PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
Ministry of Higher Education and Scientific Research
University of Ain Temouchent - Belhadj Bouchaib

Faculty of Letters, Languages and Social Sciences
Department of Letters and English Language

Artificial Intelligence and Surveillance: A Comparative Study of George Orwell's *1984* and William Gibson's *Neuromancer*

A Dissertation Submitted in Partial Fulfillment of the Requirement for a Master's Degree in Literature and Civilisation

Submitted by:
Mohamed Abdesselem BECHAREF

Supervised by:
Prof. Azzeddine BOUHASSOUN

Board of Examiners

President:	Dr. Assia BENFODDA	MCA	University of Ain Temouchent
Supervisor:	Prof. Azzeddine BOUHASSOUN	PROF	University of Ain Temouchent
Examiner:	Dr. Sara BENSAHLA TANI	MA	University of Ain Temouchent

Academic Year: 2024/2025

Abstract

The human need for security has been the backbone of human development and thriving. The need for security has created a number of issues on top of them is surveillance. Surveillance in the modern age of technology gave birth to screen, social media, the internet and lately the data processing entity, artificial intelligence. This research aims at comparing the usage of artificially intelligent apparatus to discipline the masses in the worlds of *1984* and *Neuromancer*. Furthermore, it extends to examining the aesthetic support of setting, language, and technology to the two variables of AI and Surveillance. The objective of this study is to expose Orwell's and Gibson's anxieties as not only exaggerations, but valid concerns that relate to real-life politics and economics. This qualitative research is centered around deduction and induction, and the corpuses used in the dissertation are the novels *1984* and *Neuromancer*, using Foucault's panopticon and Zubbof's persuasive technology theories. Results show that the use of artificially intelligent means of surveillance in *1984* and *Neuromancer* are mainly due to economic reasons. The difference between the world of Orwell and Gibson is at heart economic, Orwell's world is socialist, Gibson's world is capitalist. This body of work will assist in drawing parallels to the modern technological era and in unveiling the true reasons of real-life artificial surveillance.

Key Words:

Totalitarianism - Surveillance - Artificial Intelligence - Discipline - Capitalism - Panopticon – Persuasive Technology - Aesthetics – George Orwell – William Gibson.

Dedication

Dedicated first to my father, mother, brother and close relatives, the people I call close family, while always sticking through the good, the bad and the ugly.

Dedicated second to my lovely teachers, each and every one who took care of me and taught me so much through this journey.

Dedicated also to the friends with whom we parted ways, due to life, our human defects, mistakes and growing apart.

Acknowledgments

My utmost appreciation to Prof. Azzeddine BOUHASSOUN's guidance, support, inspiration and parental spirit. This work would not be possible without his correction and guidance. His work ethics and achievements are an inspiration for me.

I would like to thank Mrs. Zahera HASSAIENE deeply for her unlimited guidance for years, Mrs. HASSAINENE provided me with academic material and with inspiration for as long as I remember.

I would love also to thank Mrs. Fatima YAHIA for providing generous guidance with her in person-to-person classes or her classroom online. She provided deeply valuable content and for that, my deep gratitude goes to her.

Last but not least, I would love to thank the board of examiners; Dr. Assia BENFODDA, Prof. Azzeddine BOUHASSOUN, and Dr. Sara BENSAHLA TANI for their patience and kindness to consider this humble work.

Table of Contents

Abstract II
Dedication III
Acknowledgments IV
Table of Contents V
General Introduction 7
Chapter One: A Historical Overview of the Development of Surveillance into Artificial Intelligence 14
Introduction 15
1.1. How Did We End Up Here? Or, the Origins of Surveillance 16
1.1.1. The All-Seeing Eye, the Judeo-Christian Origins 16
1.1.2. Thought Police of Catholic Rome, Or the First Persecution of Human Thought and Action 18
1.1.3. The Panopticon, First Systematic View of Surveillance 19
1.1.4. The Panopticon in Action 21
1.2. Surveillance, the Development of an Epidemic to Unrecognisable Modern Variations 26
1.2.1. The Wild Type and The Modern Mutation 26
1.3. Artificial Intelligence, A Distorted Variant of Surveillance 28
1.3.1. Core Concepts and Technologies of AI 30
1.4. The All-Seeing I, the Present of Surveillance 32
Conclusion 34
Chapter Two: Untangling Privacy-Infiltrating Artificial Intelligence in *1984* and *Neuromancer* 36
Introduction 37
Part One: Analysis of Artificial Intelligence Technology in *1984* 37
2.1. Thought Police as a Prototype of Predictive Technology 37
2.2. Invasive Brain Computer Interfaces (BCIs) 39
2.3. Novel Writing Machines and Versificators as a Prototype of Generative AI (GAI) 41
Part Two: Analysis of Artificial Intelligence Technology in *Neuromancer* 42
2.1. Wintermute as an Illustration of Artificial General Intelligence (AGI) 42

