film's real triumph is the portrayal of the love affair between Winston and Julia which gives the whole thing its emotional poignancy and power – as soon as the film starts you get sucked into this horrible world and it genuinely depresses you. So, the moment Winston unfolds Julia's note to him to reveal the words "I LOVE YOU", you feel total elation, especially as the haunting notes of The Eurhythmics' soundtrack begin to take hold. It is the beauty of their love that shows the true horrors of Big Brother. Julia undresses and bares herself to Winston in the lush greenness of the countryside, allowing Winston to contemplate how good life can be, and such is the tragedy in his musing whether such a thing could be normal. When Julia and Winston are arrested, they are naked and it's an incredibly uncomfortable scene – you feel almost as if you yourself are on display to Big Brother. As Winston is tortured by O'Brien, his mind keeps slipping back

to that first rendezvous, but this beautiful place is now infected with images of Winston embracing O'Brien, whispering love declarations to him. Big Brother is not just an invasion on personal privacy, it's an affront to the human spirit that will destroy all remnants of human decency – far more than the physical torture, it is this that crushes the audience's hope."

This review describes how at one point Winston experiences how beautiful life can be when he finds out that Julia loves him. On the other hand, just a few moments later viewers experience a huge disappointment and heartbreak when Julia and Winston are taken away by O'Brien. From this moment spectators know that the plot is not going to end well, and we feel helplessness with not being able to help them. This movie plays with its spectators' emotions pretty hard.

It is difficult to agree with the review of Katie Doyle completely. The movie shows little to no signs of hope throughout the whole movie and even though there are some happy moments, the depressive and dystopian side always wins. It is hard to believe that O'Brien tortures Winston in the way he does, no human being should have the stomach to do this evil. I agree that the scene where Julia and Winston are arrested is very uncomfortable to watch. With both of them being naked it feels like they have no more secrets or basic left. The short scene where the security guard punches Julia is one of the most disturbing scenes in the whole movie. I also agree that the love between Winston and Julia is put in opposition to the horrors of *Big Brother*. Sadly, though the dystopian side wins at the end of the movie showing broken Winston sitting in a Chestnut Tree Café.

4.3 Analysis of the Symbols in Nineteen Eighty-Four

The movie adaptation projects some symbolism connected to a deeper meaning. Some of the symbols or new words or names include:

1. *Doublethink*

Doublethink looks inside the thought process of the human mind. It describes the ability to hold two completely contradicting thoughts in one mind while believing both of them. This concept is used by the *Party* when concerned with the past of Oceania. The *Party* comes up with a version of the history of the war yet almost everyone knows that it is a lie. However, the common people are forced to believe everything that the government tells them and after some time they also start to believe in it. This leads to having two separate contradictive thoughts in one's mind. The concept of *doublethink* is also used in the names of ministries (Ministry of Love, Ministry of Truth, Ministry of Peace) by naming them with a completely opposite word to the purpose of the given ministry.

2. *Thoughtcrime*

Thoughtcrime is a term used by George Orwell in the dystopian novel *Nineteen Eighty-Four*. It describes a way of thinking which is not according to the ruling party. This way of thinking is considered a criminal activity, and it is controlled by the *Thought Police*. A feature of other political dystopia fiction. It is the oppression of free thinking by the *Party* that helps them establish control over the people. To directly quote (Orwell, 2000, 7):

„*War is peace*
Freedom is slavery
Ignorance is strength.“

This is the slogan of the *Party* which they rule by. For the purpose of *thoughtcrime*, I indicated the last part of the slogan: “*Ignorance is strength* (Orwell, 2000, 7).” This hypocritical statement is used by the *Party* to shape society any way they want. The *Party* wants to enhance its supremacy above the common people because no

one will ever be as well informed as members of the *Party*. The leaders want society to blindly follow them, making it easier for them to enhance their totalitarian control.

3. Room 101

Room 101 is one of the darkest and the most frightening symbols used in *Nineteen Eighty-Four* and in its adaptation too. In the film where Winston is being led to the *Room 101*, facing his fate and looking towards fighting his biggest fears. The room seems quite small and empty which represents Winston's hopes of getting out of the room without any suffering. The punishment that the victims have to face in the room are individualized because they all have different fears and imaginations. To quote from Orwell's novel (Orwell, 2000, 255-256) and the film where the quotation is exactly the same as in the novel: "*You asked me once,*" said O'Brien, "*what was in Room 101. I told you that you knew the answer already. Everyone knows it. The thing that is in Room 101 is the worst thing in the world.*"

This quote only confirms my previous statement that the punishment which victims have to face is individualized. Everyone knows their own biggest fears and that is exactly what they will face if they ever get into the *Room 101*. *Room 101* is one of the strongest symbols of *Nineteen Eighty-Four* which portrays facing an enormous struggle and pain as well as no hope of redemption.

4. Ministry of Love

The Ministry of Love uses the concept of doublethink in its name, the inhabitants of Oceania know that in reality it should be named Ministry of Pain or Ministry of Fear. Orwell describes the Ministry of Love: "*The Ministry of Love was the really frightening one. There were no windows at all...It was a place impossible to enter except on official business...Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons*" (2000, 8).

The infamous *Room 101* was located in the *Ministry of Love* as well. The name can be also explained by linking it to the love of *Big Brother*. This ministry forced people to love the imaginary leader by torturing them and making them brainwashed.

5. *Ministry of Truth*

Ministry of Truth is the place where the main protagonist Winston works. Rewriting history to the liking of the government. Orwell again uses an antonym in the name of the ministry, since the more suitable name would be the Ministry of Lie. This department decides which statements are true and which are false, suiting the *Party's* ideology. It shares the ideology and propaganda of the people in the lead. A famous quote which portrays the way of bending the truth in order to suit the government is:

“ $2 + 2 = 5$ ” (Orwell, 2000, 262).

This quote has become a symbol of Winston blindly believing in what the established ideology tells him. It also symbolizes a way of getting inside the human mind of the government. Winston should know that $2 + 2$ does not equal 5 but he finds himself completely broken by O'Brien's torture that he does not have any strength and willpower to fight against this statement. In modern society, it is used in the meaning of someone blindly believing in someone else's ideas without critical thinking.

6. *Ministry of Peace*

Ministry of Peace is in charge of military operations that are constantly ongoing against other two countries, Eurasia and Eastasia. This never-ending war consumes the resources of common people, leading them to live in a constant economic struggle. This struggle and hardship are supposed to help with governing the state with the iron fist which is considered necessary while leading the war. The war for which the *Ministry of Peace* is responsible eco-dystopian feature. People live without any supplies and sufficiency of anything which helps the government proclaim their ideology. The government actually supports the prospect of perpetual war because it makes it easier to manipulate the common people.

7. *Big Brother*

The symbol of *Big Brother* could be described with the statement reoccurring in George Orwell's novel and in the film as well: "*Big Brother is watching you*" (2000, 5).

Though the "persona" of *Big Brother* is just imaginary, it is the most dangerous and feared feature expressed in the literary and cinematographic work. The idea of an all-seeing leader is reused today. *Big Brother* is a fictional persona present in every household and on the streets as well, like God, his presence should remind inhabitants of Oceania that they are always being watched. They should be constantly aware that any disagreement with the ideology will be harshly punished. In comparison to the famous Sword of Damocles, it is portrayed as a constant danger hanging above the heads of common people. As mentioned in the quote from the novel, *Big Brother* is able to see everything, a constant psychological torture of the people because they have to live in constant threat of being spied on.

The symbol of all-seeing *Big Brother* became so famous that a "reality show" with the same name was created on the ideas from the novel. In the reality show *Big Brother* there are cameras in various rooms and the contestants are always being looked at which directly correlates with the constantly watched inhabitants of Oceania.

4.4 Elements of Dystopia in Nineteen Eighty-Four

1. Technology

The society in *Nineteen Eighty-Four* lives in a world where new technologies for easier governing individuals are being used. Orwell plays with the aspect of technology in the way that it is supposed to be used for manipulating society and managing all aspects of it. The most prominent feature of this technological element is the telescreens which are used for monitoring and listening to every household. The inhabitants never know whether they are being looked at or listened to. The *Party* also uses technology to torment the uncomfortable people and destroy their personal

identities. With their identities destroyed it is easier for the *Party* to make the undesirables fall in love with *Big Brother* (Ali, 2023, 163-164).

2. Control of Information

One of the most prominent elements of dystopia in *Nineteen Eighty-Four* is the control of information. The *Party* has unlimited access to information and uses it to change historical facts which do not suit the ideology. The purpose of changing the historical facts is to limit the possibility of comparison of the past and present for thinking people. The *Party* controls the present and future thinking of society by “controlling” historical facts. Society is thereby caught in complete ignorance because the facts change whenever it suits the government. In addition to that, changing the names of places and cities also happens, leading to the inability to tell whether the places have been destroyed or whether they still exist (Ali, 2023, 165).