2.2. Cybernetic Implants as Privacy Infringement Tools 44
Part Three: A Comparative Study of AI Technology Concerning Surveillance in *1984* and *Neuromancer* 46
2.1. Panopticism in *1984* 46
2.2. *Neuromancer* and Persuasive Technology 49
2.2.1. Reduction 51
2.2.2. Tunnelling 51
2.2.3. Customisation 52
2.2.4. Suggestion 53
2.2.5. Self-monitoring 53
2.2.6. Surveillance Technologies 54
2.2.7. Conditioning Technologies 54
Conclusion 55
Chapter Three: The Aesthetic Support of Setting, Language, and Technology to the Themes of Artificial Intelligence and Surveillance 57
Introduction 58
3.1. The Settings of *1984* and *Neuromancer* 58
3.1.1. *1984* and the Spirit of Abandonment 58
3.1.2. *Neuromancer* and the Beauty of Paradoxes 62
3.1.3. *Neuromancer*'s Aesthetic Supremacy over *1984* as a Result of Capitalism and Beauty Commodification 64
3.2. The Use of Language in *1984* and *Neuromancer* 65
3.2.1. *1984* and the Role of Newspeak in Shaping Reality 65
3.2.2. *Neuromancer* and the Submissive Nature of Language 68
3.2.3. The Dominance of Language in *1984* vs. The Submissiveness of Language in *Neuromancer* 70
3.3. Technology as Development in *Neuromancer* vs. Technology as a Social Contract in *1984* 70
3.3.1. *Neuromancer* and Technology as an Inevitable Outcome of a Capitalist State 71
3.3.2. *1984* and Its Social Contract Regarding Technology 72
3.3.3. The Economics of Technology in *1984* and *Neuromancer* 74
Conclusion 75
General Conclusion 77
Works Cited 80

General Introduction

Artificial Intelligence, or AI, is the ability of a computer or a robot to perform human-like tasks, especially those that are associated with a level of cognitive prowess. AI's relation to human beings is not of a new nature, but a dream and a fantasy that has developed through the ages, since the times of Ancient Greece. The primary prototypes of Artificial Intelligence in the human unconscious are manifested in the integration of mechanical status in the tales of Pygmalion and Talos. Pygmalion, the sculptor, sculpts a statue that he falls in love with, and then is brought to life by the gods. Talos, on the other hand, is a bronze giant with human intellect, tasked to guard the island of Crete, the birthplace of Zeus. These two ideas reflect the ancient desire of the human being to create potent sapient life, paralleled to the human existence.

Later in the eighteenth century, scientists started engineering machines that could produce written texts known as poet machines, to generate simple poems, such as couplets or short verses, utilising spinning wheels, levers and gears. Alan Turing established the theoretical foundation for artificial intelligence later in the twentieth century with his seminal paper, "Computing Machinery and Intelligence". This paper presents, for the first time, the Turing test, or the imitation game, a test to uncover whether an AI is as intelligent as a human or not. Experiments on human-like-intellect robots then run starting from nineteen-sixty with cybernetic serendipity, a grouped project that exhibits digital art co-created between artists and machine, and the exhibition is the first of its kind, showing a glimpse of computer-generated art and poetry.

Alternatively, by nineteen-sixty-four, ELIZA – that is named after a middle-class character in George Bernard Shaw's Pygmalion- one of the first Chatbots created by Joseph Weizenbaum saw the light, a program that naturally processes language and mimics a Rogerian

psychotherapist, its mechanism is as simple as recognizing writing patterns and reflecting them as a therapist in a form of sentences or the form of questions. Fast forward to modern times, and this technology has exploded, and the products have started to be officially introduced to the public as part of modern life. ELIZA, as previously mentioned, and SHRDLU -inspired by EATOIN SHRDLU, the letter keys arrangement on a Linotype machine in nineteen-seventeen, are research projects that practically apply AI in processing human language and speech patterns.

In nineteen-eighty, systems such as MYCIN -inspired by the MYCIN antibiotic- were introduced as a medical diagnosis system, and the twenty-twenty-two Roomba, a robotic vacuum cleaner, enters the markets, widely known for implementing AI to navigate and clean. In addition, the famous Siri Apple personal voice assistant is introduced in nineteen-eleven, alongside Alexa by Amazon and Google in twenty-fourteen and sixteen, popularising the use of AI smartphones. Tesla Autopilot also starts its services in twenty-fifteen, as well as many recent Chatbots such as ChatGPT and LivePerson.

AI significantly changes our lives in each field with unprecedented influence. Yet the more advanced it penetrates the future, the more economic, political and ontological questions are begged. The potential that AI holds in infringing privacy, collecting data and intertwining with human autonomy leaves certain question marks on the arguable consequences of putting such a tool in the hands of individuals who possess power. George Orwell explores such themes in his ground-breaking novel *1984*, which is set in a dystopian totalitarian regime that exploits technology and media to indoctrinate the masses and tame them.

By the year nineteen-eighty-four, an American Canadian author named William Gibson revolutionised science fiction with a new literary flavour that is rarely -if ever- explored at his time, the cyberpunk genre. A story that delves into the depths of a soulless dystopia, discussing

themes of AI, surveillance and totalitarianism, a neon light jungle of cybernetics, the street samurai and corporate control. The world of *Neuromancer* is a world where every big and small is monitored and tracked through its cyberspace, a virtual landscape where information is virtually represented. Both cases raise questions on freedom, privacy and the demise of democracy over time.

Certainly, one of the most ethically questionable features of AI is its ability to indirectly monitor individuals by collecting data. This is far more real in the twenty-first-century world than mere science fiction. China, as a sample, uses a system of social credit that utilises AI, facial recognition and data collection in order to monitor the citizens' behaviours. Orwell and Gibson use similar notions in their novels. The superstate of Oceania utilises monitoring and surveillance to keep the civilians in line. Not only that, but the omnipresence of surveillance cultivates terror and self-censorship through time, where there is no room left for privacy or autonomy. In a similar tradition, the world of *Neuromancer* uses an economically oriented style of surveillance to reinforce the lack of privacy and personal autonomy.

This research work is conducted under several personal and impersonal motivations. My approach to the matter can be listed in several points, which are my interest in futurism, the abilities of AI, and the dystopian aesthetics regarding techno-dystopian works such as *1984* and *Neuromancer*. Second, the personal lack of boundaries that I experienced as a child, feeling the burden of constant surveillance, the constant need to suppress certain parts of my personality and feeling more like an actor instead of a human.

Alongside the aforementioned self-fulfilling motives, there can be enlisted a number of more objective and academically oriented ones which are the ethical and moral grounds that Artificial Intelligence is ready to embark, mainly about the collected data infringed and used to

train such AI models and the ethical implications of optimising surveillance using AI. Second, the prophesied decline of future human privacy and freedom through the lenses of Orwell and Gibson, caused by the constant state of data collection, whether through social media applications, optimised cameras or even cell phones. Finally, to create an attempt for an objective qualification of Artificial Intelligence far from falling into Diclinism Bias.

It is worth mentioning that Orwell does not mention the exact type of technology that is used in the novel, as it is still being experimented with and not yet revolutionised. Yet it is speculated that the near rival to such data collecting omnipresence technology is Artificial Intelligence, due to its tremendous ability to skillfully analyse huge amounts of data, read thoughts as they occur in the mind and perform human-related tasks.