3. Relationships and Sex

Society in *Nineteen Eighty-Four* had a different perception of relationships, family, and sex. The members of the families have no real relationships among themselves. Their only sympathies are for *Big Brother* and the *Party*. The plan of the *Party* clearly lies in turning the members of families against each other, to spy on each other, and to feel no real closeness to one another. Even the sexual life of people in *Oceania* was under the control of the *Party* because only that way would society be under full domination. All pleasure was removed from the act of sex. Getting married independently was not permitted in the dystopian world that Orwell created. Every marriage has to be approved by an office worker for this particular purpose. The *Party* claimed that the only reason to get married was to raise children in service of the *Party* (Ali, 2023, 165-166).

Orwell used many elements of dystopia to portray a picture of society which is manipulated in almost every possible way. The next chapters concern the way Woody Allen parodies elements in the novel *Nineteen Eighty-Four*.

5.0 “The Sleeper”

As a parodic portrayal of a *Nineteen Eighty-Four*, “The Sleeper,” released in 1973, established Allen as the best comic director, and actor, in the US at that time (Ebert, 1973).

5.1 Sketch of the Plot

The main character, Miles Monroe, works as a jazz musician and an owner of a health-food shop simultaneously. He undergoes a routine operation that goes completely wrong, he dies in 1973, and his sister leaves him for 200 years in cryopreservation. In 2173 two scientists wake Miles up. At that time the US is ruled by the dictator only known as “The Leader.” Rebelling against totalitarianism, the doctors hope to use Miles as their spy because he does not have any biometric identity. After some issues with the authorities, Miles meets Luna Schlosser (played by Diane Keaton). She becomes aware of Miles’s true identity when he tells her about his previous life. However, Luna threatens to tell about him to the authorities which leads to Miles kidnapping her. This couple later falls in love. Brainwashing Miles by the authorities is committed and then something called “*reverse-brainwashing*” by the rebels. Later Miles becomes familiar with the routines of the rebels. However, his jealousy starts to grow when he sees Luna kissing the leader of the rebels called Erno (played by John Beck). As the story continues, Luna and Miles find out that the Leader of the authorities has been killed a long time ago. The only part left of the authoritarian leader is his nose. They join in the group, where a medical procedure is to clone the Leader from his only remaining body part. Miles then steals the nose and destroys it. Miles with Luna then eventually run away and discuss their future together. They both agree that Erno will end up as corrupted just as the previous leader was. The plot ends with both of them confessing their love to each other (Dirks, 2010).



Figure 2. The Poster of *The Sleeper* (IMDB, 2005).

In this poster of “The Sleeper,” plenty of features that appear in the movie are shown. In the middle, there are Woody Allen, who plays Miles Monroe, and Diane Keaton, who has the role of Luna Schlosser, escaping from the fight on a flying backpack, a scene that is also portrayed in the film. On the bottom, there is Allen holding a huge banana, which is bigger than him. On the right side, a robot is visible in the picture, feature of a robot is very important in “The Sleeper.” On the other side, there is Miles escaping from another scene through an inflatable suit which helps him to escape on the water. The whole poster shows devices that have an important role in the movie. The quotation “*Woody Allen takes a nostalgic look at the future*” describes the idea behind the movie. Allen takes inspiration from the past, *Nineteen Eighty-Four*, and remakes it into the futuristic world using parody, satire, irony, and ridicule to picture Orwell’s ideas.

5.2 Reception

This movie received positive reviews at first. The money that the movie made illustrates its popularity. *The Sleeper* initially had a 2-million-dollar budget, which is not much considering that it falls under the category of sci-fi requiring expensive costumes

and accessories. Nonetheless, the movie officially made around 18.3 million dollars. Even to this day, *The Sleeper* maintains the same popularity. For example, on a movie reviewing site “*Rotten Tomatoes*,” it has a 100% approval rating with 34 reviews. In these reviews, the average rating is around 8/10. This state of popularity can be counted to a very large number of Woody Allen fans (The Woody Allen Pages, 2017).

5.3 The Life of Woody Allen

Woody Allen made one serious and depressing dystopian novel into a comic film parody, making *The Sleeper* popular and critically applauded. His success was due in part to every American knowing *Nineteen Eighty-Four* from school.

Early Life

Born as Allan Stewart Konigsberg to Nettie and Martin Konigsberg on November 30, 1935, his Jewish roots are connected to Poland and Lithuania from where his grandparents came from and immigrated to the US. His ancestors were Ashkenazi Jewish, and his ancestors spoke Yiddish just like in the film. Allen was raised probably in the most lucrative part of New York, in middle Manhattan. He graduated from Midwood High School even though he was more interested in baseball than in school. In school, he even got picked on the first team. Allen used to impress his classmates with fun jokes, magic tricks, and cards. Starting at the age around of 17 he wrote jokes for his agent and changed his name to Heywood Allen. With this new name, he started to call himself “Woody,” after the famous clarinetist Woody Herman, a jazz musician. Allen became so successful with his writing that he started making more money than both of his parents combined who worked as a bookkeeper (his mom Nettie) and jewellery engraver (his father Martin). He attended New York University where his major was film and communication (Baxter, 1998, 6-16).

However, he did not graduate from the university, he still continued to publish his jokes for famous companies such as *Broadway*. At that time writing was his main focus with even some cartoons for *The New Yorker* being written by him. Allen described

his love for writing: *"Nothing makes me happier than to tear open a ream of paper. And I can't wait to fill it! I love to do it."* At that time, he was capable of spending six months of intensive writing for a 30-minute TV show (Baxter, 1998, 19-23).

Adulthood

Allen published humorous stories mostly in *The New Yorker* magazine. Allen also worked as a stand-up comedian and clarinetist. He also worked as a playwright. He did not actually enjoy a "star" persona in his adulthood. With 34 films in which he starred; Woody Allen has been a well-known face on TV screens. Woody Allen as the working-class Jew from Brooklyn (Bailey & Girgus, 2013, 23).

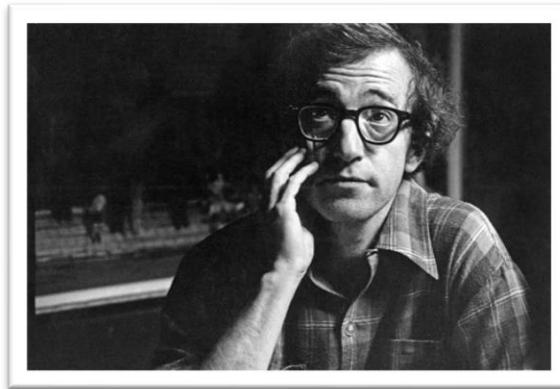


Figure 4. Adult Woody Allen (Hale, 2011).

One of the most prominent aspects of his work ethic was his consistency. Allen was able to release one film per year for 42 years. This consistency is only connected to his production of films but not to the products he delivers. His works tend to be very different from year to year. Spectators never know what to expect. From the late 1960s onwards, Allen established himself mainly as a filmmaker and film star. Allen did not receive the typical "Hollywood star" reception, one of the reasons for that could be his physical appearance. Allen described himself as physically weak and also portrayed himself in films as a neurotic, self-doubting, and sexually charged hypochondriac. This ability to make fun of himself led to his films were being looked at as genuine (Bailey & Girgus, 2013, 35-40).

Girgus in his work *The Films of Woody Allen* points out:

“The humor of self-deprecation, the confessional mode of discourse, the revelations of emotional and psychological weakness and impotence, the jokes about masturbation, and the expression of personal venality and misdeeds all insinuate an intensity of authenticity and sincerity that create a veneer of impregnable credibility about his character” (2002, 5)

This quote is connected to his film “The Sleeper” because he plays the role of Miles Monroe, who is also neurotic and self-deprecated like Allen as described in the quotation above. In the film, he also jokes about sex and has a lot of sexual references making the main character of Miles look quite authentic to the character of Woody Allen. This character of the main protagonist is perfectly notable when he sees Luna kissing Erno and starts to freak out. Then this side of his personality is uncovered in a passionate discussion with Luna:

“You would probably feel a lot more safe with Mister White Teeth back there [...] Your rebel chief with the wall-to-wall muscles” (1:10:37).

This quote presented by Miles refers to the visual appearance of Erno who the leader of the rebels is. Miles feels threatened by Erno and implies his self-deprecated humor because he thinks he is not as handsome as Erno. His confidence is shattered, and he is mad at Luna for choosing Erno over him at this stage of the plot. Allen was not afraid to make fun of his looks, he actually used it in a positive way to make the character seem more authentic and real.

Allen’s late works

From 1969 it became really difficult to distinguish between Woody Allen the film star and Woody Allen the director (the real “Woody Allen”). He started to enjoy his creative talent and developed a distinctive style noticeable by casting the same actors over and over again, especially himself. It helped him save a lot of money because top-class actors cost a lot of money. That is why he also plays the music himself. At that time, it was not anything unusual to cast yourself in a movie however what sets Allen apart was authenticity that he usually portrayed in his role (Bailey & Girgus, 2013, 39-41).