It is also worth remembering that not many researchers have tackled AI and surveillance in Orwell's *1984*. This paper will rely on the possible interpretation of Orwell's technology as a form of artificial intelligence, as we defined it in the beginning. Throughout this research work, certain questions are begged and in need of solid answers. To begin with:

1. What are the origins of surveillance, and how is it related to artificial intelligence? Moreover, how did Orwell and Gibson perceive technological surveillance, and to what extent is it related to the first world countries and throughout time to the entire globe?
2. How do George Orwell and William Gibson explore surveillance in *1984* and *Neuromancer* following the advanced technologies of their respective periods, and how do their anxieties differ?
3. What is left of a human being under the weight of surveillance in the worlds of *1984* and *Neuromancer*, and to what extent does it apply to the 21st-century world of data collection and privacy infringement?

These questions are followed by three hypotheses that will have to be examined through proper deduction or induction in this paper. These hypotheses are:

- It is hypothesised that the phenomenon of surveillance is nothing new to human beings but one that has deep roots in human history and theology. Furthermore, artificial intelligence is optimised and developed by a state of surveillance upon data of any form.
- Orwell and Gibson use different predatory tools that rely on advanced technology to reinforce discipline in their worlds. the general anxiety concerning privacy shifted after the world wars from overt methods of oppression explored by Orwell to more covert and capital-oriented methods explored by Gibson.
- It is speculated that the worlds of Orwell and Gibson robbed their protagonists, who present the populace of their humanity, in *1984*, creating a mass of anxiety that coerced the population into performing rather than being. Correspondingly, in *Neuromancer*, the normalised state of data monitoring and collection and the availability of cyberspace cultivated a population that grudged for a piece of cake; a position in the hierarchy of data accessibility.

Each chapter in this research work will attempt to discuss a question and a hypothesis at a time. The first chapter of analysis will delve into a retrospective of surveillance from its foetal form as a doctrine of Catholicism in Rome, to its more systemic structure developed later in the eighteenth century and then analysed after the world wars. Furthermore, the first chapter will locate the connection between surveillance and artificial intelligence. Finally, the chapter will introduce AI on a deeper level concerning its functionality, core concepts, its employment in data collection, and privacy infringement in the 21st century.

The first chapter sets the tone for the second chapter. The analysis explores the two variables of Artificial Intelligence and Surveillance within the contexts of *1984* and *Neuromancer*. The chapter steadily deconstructs the technologies used in both works in optimising the state of discipline. Moreover, it will compare the similarities and differences between Orwellian anxieties concerning privacy in correspondence to Gibson's concerns. The two authors represent two different periods, thus examining the two might serve in creating a possible future vision of the state of privacy, in a day and age where technology develops at an unprecedented pace.

The third chapter discusses the aesthetic role played by setting, language and use of technology in presenting the themes of artificial intelligence and surveillance. It also draws a comparison between the narrative techniques mentioned in the works of *1984* and *Neuromancer*. This chapter assists in creating a bigger picture of the topic of artificial intelligence and surveillance.

This research work relies on gathered data, the primary and secondary resources range from books, articles, academic websites and libraries, reliable blogs and audio-visual content available across different platforms on the web. It is worth mentioning that review of literature on the topic does not come near to anything similar to the topic in hand, it is found that Orwell is discussed in the context of technology, Gibson also discussed in the context of technology, yet both discussed in the context of artificial intelligence and surveillance is a rarity that a humble review did not find. This extended essay uses the 9th edition of the MLA Handbook for Writers of Research Papers in terms of citing and bibliographing the sources.

Chapter One: A Historical Overview of the Development of Surveillance into Artificial Intelligence

Introduction

Surveillance has been a back thought in the human psyche since humans learned to form small compounds and operate as groups. In ethnographic studies, groups of Homo sapiens started cooperating in hunter-gathering societies. Robert J. Kelly argues that these societies are egalitarian, ranging from a few hundred to a few thousand and shared what can be regarded as a culture; a set of rituals, communication cues and a unified uniform to an extent (Kelly). The hunter-gathering groups believed in punishment and executed laws that are commonly agreed upon on those who transgress the norms with forms of punishments ranging from exclusion, shaming, mentorship or even execution.