In his later interview with Eric Lax (2007) Allen briefly reacted to this feature:

Lax: *“It’s so easy for viewers to confuse the person I’m talking with now with the identically dressed person who’s on the screen, who sounds precisely like you.”*

Allen: *“Right, they confuse it. That, of course, may be that’s why they come to my movies and I’m lucky they confuse it. I don’t know. But it’s been something I’ve denied my entire life, but they look at me and smile and say, “I know, I know, you’re right, you’re right.” But they don’t really believe it and there’s nothing I can do or say. They think it’s me (Lax, 2007, p. 354).*

This quote also describes the authenticity which Allen puts into the role he usually plays. In “The Sleeper” it is the same case, the main character portrayed by Allen is neurotic, with low self-esteem, and unhappy about his looks. Allen uses all aspects of his personality in the main role and because of that the spectators often confuse whether he is acting or if he is just portraying his own self. However, in this quote Allen actually denies that he is playing himself, he is happy that people confuse it though. This may be due to Allen’s attempt to put some of his characteristics into the roles but not all of them.

Allen’s personal history including his birth in Brooklyn, adoration of New York City and the Knicks basketball team, working-class roots, comedian occupations, passion for jazz and music, self-developed intellect, and his involvement with women “out of his league” very familiar. He often portrayed himself in movies so the fans who are familiar with the movies are actually familiar with Woody as well. Allen himself mentioned that he can only be involved in comedies because he thought that he himself is just a *silly comic* or *lower comic*. On the other hand, this limitation led Allen to perfect the films in which he could star in. This brought an incredible consistency to his later films and the characters he played. In many of the later films Allen appears to be playing the same role but in different plots leading to many of the critics thinking he is actually playing himself (Bailey & Girgus, 2013, 42).

However, as Allen grows older, he claims that it has become harder to incorporate the “Woody Allen” character into his screenplays:

“It’s hard to write good films and accommodate my character. It’s always been a problem. That’s why I’d just as soon keep out of my movies in the future and then I won’t burden myself and I won’t burden the audience and I’m free to do any movie I want and not have to face the problem of creating a good story line and one that also has a funny part for a limited actor – me. (Lax, 2007, p. 55)”

This statement by Woody Allen is an explanation of why he has cast himself a lot less recently. His perception is that his character is not suitable for the movies he wants to make nowadays. Taking “The Sleeper” as the example, Allen liked to include some personal characteristics into the role he portrayed. In the quote above he says however, that it feels like a burden to him now to put his characteristics into the movie. He perceives it as a limit to the new film. He even calls himself a “*limited actor*” meaning that Allen could play only certain roles to fit his character, look, and sense of humor.

Scandal of Woody Allen

While Allan enjoyed his star aura thanks to his popular movies, he had to face a disturbing scandal concerning his relationship with Soon-Yi Previn. His partner, actress Mia Farrow, who raised several children with him, accused Allen of having an “*other woman*” who was her own adopted daughter who was only 21 years old. This scandal eventually led to Allen and Farrow's messy split. This shockwave caused by this scandal however was not the only one. Allen was accused of sexual abuse of another adopted daughter, Dylan, who was only age 7. This particular allegation caused a huge storm around Woody Allen in public and in the media as well. This uncertainty around Allen's persona then led to breaking his own type cast. Many critics as well as his fans could not believe that a man who they thought they knew for thirty years would be capable of doing something like this. This disillusion that was swirling around this star man was in my opinion perfectly described in a New York Times headline from 1992 which stated: “And Here We Thought We Knew Him.” The movie of *Husbands and Wives* which was released shortly after this scandal started starred Allen and Farrow in a failing marriage

leading to further increasing doubts about Allen's offscreen behaviour (Bailey & Girgus, 2013, 43-44).

Despite facing difficulties in his personal life, Allen continued to cast himself into the films. What possibly helped Woody Allen throughout this time was that he definitely was not the only one-star person facing these types of accusations. For example, even the famous Charlie Chaplin had to come across a huge criticism due to his many divorces and affairs in his personal life. When we discuss specifically what followings this scandal had on Woody Allen, we would have to probably mention that it changed the way people perceive Allen. He suddenly was not only one person onscreen and offscreen, but he shattered into many Allens (Bailey & Girgus, 2013, 45).

5.2 Allen's Jewish Roots and Connection to "The Sleeper"

Discussing the Jewish background of Woody Allen is an important topic in this thesis because in his film "The Sleeper" many Jewish references were made. The Jewish background of Allen, his family, and its relation to the film will be evident with his ancestry and heritage described below.

Born as Allan Stewart Konigsberg to Jewish parents, Allen was born in the Bronx on the borough east of Manhattan where many Jewish immigrants found their new home after leaving their original country. Even though the family of Konigsbergs were 100% Jewish, Woody Allen got two Scots names, Allan and Stuart.

Jewish children, who moved to the US in the first part of the immigration process, or were already born there, were given usually given Scots names. For example, Kirk Douglas (1916 – 2020), a famous actor known from a movie "Spartacus" (1960), was born as Issur Danielovitch. Current popular comedian and television host, Jon Stewart, was born as Johnatan Stuart Leibowitz. This changing of names to Scots names was a very common practice to eliminate an obviously Jewish name. It was due to an important process of assimilation into American society.

Martin Konigsberg, Allen's father, met his wife and mother of Allen, Nettea (Nettie) Cherrie, in 1930 in Brooklyn. Martin's father was a wealthy man who owned numerous taxi cabs and a few theatres. Nettie as a child was known for her intellectual abilities as well as her money wasting. She was the youngest child out of seven children. As she was the youngest of all siblings and a girl as well, she got a job as a bookkeeper in a family business, a job that a lot of Jewish girls got when boys were sent to study medicine or law. Nettie then met Martin and was flattered by his attention. They got married in 1931 and bought a flat in Brooklyn, in Flatbush to be specific. In Flatbush, there were many Hassidic Jewish families, who started to move there when Woody Allen was a young kid. However, thanks to their home being burgled, they had to move a couple of times over the next few years. The Konigsbergs did not have a lot of money at those times which led young Woody to not have the ability to own books. This meant that Allen learnt to read later in his teen years. His influences which through he got to were mainly oral and aural. He also enjoyed reading pop-cultural works like comic books and movies. When Allen was only 7 years old, he met more German speaking people than English speaking people, meaning that for a short period of his life, he spoke German (Baxter, 1998, 6-10)

Most of the Konigsberg family, however, spoke Yiddish at least some of the time. Yiddish was created by Jews in Eastern Europe because they were forced to assimilate using German in the Middle Ages. Before that Jews only spoke and read in Hebrew. Yiddish speakers write in Hebrew characters. When Jews moved to Eastern Europe during the Crusades, Slavic words were incorporated into Yiddish. It was a language full of irony and scepticism, which is also typical for the Jewish humor that is further described in the following chapter. Allen's characters speak Yiddish in "The Sleeper," where Monroe came to his Jewish roots when he was supposed to reverse a psychical treatment of the brainwashing. This reverse is happening through Freudian psychotherapy of "returning to childhood," which is a process often employed in Jewish psychology traditions.

In that scene, the spectators see a flashback of Allen's past life in Brooklyn on K Avenue in 1962. The line is said by Luna and Erno who try to speak Yiddish to get Allen, in the role of Monroe, to his normal self (1:05:46):

Luna: *"Oj vaz iz mir."*

Erno: *"Oj, Gevald! What will them goyims say?"*

Monroe: *"No."*

Erno: *"Stop whining and eat your shiksa."*

For further analysis of this Yiddish dialogue, loose translation to English is included. This translation's purpose is to better understand further context of this Jewish reference.

Luna: *"Oh, how I suffer."*

Erno: *"God damn! What will the bloody Christian say?"*

Monroe: *"No."*

Erno: *"Stop whining and have oral sex with your Christian prostitute."*

In this translation many examples of Jewish traditions are included. Starting with analyzing the word *"goyims"* in the original dialogue. *"Goyims"* for Jews is a term that describes everyone who is non-Jewish. However, the correct plural version of this word is *"goyim."* Woody Allen included an incorrect version of this word, because in Yiddish, the plural suffixes are not used. Monroe in the film replies *"No"* to this bad grammar.

Another part of the analysis in this dialogue is the person of a *"suffering mother,"* which is portrayed in Luna's character. This suffering mom is employed in many Jewish works. Luna, who in this example, plays the role of Monroe's mom is supposed to be this suffering character. Erno, as a father, however, suggests that Monroe should have oral sex with his Christian prostitute. Christian prostitute is represented by the word *"shiksa."* What Erno does is suggesting that Monroe and Luna, as a mother and son, should perform an act of sex.

Another aspect to analyze is the psychotherapy session Monroe goes through in this scene. This psychotherapy is also common in Jewish culture. Sigmund Freud, who was born in the area of the current Czech Republic, was a famous Jewish psychologist.

He came up with the term of “pleasure principle.” This principle is based on avoiding pain to seek pleasure. Briefly, God sacrificed his Son to enable the rest of the people to go to paradise. People, however, feel guilty for this and they definitely have no pleasure for going to heaven on the account of God’s Son death. Then they seek pleasure to avoid feeling this pain. Transferring it to real life, there is a person of a hard- working, suffering dad who sacrifices for his son and the son then feels guilty and might develop traumas. Freudian psychotherapy is concerned with “coming back” to childhood memories to overcome current depression and trauma. With this non-violent therapy people are able to heal without the obligation to talk about the present time. In “The Sleeper,” it is exactly the case of this type of Freudian psychotherapy.

This Jewish joke is not easy to understand for non-Jewish people, because of their inability to speak Yiddish. Non-Jewish people also are not familiar with Jewish symbolism of the Freudian psychotherapy and how common feature it is in Jewish culture. Many Jews tend to seek some help from psychotherapist when they experience any kind of trauma. With the fact that Sigmund Freud was a Jew himself it certainly brings a huge importance and symbolism in to the example analyzed above.

Allen’s insecurity and neurotic personality, which he also transferred into the characters he played was born when he was just a little boy. Nobody from his family was looking after him, only a serious of questionable women were entrusted to raise him up. This definitely had an impact on Allen because the hired maids usually did not last very long in their job and quite often, they were a bit dangerous. His parents at his time found it very difficult to find a job during the Depression in New York was not helpful to them at all (Baxter, 1998, 11).

In *Woody Allen: Biography* John Baxter further states this about his childhood in a poor Jewish family which could not look after young Woody very much:

“Allen’s subsequent emotional history is typical of the neglected child. Anxious for intimacy, he views it dubiously when it is offered – where is the catch? – and keeps his partners at arm’s length” (1998, 15).

This fear of intimacy is also articulated in “The Sleeper.” In 1:09:33 when the main protagonist Miles Monroe, played by Woody, sees Luna, who he likes very much,

kissing Erno, Miles completely freezes and does not know what to do. He feels like he is being cheated on and then awkwardly says:

“Ooh, I am sorry. I did not know that you were...k – kissing” (1:09:37).

After this Miles feels threatened by Erno and anxious about the whole situation even though Luna was not yet his girlfriend. This whole scene might represent how Allen was affected by his childhood. Intimacy and relationships were always quite difficult for Woody Allen and “The Sleeper” is presented as the example of fear of him being cheated on by a more handsome man though every man is more handsome than Woody Allen.

Another Jewish reference in the movie appears at 17:06 where Allen is shown an old videotape with Howard Cosell on it. Cosell was a famous TV broadcaster who mainly focused on sports journalism. He and Allen knew each other because Cosell starred in one of Allen’s earlier films called “Bananas” from 1971. Cosell who became something like a private interviewer of the world heavyweight champion boxer Muhammad Ali is pictured in the sleeper while saying:

“From the beginning, Muhammad Ali’s career was marred by controversy, and who knows, it may have ended in the very same way.”

This direct quotation from the film shows Cosell talking about Ali, because of whom he got famous on TV screens. The conversation then continues between Monroe and one of the scientists (17:18):

Scientist: *“At first, we didn't know what this was, but we've developed a theory. We feel that when citizens in your society were guilty of a crime against the state, they were forced to watch this.”*

Monroe: *“Yes, that's exactly what that was.”*

In this scene, Allen makes fun of a TV broadcast of that time and his former co-worker as well. An ironic statement made by Miles is one of the cases of Jewish humor made in “The Sleeper.” Jewish humor is characteristic with ironic comments even on serious topics. However, this not being such a serious moment, it is ironic because the Jew Howard Cosell was one of Allen’s former colleagues and a popular broadcaster of

that time. In other words, to say that watching his TV appearance was a punishment for people is definitely ironic and not truthful.

Another Jewish reference, even though not directly Jewish, is the usage of the swastika which appears in 26:41. As I describe in the chapter about “The Theory of Jewish Humour” Jews were able to joke about very serious topics but not about the Holocaust. Allen, however, did not hesitate with using this symbol of Nazis in his parodic film, which I personally find quite controversial. The symbol has not been commented on in the film, it just quietly appears on the clothes of one of the supporters of the government. This might be described as a dystopian symbol showcasing the rot of society even though they probably did not recall any World War II in the movie. People in the film may not know that any of the World Wars happened just as we hardly know wars from 200 years ago in Europe. The symbol, however, represents the totalitarian government and society which was also ruling in “The Sleeper” as well as in Nazi Germany. Though not being the typical Jewish humor feature, it certainly has a Jewish connection, and it has a huge symbology.

5.3 The “Kugelmass Episode”

For a better understanding of Allen’s usage of irony and satire, I will mention and analyze his rather short story published in 1977 in *The New Yorker*. This particular work was chosen due to its Jewish references and the way Woody Allen, the author, uses irony, and it is his only award-winning short fiction.

Based around a Jewish professor, Kugelmass, who is unhappily married for the second time in his life. Kugelmass tries to find new love by having an affair, but he has to ask a magician, Persky, for help. Persky offers him help through a cabinet that transports people in time and place of any novel and Kugelmass chooses that he wants to meet Madame Bovary. Kugelmass and Madame Bovary start an affair, but like in Balzac’s novel, it happily lasts only a while. They first meet in France in 19th century and then they also meet in NYC in 1970s. Madame Bovary starts to be demanding any she gets stuck in the New York world where Kugelmass lives and is married. Fortunately, Persky is able to return Madame Bovary to the novel. After a while, Kugelmass wants to

try again, even though there have been some malfunctions the last time. This time the magic backfires and Kugelmass is caged in a Spanish textbook chased by the verb "tener," which means "to have."

This story is full of satire and irony, features that are typical for his films. The biggest irony here is that Kugelmass negatively judges everybody else and sees himself as a superior human being. He even states this about the husband of Madame Bovary, Charles: "*He's out of his depth. He's a lackluster little paramedic who's thrown in his lot a jitterbug*" (Allen, 1980, 69). Considering that Allen portrayed Kugelmass as a „bald and as hairy as a bear“ (Allen, 1980, 61) it is quite ironic that he makes fun of anyone else. Another aspect that Allen ironizes is the consequences of cheating. Kugelmass gets stuck in a Spanish textbook just when he wants to cheat another time. This time his actions, however, have repercussions which see Kugelmass being stuck in the textbook and being chased by the verb forever. Allen also puts emphasis on people lacking introspection which causes repeating mistakes over and over again. This is described in the near end when Madame Bovary can not get back her novel because the magic cabinet is broken. After a while, the cabinet is repaired and she can return, but Kugelmass still does not learn from his mistakes and wants to cheat again which is fateful for him.

Another example that Allen parodies is the „time-machine,“ which is used by professor Kugelmass. This is a clear link to "*The Time Machine*" novel by H.G. Wells. Allen parodies two famous and important literary work in his short story. He makes fun "*The Time Machine*" and also "*Madame Bovary*." Not many comics would be able to include parody of two works that are completely different from one another. Allen does that with ease by choosing only a certain topics to parody. From "*The Time Machine*" he parodies the actual feature of the machine and the ability to travel in time. Allen made Kugelmass able to not only travel time but also to travel places. He also made the machine broke down leading to Kugelmass stuck in a Spanish textbook. In "*Madame Bovary*" Allen parodies the main character as well as the plot. He pictures that the plot is changing when Kugelmass enters the novel's plot.

In connection to „The Sleeper,“ the usage of Jewish humour and satire is evident. Allen is not afraid to satirize serious topics like faithfulness and marriage. He uses Jewish

names such as “Kugelmass” and also intertextually employs classical works or people. This feature that also occurs in „The Sleeper“ (parodying famous people like de Gaulle, Mailer, or Stalin). Allen again proves that he is a master of irony and not just in the cinematographic industry but also in literature as well.

5.4 The Theory of Jewish Humour

Because Woody Allen himself has Jewish roots I decided to briefly describe principles of Jewish Humour. Allen was not hesitating from applying this type of humor in his earlier tales and even in his stand-up comedian. This usage of Jewish Humour only showcases the talent that Allen possesses in the comedic field because he is effortlessly able to mix Jewish Humour, satire, and parody.

Jewish humor developed in biblical times and continues to the present day. It consists of various styles expressed in many different fields such as *The Bible*, *The Talmud*, poetry, and other literature works (Sover, 2021, 1).

Arie Sover (2021, 6) states that the roots of Jewish humor are in the *Old Testament* and other religious scripts of Jewish society. On the contrary, there are many people who think that Jewish religious text is very serious and bereft of any humor. With the religious text being approached with respect, humor might undermine the seriousness of the intended purpose.

Rabbi Joseph Telushkin (1992, 16) describes that Jews are not afraid to make fun of serious topics. However, one topic is off the table for them and that is the explanation why they were chosen by God. Other than that, Jews are able to make fun of other important subject such as antisemitic accusations or their children's financial success. Telushkin (1992, 17) explains that it is Jewish sensibility what makes a joke Jewish. Concerning with the subject of antisemitism, financial success, and verbal aggression are something uniting most Jews, and they feel anxious about these particular topics. Here Telushkin explains that Jews generally deal with anxiety by mocking the subject which made them anxious in a very characteristic way because anything that can be made fun

of suddenly seems a lot less threatening. The more the subject creates anxiety and fear, the more it will be made jokes about it. Rabbi Joseph Telushkin (1992, 17-18) gives an example:

„For example, since the most American Jews today feel quite comfortable among their gentle neighbours, relatively few jokes about antisemitism are being created. But look at collections of Jewish jokes from fifty or sixty years ago, when Jews in this country were far less secure, and you find many jokes ridiculing Jew haters (1992, 17-18).“

William Novak & Moshe Waldoks (1981, 200-201) took a closer look at Allen's tales he published at a younger age. The tales he usually wrote try to parody other created texts. Allen contributes to a strain of Jewish humour by parodying Hasidim as well. Allen usually uses Yiddish names and sentences in these tales making them believable and relevant or he invents new Jewish sounding names.