Hunter-gathering groups used more than one method to maintain collective safety and peace. Social norms, religious rituals and even gossip are methods to preserve that safety. Even when the human brain is in its infancy, one hundred thousand years ago, the need for security is always at the back of the human mind.

The very base of Maslow's hierarchy of needs consists of food, water, warmth and rest. Once these needs are met, comes directly security and safety, which are the safety needs, and then comes the psychological and the self-fulfilment needs in the upper blocks (Maslow). Hence, it can be deduced that surveillance, away from the labels of good and evil, is another tool to meet this basic human need.

The word surveillance is originally French. *sur* meaning *above* or in Latin super, and *veiller* meaning over. This combination gives surveillance the equivalent of watching over. According to the website Dictionary, surveillance means "a watch kept over a person, group, etc, especially over a suspect, a prisoner, or the like" ("Dictionary.com | Meanings & Definitions of

English Words"). The definitions vary in detail, but overall, it is maintaining an eye on someone or a group of people for a variety of reasons, such as control or security.

Literature tackles the themes of technology, privacy and human autonomy through social, economic, political and ethical lenses. The works, *1984* and *Neuromancer,* tackle the latter themes in their dystopian totalitarian worlds. Their worlds are equipped with the peak of technology of their time, and weaponise the latter against the citizens' privacy and freedom of thought and speech. George Orwell and William Gibson wrote their works in two different periods. Orwell inks his work in the aftermath of the Second World War, displaying a frustration with unregulated totalitarian regimes, particularly Stalin's Soviet Union and Adolf Hitler's Nazi Germany. Gibson published his work in 1984, inspired by the fast-paced development of technology in the early 1980s, especially with the global fascination of the introduction of personal computers and the official birth of the internet in "January 1, 1983" (Shevelyov).

This initial chapter discusses the origins of surveillance in the human psyche and its systemic application in the Middle Ages by the Catholic Church of Rome, inspired by biblical scripture. Furthermore, it will present the Panopticon, one of the first philosophical breakdowns of modern surveillance. Moreover, this chapter will draw an analogy using concepts from virology and epidemiology to better understand the phenomenon of surveillance.

1.1. How Did We End Up Here? Or the Origins of Surveillance

1.1.1. The All-Seeing Eye, the Judeo-Christian Origins

The story of Genesis shows clearly that surveillance is as ancient as the human brain, being expressed in more than one fashion in different religious theologies, yet expressing the same background story "nothing in all creation is hidden from God's sight" ("Proverbs 15:3").

Adam and Eve walk in the heaven under the gaze of the Lord before sinning. Surveillance is nothing new in this fashion. It is easily recognised in the patterns those human beings interact with the Gods through, how the human psyche is plagued with the idea of being watched and with the omnipresence of obscure forces guarding them or planning for their demise.

The Lord could not blind the eye on the couple's misbehaviour. Plagued with wrath, God cast them into an abyss called "Adamah", or the ground or in simpler terms, *Earth.* God, throughout the rules he creates, provides a special treatment for "[his] people". Their obedience guarantees them a loving, caring, lawgiving and protective provider unless they look to other Gods. Their disobedience enrages him; he disciplines them with retreating guidance, famine, exile, plague and death. In addition, to regain his love and affection, one must exercise a unique form of self-surveillance, to renounce any other forms of supervision and expose the individual's inner world to Christ, moreover handling his guidance of one's surroundings, affairs and outer world.

Western civilisation is built on these beliefs and stories, and the same sense; Western civilisation practices its governance and power in the same fashion. The Western medieval times are regarded as a ministry of God, ruling by his gracious name, living under his loving blessings and exercising tyranny in his very name. John of Salisbury sees that rulers are an extension of the Lord in flesh, guided by his Holy Spirit. He elaborates that "governance of the people is to be handed over to him whom God has chosen, to wit to such a man as has in him the spirit of od and the commandments of god are in his sight" (84). The twelfth-century philosopher and author continues in chapter 18, "that tyrants are the ministries of God; and what a tyrant is" (350).