5.5 Analysis of Comedic Features of “The Sleeper”

In this paragraph, I analyze specific topics of *The Sleeper* and I link them to Orwell's thoughts. I also concern with the comedic features which Allen uses to make the movie a successful parody. Symbols and movie characters are also described in this part of the master thesis.

A prominent comedic feature used by Woody Allen includes the usage of irony and conversational humor used in many dialogues of his characters. This irony is often obvious in conversations usually in serious situations. Reactions of Woody Allen in the main role of Miles Monroe are always fast and witty making it seem very natural and genuine. At the start of the film after Miles is woken up by the members of the underground, he is then confronted by the scientists about what is going on in the world. They tell him that they risked having their brains electronically simplified by the members of security. Monroe's reaction is:

“My brain, it is my second favourite organ.”

This reaction is connected to a very serious situation where the scientists tell Miles that he faces an incredible danger and still he chooses to react using Jewish humor. The moment Miles chats with the scientists, his first concern is that his rent is 2000 months overdue. These examples illustrate the way Allen, as the script writer, uses irony

in very serious and inappropriate situations. After the joke is made, the situation usually calms down and moves to another point. Not only Miles uses irony as a comic feature in the film. Another example is connected to the second most important character, Luna. Miles escapes the security guards pretending to be a robot. He gets delivered to Luna, who is not very pleased with the way the robot which was supposed to be delivered to her looks. Luna looks at the fake robot and says:

"I guess I will ring in and have your head removed."

For Luna at this stage of the plot, the aesthetics of the robot and herself are the most important thing. What makes this situation even more amusing is that Miles in disguise of the robot can not react verbally because he would reveal his unacceptable identity. Only huge fear and surprise may be detected in Monroe's eyes. It is once again connected to the brilliantly performed reactions of the characters in dialogues. A final example of this comedic feature is when Miles kidnaps Luna after revealing his true identity. When Luna is handcuffed, she screams how inconvenienced she feels and Miles reacts:

"You would be great to take on a camping trip."

This time Miles does not respond to her screams of suffering but just makes fun of her through irony. After this comment, Luna still continues to tell Miles how uncomfortable she is but even she seems quite surprised by his reaction.

Irony and conversational humor are used a lot in many dialogues in "The Sleeper" making it really appropriate for spectators who like this kind of humor and comedy. The dialogues were really amusing to me. However, in today's society, some jokes could be considered as offensive and inappropriate. Woody Allen on the other hand, enjoys a bit of controversy stirred by his works, and some comments made on "The Sleeper" definitely confirm that.

Another humorous feature I noticed in the film is more of a physical way of making fun. This feature is notable in plenty of scenes, even in one of the first scenes of the film where Miles is woken up and the security guard comes to check what is going on. The scientists who woke Miles up try to be as serious as possible because they know

that their lives depend on the answers they give. Monroe however, still visibly confused from being in cryopreservation for 200 years sits on a wheelchair which he uses to drive forwards and backward around the guards making the whole scene hilarious, in contrary to the serious tone of the scene. After a while Miles makes rounds around the guards making it almost impossible not to laugh.

The next example is when Miles and the scientists hide in a building, but they are found by security again. The comedic fight between the scientists, guards, and Miles begins but robots which are programmed only to serve people and serve food start to bring lunch on a table, again making the whole seriousness of the scene disappear accompanied by comedic music. The whole escape of Monroe is comical because after he gets out of the window, he balances on a ladder yet can not get down. After he somehow climbs down, he tries to escape on something that can be described as a flying fan backpack. Miles imitates the movement of birds' wings when he tries to lift off the ground using this physical side of humor to ease the tension of the escape scene. At the end of this scene Miles is saved by a comedic coincidence, the fan of his hi-tech backpack gets stuck in a tree so he can not get down. However, security does not see him, so he escapes. This is not a unique escape of Monroe, but all the escapes share similar characteristics. There is some kind of luck playing in Monroe's favour. The scenes are always backed up by jazz music which only adds to the whole atmosphere of what the spectators see. This is also portrayed in a scene where Miles tries to steal food for Luna and gets into a fight with a policeman. They both slip on a banana skin with jazz music playing in the background. This scene is quite a cliché because of the banana slip. However, it is such an obvious joke it differs by the jazz music. When Miles gets out of the fight the joke does not stop because he has to carry a huge vegetable making him seem like a dwarf. During his life before the cryopreservation Miles ran a health food store, so vegetables are significant to him.

Another prominent comedic feature are sexual references made by Miles Monroe throughout the film. One of these sexual references is also described in a few paragraphs above where I describe Monroe's reaction to discussing his favorite organ.

The most notable sexual reference in connection to *Nineteen Eighty-Four* starts at 52:47 when Luna asks Miles:

“Do you want to perform sex with me?”

This quote directly correlates with the idea of sex in *Nineteen Eighty-Four*. In the novel and in the adaptation as well, the act of sex is only something that has to be allowed by the *Party* and its only purpose is to conceive children to serve the government. In “The Sleeper” however, sex does not have to be allowed but it is not something to enjoy as well as in *Nineteen Eighty-Four*. In “The Sleeper” there are machines which help with the act of sex, but the romance and pleasure are lost in the process.

6.0 Parody of *Nineteen Eighty-Four* in “The Sleeper”

This chapter of my master thesis concerns with the most important topic which is Allen parodying George Orwell’s work. Here I describe the way Woody Allen pokes fun at the ideas of the very serious novel of *Nineteen Eighty-Four*. Analysis of chosen parts of the parody is included in this chapter.

6.1 Parody of “*Big Brother*”

The first case I chose to analyze is the figure of *Big Brother* in Orwell’s *Nineteen Eighty-Four*, in the movie adaptation, and in “The Sleeper” as well. *Big Brother*, even though fictional, is a reoccurring concept in these works. In “The Sleeper,” the character of *Big Brother* is sometimes referred to as “The Leader.” In Orwell’s work (precisely in the fictional book of Emmanuel Goldstein) *Big Brother* is described as:

Orwell: “*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, and all virtue, are held to issue directly from his leadership and inspiration*” (2000, 187-188).

This presence of *Big Brother* is portrayed with the same ideas that appear in the movie adaptation, and it shares similar characteristics. In “The Sleeper” the Leader represents the same symbol of a ruling leader who sees everything and has unlimited power. The common people tend to love him which is also represented in Luna’s statement:

Allen: “*This world is so full of wonderful things. What makes people go berserk and hate everything? Why does there have to be an underground?*” (31:43).

This quotation clearly indicates how Luna thinks at the beginning when she appeared in the plot for the first time. She loved the Leader and the whole establishment. She did not regard her freedom being restricted and strongly disagreed with the revolutionary thoughts of the underground.

Allen's parody starts when the Leader is shown on a TV screen for the first time. I include a comparison of *Big Brother* in the adaptation (5:52) and in "The Sleeper" (33:38) in two pictures below.



Figure 3. Comparison of *Big Brother* from the *Nineteen eighty-four* movie adaptation on the left and the Leader from "The Sleeper" on the right.

In the novel the figure of *Big Brother* is described by this George Orwell in this manner:

Orwell: "[...] the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. [...] The black-moustachio'd face gazed down from every commanding corner" (Orwell, 2000, 5-6).

The visual representation of *Big Brother* in the movie replicates Orwell's description. Allen's parody is based on the visual side of both figures. In the movie adaptation, *Big Brother* is seen as a powerful leader who is ruthless and really fits the statement from Goldstein's book above as well as the actual description. This figure is forced to be loved and adored by the *Party*. Thanks to his repeated appearance it works: he commands respect and inspires fear into the people's lives just by his looks and his aura, much like the moustached Hitler and Stalin did in their countries. However, in Allan's "The Sleeper", the Leader is showcased as an elderly man sitting on a wheelchair with a dog at his side. He definitely does not seem as physically strong of a person as *Big Brother*. Indeed, he looks more like an elderly member of someone's traditional family than a political leader with almost unlimited sinister power. What Allen does in my opinion is to at first make a notion by Luna about how the Leader and government are loved and how the underground is unreasonable about their actions and then shows us a picture of the Leader who should be feared and loved at the same time seated in a

wheelchair. The Leader in Allen's work certainly does not have that much of a commanding, respected, and feared aura as in *Nineteen Eighty-Four*. He certainly is feared but he is also portrayed like someone's uncle.

This however is not the only case of Allen parodying *Big Brother* in his film. In the *Nineteen Eighty-Four* and "The Sleeper" both figures differ in their realization. In *Nineteen Eighty-Four* *Big Brother* is a fictional character who is as mentioned with fear and respect. In "The Sleeper" it is supposed to be a real person who, however, suffers a horrific attempt of assassination and only his nose is what is left of him.

Orwell: "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 issue directly from his leadership and inspiration" (2000, 187-188).

Allen: "[...] In short, we have been in the throes of a major crisis. As for our leader, the emergency department rushed to the scene of the accident immediately, but all that remained of him was this. This is our leader's nose. Using great presence of mind, we rushed the nose to our closest delta laboratory, which is here, where, through massive biochemical effort, it has been kept alive for nearly a year" (1:15:35).

What Woody Allen does from the all-feared character of *Big Brother* is only a disembodied remain of the nose. Allen chose the nose for obvious reasons. The nose in a Jewish culture can comically symbolize male genitalia, a penis. This symbolism is directly linked to Allen's Jewish roots. He used it in a way to parody the character of *Big Brother*. In Allen's film, there is an attempt of cloning back the Leader from his only remaining part which is a symbol of a penis. This means that Woody Allen tried to



Figure 4. The remains of the Leader's nose (1:23:57).

suggest that the rebirth or reconstruction of the Leader should be made out of his penis. Allen did not stop there with making fun of Orwell's fictional leader. Almost at the end of "The Sleeper" the only remaining part of the Leader, the nose or the penis, is thrown under a steam-roller making it a flat piece of skin shown in the picture above. This not only meant that the cloning of the Leader was forever lost but also that his definite death was not caused by an accident and the Leader actually died under the steam-roller.

Allen parodied the figure of Orwell's *Big Brother* on these occasions and to be honest for the ones who are familiar with the characteristics of *Big Brother*, it produces many laughs. The way Allen plays with the visuals of the Leader and then with the way he dies makes it a brilliant and a quite easily understandable form of parody. The symbolism of the nose and the penis only gives a crown to this genius bit of Jewish humor that Woody Allen brought to "The Sleeper."

6.2 Parody of the Torturing and Brainwashing

Torturing and brainwashing take place in both *Nineteen Eighty-Four* and "The Sleeper" but again it is constructed in very different ways. In *Nineteen Eighty-Four* the torturing serves as punishment for the undesirable people who committed some crime or who were just uncomfortable to the regime. Torturing takes place at the Ministry of Love and usually begins with interrogation. Connected with physical and psychical torture, the whole process moves to the infamous Room 101, which as stated in the chapters above is "*the worst thing in the world*" (Orwell, 2000, 255-256). Nobody returns the same after going through this process, they have recollections of past experiences, but their beliefs are shaken, and they suddenly find themselves in love with *Big Brother* and the *Party*. Orwell also implies a sadomasochistic dimension between the torturer and tortured.

In "The Sleeper" there is shown the supposed brainwashing of Miles Monroe after he is captured and lobotomized by the security guards. Miles is put into a drawer in a room that looks like a mortuary. Then he undergoes something that seems like some kind of psychical treatment in a room that looks like a laboratory. Miles is surrounded there by winners of Miss competition in different US states. Monroe himself takes part

as Miss Montana. By some kind of miracle Miles still in the role of Miss Montana wins the whole competition being the only natural man among four women. After this, he receives his winning price, but he looks psychically broken. Next, he is moved to a room where he is supposed to recover from the torturing he suffered.

Both attitudes to torturing are completely different reflecting the serious versus comic impulses of both works. In the following paragraphs, I showcase examples from both works and I describe the way Woody Allen parodies the torturing shown in *Nineteen Eighty-Four*.

Orwell: *“He did not remember any ending to his interrogation. There was a period of blackness and then the cell, or room, in which he now was had gradually materialized round him. He was almost flat on his back, and unable to move. His body was held down at every essential point. Even the back of his head was gripped in some manner. O'Brien was looking down at him gravely and rather sadly”* (2000, 221-222).

Allen: *“Mr. Monroe? I'm Dr. Nero, your orientation advisor. I'm here to supervise the initial phase of your assimilation into society, a society that will take care of your needs and desires with great efficiency. Now, you get a good rest and next week you'll begin a new life. [...] Subject prepared for a total brainwash”* (56:24).

I chose these specific examples because they seem quite similar to one another. However, the principle of the torturing is different. For better understanding and for having better context I include this picture from the film where Miles is supposed to undergo the torture.



Figure 5. Picture of Miles being tortured in "The Sleeper" (57:46)

This picture better describes the difference between torturing in *Nineteen Eighty-Four* and “The Sleeper.” Allen did not take seriously the idea of brainwashing from Orwell’s work and he absolutely ridicules it. He takes an idea of a psychical torture, or a brainwash, and flips it on its head. He makes fun of Winston Smith being tortured psychically in *Nineteen Eighty-Four*, where O’Brien, who is the one torturing him, asks him questions about his past. Allen used an old Miss USA competition from the early 1970s to parody this treatment. This competition is supposed to assimilate Miles back into society and make him love the Leader. Allen even made the Miles character imitate the voice of a woman to make him really perform like a Miss in a competition. It certainly is not taken seriously as in *Nineteen Eighty-Four* and Allen really plays around with how something like torture can be parodied in such a light-hearted way. Woody Allen however, succeeded in making this no-nonsense topic in the novel into a sequence in a film where he offers the film’s spectators humorous dialogues and bizarre ways of the supposed brainwashing

Another aspect connected to this topic is the idea of people who come out of the torture. In *Nineteen Eighty-Four* Winston, who comes out of this process, is described as an “unperson” and he is totally changed by the brainwashing, and he finds himself agreeing with the regime and loving *Big Brother*. These changes are irreversible and eternal. However, in “The Sleeper,” Miles is also brainwashed but he does not have any physical damage. He looks more confused rather than being after torture.

Orwell: “His thoughts wandered again. Almost unconsciously he traced with his finger in the dust on the table: $2 + 2 = 5$. [...] (268-269) But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved *Big Brother*” (2000, 262).

Allen: “This is where you’ll be living. It’s a gift from our leader. Isn’t this pretty? I think you’re really gonna like it here. That’s your orientation pamphlet. It has the names of all your new friends. There will be conversation and discussion assemblies twice a week. After you’ve moved into your permanent home, you’ll enjoy mechanized servants. Until then, you can have a computerized dog. Rags!” (1:00:28).

From these two quotations, it seems like the results of the brainwashing were similar. In *Nineteen Eighty-Four* Winston finds himself in a café where he experiences the features mentioned in the quotation. Then he goes home and feels relieved that he has been cured and can finally love *Big Brother*. In “The Sleeper” Miles is taken to a



Figure 6. Picture of Miles in front of a sex-machine after the torturing process is finished (1:00:53). recovery room after he is finished with the procedure. The room, however, looks more like a four-star hotel room rather than a room where Miles is supposed to experience more suffering to finally start liking and accepting the Leader and the government. The parody consists of Miles appearing in the hotel-like room, and he overall looks more confused than anything else. I include a picture of Miles after the torture to demonstrate my interpretation.

The first object Miles is attached to in his new room is the sex-machine which I interpret as a parody of the fact that Miles in *Nineteen Eighty-Four*. Whereby Winston is no longer attracted to his former lover Julia after they had been both brainwashed. Miles, however, is still attached to sexual fantasies and he wants to perform sex. The visual side of parody lies in the fact that Miles himself is wearing nice clothes and he is located in a nice room. Allen even gave him a robotic dog which is supposed to be his friend. Nothing like this would ever happen in *Nineteen Eighty-Four*. Woody Allen took everything from Orwell’s novel and made fun of it in a unique and unrepeatably way. The absurdity of this parody is again enhanced by the possibility for Miles to have his own dog.

One more parodic feature connected to the topic of brainwashing is the possibility of reversing the brainwash effects done to Miles Monroe. Reverse-

brainwashing is made via psychoanalytic treatment where Miles is taken back to his earlier life. Topics like family dinner and Yiddish language are part of this reverse-brainwashing procedure but the Jewish elements are already analysed in the chapters above. What Woody Allen does by this possibility of changing the effects of the torture is making fun of Orwell's presentation of brainwashing where the victims share unpersonal characteristics and they are just figures in the *Party's* game. Orwell the process as something evil and immoral yet Allen takes it as a chance to include a humorous story connected to his Jewish roots. By reverse-brainwashing Miles, he puts him again into the fight against a regime which is directly the opposite of Orwell's ideas, where the victims are finally true members of the society, and they are completely devoted to *Big Brother* and the *Party*. Allen parodies this thought by showing that even a brainwashed person can get back to his beliefs relatively unharmed if he is willing to undergo one more psychical treatment.

6.3 Parody of the Society

This case concerns with parody of the society in the film parody. It appears on various occasions and is parodied in many ways. One of the first examples that occurred to me was how Allen makes fun of the dehumanization which is portrayed in Orwell's novel. The society in *Nineteen Eighty-Four* is in the state of complete loss of human feelings, emotions, and personal connections. Allen, however, takes this dehumanization and takes it on another level. He uses mainly technological objects to portray this decay of humanity. Tools and machines are used almost for everything that is done in a day leading to a complete lack of human interactions and emphasis of a technologically controlled society.

Orwell: *"People were leaping up and down in their places and shouting at the tops of their voices in an effort to drown the maddening bleating voice that came from the screen. The little sandy-haired woman had turned bright pink, and her mouth was opening and shutting like that of a landed fish"* (2000, 16).

Allen: *"All right, Milo. I'm expecting company any minute. Help with the drinks and serve. Some of them'll be hungry. The kitchen is on a single-circuit system. I think I'm going to put some rose oil on my fingertips. Check the music channel and the aromatrom,*

and make sure there's plenty of food for all the people. All right. (25:21). [...] There's the orb, the telescreen, the orgasmatron. What more do they want?" (31:50).

These quotations demonstrate my previous statement about the difference between Allen's and Orwell's perceptions of dehumanized society. Orwell turns people into tools by brainwashing them through propaganda, Allen on the other hand uses tools for every aspect of human lives, even sex, cooking, and serving food. Woody Allen even included some bizarre scenes to better illustrate the parody in "The Sleeper" like when scientists are being captured the robots are serving food with a comedic music playing in the background. Allen uses tools, such as robots and bizarre machines (orgasmatron, orb) which are created by Orwell from humans, and puts them in comedic and absurd situations.

The second example that is described below is the clothing of people in George Orwell's *Nineteen Eighty-Four* and Woody Allen's "The Sleeper." In the firstly mentioned *Nineteen Eighty-Four* the inhabitants wear uniforms to further enhance their conformity to the society. Members of the *Party* believe that if everybody will wear the same clothes, they will share similar thoughts, which are the ones that the *Party* tells them to think. In "The Sleeper" however the uniforms are worn only by the security guards. Other people are free to wear whatever they like. Here I include two examples:

Orwell: *"He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasised by the blue overalls which were the uniform of the Party"* (2000, 5-6).

Allen (26:51):



Figure 7. Allen's take on clothing in a dystopian society (26:51).

As shown in both examples the takes on clothing and "fashion" are completely different from both authors. George Orwell uses the clothing as a way to make every member of the dystopian society seem the same. Through the usage of uniforms, he deletes any social inequality, if there is any. On the other hand, Allen uses the means of fashion to demonstrate the decay of his dystopian society. He dresses people really nice and even uses symbols like swastika (very unusual from Allen given that he himself is Jewish) on their clothes. People are free to wear anything they like and the more fancy the better. From the picture above I see more of a "Hunger Games" (a dystopian movie adaptation from 2012 that has been made on the base of Suzanne Collins's novel) where people from the prominent districts have bizarre clothing. It is the same case in "The Sleeper" where bizarre pieces are also used such as the coat with a swastika on it, the coat with a white turtleneck looking more like a member of the Church, or the very short dress supplemented by very long stockings. It is clear that Allen makes fun of the usual dystopian "fashion" by adding bizarre outfits to the common people of the society. He once more took it very far by adding the swastika symbol on one of the men's coat. It is fascinating to think about all the means that Woody Allen uses to parody society with clothing being one of the most surprising aspects that I found.

6.4 Parody of the Control and Surveillance

Another case I chose to analyze is the statement by the *Party* which is written in the book and is also shown in the movie as the opening picture (0:17). Woody Allen in

“The Sleeper” remakes this statement in a discussion between Luna and Miles about whether they believe in God. The statement by George Orwell concludes:

Orwell: „*Who controls the past, controls the future:*

who controls the present, controls the past.“

Allen: Miles: “*Do you believe in God?*”

Luna: “*I believe that there is somebody out there who watches over us.*”

Miles: “*Unfortunately, it is the government.*”

Miles: “*Did you ever realize that God spelled backwards is dog?*” (2000, 34).

This conversation between Luna and Miles appears at 49:35 in the film. Both cases showcase the reality of a dystopian society, where the control by the government is without restraint. However, what Allen does is to dig at Orwell’s thought of this dystopian control, when characters in a film talk about God. Luna seems quite excited to talk about God and Miles shuts her down by putting the government into the conversation. Where the parodic part starts is when Miles links the God to the dog and basically makes fun of the government which is also contained in Orwell’s statement (it is the government who has the power to control). Allen suggests that it is some dog who has the authoritarian power over society and who has the ability to control the lives of all people in the country. When taking *Nineteen Eighty-Four*, there is *Big Brother* and the *Party* who share control and unlimited power over Oceania, but Allen suggests that the God who is watching over everybody is a dog. He basically pokes at Orwell’s idea of a totalitarian leader and even at the idea of God in his film.

In connection to the control of a dystopian government, it is important to mention which means the government uses. It is also another aspect of Orwell’s work that Allen chose to parody. In *Nineteen Eighty-Four* society is monitored through many telescreens and hidden microphones. People live in constant fear of being accused of Thoughtcrime and they can not speak freely even in their homes. This control that is necessary in a dystopian world is achieved by modern technologies and that is where Woody Allen inflicts his parody. Technology in “The Sleeper” that is supposed to establish some kind of control is usually portrayed in a humorous situation. It is

definitely not taken too seriously by Allen, and he does not shy away from making fun of this aspect of dystopian society either.

Orwell: “He thought of the telescreen with its never-sleeping ear. They could spy upon you night and day, but if you kept your head you could still outwit them. [...] Facts, at any rate, could not be hidden. They could be tracked down by enquiry, they could be squeezed out of you by torture” (2000, 151).

Allen (44:02):



Figure 8. Picture of the telescreens used in "The Sleeper" (44:02).

Both telescreens described in the separate works are for completely different purposes. The telescreen described in *Nineteen Eighty-Four* is a spying device that keeps track of people’s movements, dialogues, and basically everyday stuff. It is a tool of the *Party* to keep the society on the edge and to maintain their rule of an iron fist. Allen, however, uses telescreens as a means to communicate with the security guards as well. This is directly a link to Orwell’s novel where telescreens were used as previously described. What I found particularly bizarre is the fact that the picture of the Leader appears behind the security guard who is dressed in an orange uniform. To add to that fact, this telescreen is located in a bathroom. The whole grasp of Allen’s technology in “The Sleeper” is unusual and portrayed in an exaggerated way. It certainly does not serve the same purpose as it does in the dystopian novel.

6.5 Parody of the Ending

The endings of both works are completely different. With *Nineteen Eighty-Four* ending on a sad and depressing note, “The Sleeper” ends with a happy ending and even with a comedic quote made by Miles Monroe. This is one of the most visible signs of

parody in the whole work because in general dystopian pieces do not end happily. However, Allen decides to change that, and he makes the ending particularly funny with how the Leader is killed and with his final sentence which is analyzed below. With this in my opinion Allen took a dig at the seriousness of Orwell's dystopian novel ending and he tried to take it more easily. Both endings however, even though they are completely different became really famous and iconic amongst literature and the movie industry.

Orwell: *"But it was alright, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother"* (2000, 268-269).

Allen: *"Sex and death. Two things that come once in a lifetime. But at least after death, you're not nauseous"* (1:26:20).

These two quotations are the endings of *Nineteen Eighty-Four* and "The Sleeper." In Orwell's work, the *Party* is the winner because Winston is finally committed to *Big Brother*, and he is stripped of any beliefs and ideas. He becomes a dehumanized tool to serve the *Party* and he fits into the society. This ending is definitely not a happy one, Orwell does not give the readers any hope of changing the world for the better. On the contrary, he maintains that depressive, helpless mood until the end and he actually destroys the future life of Winston with the last sentence in the book where he reveals that he is in love with *Big Brother*. On the other hand, Allen makes the revolutionary side win in "The Sleeper" movie. The last remaining part of the Leader, his nose/penis, is destroyed after it is run over by steam roller, and the revolution wins. Then Miles says the quotation mentioned above and the whole story ends.

The parody here lies in two completely different outcomes of the stories where in *Nineteen Eighty-Four* there is no hope left but in "The Sleeper" there is a happy end. Allen makes fun of the depressive approach of Orwell's ending and makes a "dystopian movie" that ends with the good side winning. Allen also uses another sexual reference by saying that sex only comes once in a lifetime.

6.6 Parody of the Main Characters

The main characters in both works possess the aspects of typical dystopian heroes, yet they are completely different. Winston goes consciously against the regime by writing a personal diary and later by keeping a secret relationship with Julia. He is aware that his actions will receive repercussions and yet he still chooses to do them. At first, he is compliant with the *Party*, and he serves the state as well as he can. Later he undergoes an inner conflict in which he realises his disgust with the regime. He chooses to stand against the establishment, and he symbolizes a hope of change. For a short period of time, he truly believed that the revolution is possible. Miles Monroe on the other hand, is put into the whole situation against his own will. At first, Miles does not want to help because he is confused after 200 years of cryopreservation. Miles does not have many typical features of a brave hero supposed to save the world. On the contrary, he is nervous, neurotic, and physically weak, representing real life characteristics of Woody Allen.

In these two examples, I display the differences in the characters of the main protagonists.

Orwell: *“He discovered that while he sat helplessly musing he had also been writing, as though by automatic action. [...] His pen has slid voluptuously over the smooth paper printing in large, neat capitals – DOWN WITH BIG BROTHER; DOWN WITH BIG BROTHER, DOWN WITH BIG BROTHER, DOWN WITH BIG BROTHER, DOWN WITH BIG BROTHER – over and over again, filling half a page”* (2000, 19-20).

Allen: Miles: *“I’m not heroic. I was beaten up by Quakers.”*

Scientists: *“Miles, you’re our chance.*

Miles: *“No, I’m sorry. I never get involved in anything where I could be tortured. I’m a screamer. It’s embarrassing. I wake up shrieking at the top of my lungs”* (19:50).

In these examples, it is clear that both heroes have different characteristics. Winston goes against the regime by writing a diary where he also states that *Big Brother*

should be eliminated. Allen makes fun of this heroic portrayal of Winston by making Miles a coward and he does that in an ironic way. Miles says that he never does anything where there is a chance of being tortured and that he screams during the night. Nothing like this would ever appear in the character of Winston. Winston is also described as a thin man however, he is not as skinny as Miles, making him seem very weak physically, which is again not very hero-like.

6.7 Parody of the Food

This case of parody in Allen's work is more subtle than the previous ones. Food in *Nineteen Eighty-Four* is described as a rare commodity. Some food is given to people through a ration system, however, members of the *Party* seem to have a lot of food. It is another example of the exploitation of common people by the government. In "The Sleeper" it is a different story, there is no problem with food insufficiency. On the contrary, the food is grown into a huge portion (vegetables, fruit, chickens). In these two examples, I demonstrate this type of parody:

Orwell: *"As Syme had done earlier, Winston had taken up his spoon and was dabbling in the pale-coloured gravy that dribbled across the table, drawing a long streak of it out into pattern. 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"* (2000, 55).

Allen (17:41 & 41:31):



Figure 9. Allen's portrayal of food in his dystopian world; in the top picture there is a lunch of members of the underground (17:41); in the bottom picture there is Miles stealing huge portion of food for Luna (41:31).

In these two examples, I showcase a different attitude towards food in dystopian worlds. Orwell describes it like a something that does not look good nor taste good. Allen uses this to imply parody again. Members of the underground have lunch with Miles while the robots are serving them. In *Nineteen Eighty-Four* if there were any members of the underground, they would certainly not be able to have such a feast together. Food of higher demand was only for the members of the *Party*. Also, in *Nineteen Eighty-Four* food was a rare commodity, in "The Sleeper" however, huge food is being planted meaning that it is likely to have enough food. Another point connected to this topic is that Miles Monroe used to work as an owner of a health food store during his life before cryopreservation. After he is woken up, he is told that everything he thought was unhealthy is now considered healthy and vice versa. Allen certainly plays with parodying the food aspect from *Nineteen Eighty-Four* by exaggerating the size of the food and also by satirizing the feast that members of the underground enjoyed. This is a more subtle example of Allen parodying Orwell, and it certainly does not have that political thought behind it, but it is an interesting feature in the film, and it brings a certain level of originality to the plot. In my opinion, Allen did a brilliant job in relation

to differentiating of other parodies because he chose to parody features that no other script writer would think about. This parody of food is a clear example of his smart thinking and talent for comedy and parody.

7.0 Conclusion

By analyzing the *Nineteen Eighty-Four* adaptation and “The Sleeper,” which is a parody of Orwell’s novel this thesis showcases different approaches to dystopian topics. At first, this master thesis concerns with the topic of dystopia and film adaptation theory. To form a foundation for my main part I described important terms such as parody and satire. These terms are crucial for better understanding the latter part of the analysis. The main part consists of describing the life of George Orwell and its connection to this work’s topic, analysis of *Nineteen Eighty-Four* adaptation, and “The Sleeper.” The life of Woody Allen, his Jewish roots, and theory of Jewish Humour are also discussed in this part.

George Orwell is a famous novelist whose works are still up to date. He raised several questions through his dystopian works and *Nineteen Eighty-Four* introduced terms like *Big Brother*, *Room 101*, or *doublethink*. His life has a huge connection to his works because of his participation in war.

Nineteen Eighty-Four adaptation closely follows the plot of the novel. The adaptation describes the same symbols and topics in a very depressive and truly dystopian way. Actors who played the main parts perfectly portray the main characters of the novel. The spectators see both brainwashing and torturing which is an important feature of a totalitarian regime. Overall, the movie captures the essence of the novel in a way that is suitable for today’s time, because watching a TV screen is more popular nowadays.

In the chapter labelled as “The Sleeper,” I described the plot of the movie, its reception, the life of Woody Allen, and his Jewish roots with the theory of Jewish humour. Woody Allen’s Jewish background and theory of Jewish humour are described in connection to “The Sleeper.” It is a necessary part of the thesis because many Jewish references are pictured in the parody of Orwell’s work. Allen uses Jewish humor and irony in his other works as well, which is pictured in the subchapter about the *Kugelmass*

Episode. The importance of describing Jewish background and Jewish humour can not be understated.

“The Sleeper” is a parodic movie of *Nineteen Eighty-Four* directed by Woody Allen who also plays the main role. In this chapter, which is considerably one of the most important ones, I discussed all elements Allen parodied in his movie including parody of society, control, *Big Brother*, torture, the ending, main characters, and food. I compared Orwell’s presentation of certain topics in comparison to Allen’s parodic portrayal. I described the usage of satire, irony, and how Allen inflicted aspects of his natural Jewish humour.

This master thesis analyzed two completely different dystopian works from various angles. *Nineteen Eighty-Four* is a classic in the world of literature however, “The Sleeper” is a parodic portrayal of this novel. Factors like the backgrounds of George Orwell, author of *Nineteen Eighty-Four*, and Woody Allen, screenwriter of “The Sleeper,” are analyzed. Description of theoretical topics like a theory of movie adaptations, satire, parody, and Jewish humour is also discussed in relation to both works. In the end, the main analysis focuses on elements of parody which are described in depth and from various perspectives.

8.0 Resumé

Analýzou filmové adaptace románu *Nineteen Eighty-Four* a filmu "The Sleeper," který je parodií Orwellovi novely, tato práce ukazuje odlišné přístupy k dystopickým tématům. Na začátku se tato diplomová práce zabývá tématem dystopie a teorie o filmových adaptacích. Pro vytvoření základů pro hlavní část práce jsem popsal důležité pojmy jako jsou parodie a satira. Tyto pojmy jsou klíčové pro lepší porozumění další části mé analýzy. Hlavní část práce se skládá z popisu života George Orwella a jeho relevance k tématu práce. Dále je analyzována adaptace *1984* a film "The Sleeper." V diplomové práci jsou dále rozebrány témata jako život Woody Allena, jeho židovské kořeny a teorie židovského humoru.

George Orwell je slavný romanopisec jehož díla jsou stále aktuální a vyvstalo z nich několik otázek. Skrze jeho dystopické myšlenky a román *Nineteen Eighty-Four* představil pojmy jako *Big Brother*, *Room 101* nebo *Doublethink*. Jeho život byl s jeho celoživotním dílem bezesporu propojen i kvůli jeho účasti ve válce.

Filmová adaptace *Nineteen Eighty-Four* věrně následuje děj původního románu. Popisuje stejnou symboliku a témata v depresivní a dystopické formě. Herci, kteří ztvárnili hlavní role skvěle vystihli charakter postav v románu. Diváci mohou vidět mučení a brainwashing, které jsou oba důležitými prvky v totalitních režimech. Celkově tato adaptace zachycuje základní esenci románu ve formě, která je vhodná pro dnešní dobu poznamenanou větší popularitě sledování televizních obrazovek.

V kapitole nazvané po parodii "The Sleeper" byl popsán děj filmu, přijetí a ohlasy na tuto parodii. Dále je rozebrán život Woody Allena a jeho židovské kořeny stejně jako teorie židovského humoru. Právě Allenův židovský původ a židovský humor je popsán ve vztahu k filmu "The Sleeper." Je to neopomenutelná část této práce, protože v parodii se objevuje celá řada židovských referencí. Allen používá židovský humor také ve svých dalších pracích, což je stručně popsáno v podkapitole *The Kugelmass Episode*. Důležitost rozboru těchto témat nesmí být v této práci podceňována.

Film "The Sleeper" je parodické podání románu *Nineteen Eighty-Four*. "The Sleeper" byl režírován Woody Allenem, který také ztvárnil hlavní roli. V této kapitole, která je dost možná tou nejdůležitější v celé práci, jsem popsal prvky, které Allen parodoval v jeho filmu. Tyto témata jsou například parodie společnosti, kontroly, *Big Brother*, mučení, konce filmu a hlavních hrdinů, stejně jako jídla. Porovnání Orwellova pojetí různých témat s Allenovým parodickým filmem bylo provedeno detailní analýzou. Popsáno je rovněž použití satiry, ironie a způsob používání Allenova židovského humoru.

Tato diplomová práce zanalyzovala dvě naprosto odlišná dystopická díla z různých pohledů. *Nineteen Eighty-Four* je klasikou v literárním světě, ale film "The Sleeper" je parodickým pojetím této slavné novely. Faktory jako kořeny a život George Orwella, autora *Nineteen Eighty-Four*, a Woody Allena, autora skriptu k filmu "The Sleeper," jsou analyzovány. Popis teoretických témat jako je teorie o filmových adaptacích, teorie satiry a parodie stejně tak jako teorie židovského humoru, je vztažen na obě zmiňovaná díla. Na konci se hlavní analýza soustředí na části parodie, které jsou detailně rozebrány z různých pohledů.

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