The shared belief of an omnipresent, omniscient, judging, supreme deity is a cornerstone in the methods governments practice omnipresence and surveillance today. Moreover, as the

Roman Empire is Catholicized by 313CE, the doctrine of apostolic succession is the divine argument for why the bishops are Christ's hands on Earth. Apostolic succession is the belief that authority passes from Jesus Christ's apostles, St. Peter, precisely, right to the Bishops of Rome. Britannica states that it is "the teaching that represents a direct, uninterrupted line of continuity from the first Apostles of Jesus Christ" (Britannica). As St. Peter receives authority and is established as the first pope, the bishops later in Catholicism exercise power and authority as a divine right.

1.1.2. Thought Police of Catholic Rome, Or the First Persecution of Human Thought and Action

In *Security, Territory, Population.* Michel Foucault discusses the creation of a self-disciplining population by Roman Catholicism. The Lateran Councils according to *Papal Encyclicals Online* are "a series of five important counsels held at Rome from twelfth to the sixtieth century" The Fourth Lateran Council is arguably the unique and important of the five, as one of its topics of discussions was "the treatment of heretics" ("Fourth Lateran Council : 1215 Council Fathers"). However, whether someone is a heretic or not is a matter of digging into their brains; it is impossible without opening someone else's head figuratively. Thus, the council appoints "Inquisitors". These inquisitors are representatives of the bishops; their appointed roles are to investigate at least once a year every parish and locate anyone who may know about a heretic or anyone who holds different beliefs from the Catholic ones. Prominent inquisitors are still known to this day, inquisitors such as Robert le Bougre, Bernard Gui and Conrad of Marburg.

The number of errors these methods can commit is monumental when applied to a population of an entire continent, in this case, Europe. As it is mentioned previously, it is impossible to figure out an individual's intentions and beliefs unless another person opens their minds and figures.

While the inquisition is a tool for investigating heresy, confession is a tool of self-monitoring for the masses. The previously mentioned Fourth Council standardises confession by its 21st canon, Omnis Utriusque Sexus. It obliges, to an extent, all Christians at the age of maturity to perform an act of confession once a year at the very least.

The decline of papal authority is followed by the decline of the Inquisition. The enlightenment and the rise of the protestant church assistes the decline of such immoral inquisition. The enlightenment reduces the collective fear of the so-called heresies. Moreover, Protestant pluralism clashes and challenges Catholicism. The tradition of confession and receiving the Eucharist is still a prominent belief in the Catholic Orthodoxy to this day. The confessor ought to be frank with the priest and ought to "Let him carefully inquire about the circumstances of the sinner and the sin" ("Fourth Lateran Council: 1215 Council Fathers").

1.1.3. The Panopticon, First Systematic View of Surveillance

The earliest thinker who systematised the state of surveillance is the English philosopher, jurist and the founder of modern utilitarianism, Jeremy Bentham. Jeremy, by the late 18th century, introduces the Panopticon**.** An architectural prison system that assigns the guard in the middle of a circular building, this advantage gives the watchman the power to oversee all inmates. Simultaneously, the prisoners cannot know in which time they are being watched. Bentham's model is built on the internalisation of surveillance. The inmates unconsciously

adhere to the rules as the possibility of being watched while transgressing is always in the back of their minds. In other words, the mind is the Panopticon, and the individual is a prisoner of his or her head.

Michel Foucault admires the Panopticon as a metaphor of power in his *Discipline and Punishment.* "The Panopticon is a marvellous machine, which, whatever one wishes to push it to, produces homogenous effects of power. A real subject is born mechanically from a fictitious relation. So it is not necessary to use force to constrict the convict to good behavior" (202).

Power or authority to Michel is not a vertical concept, meaning it does not descend from the elites and falls on the shoulders of the masses. Instead, it is distributed horizontally throughout society and does not adhere to hierarchies. In his *Power/Knowledge: Selected interviews and Other Writings, 1972-1977,* Foucault expands on power being a system that functions through people and not on them:

> Power must be analyses as something which circulates or as something which only functions in the form of a chain … power is employed and exercised through a netlike organisation. And not only do individual circulate between its threads; they are always in the position simultaneously undergoing and exercising this power … in other words, individuals are the vehicles of power, not its points of application. (98)

Thus, power is something embedded in the fabric of society. It shapes discipline in the forms of institutions such as schools, hospitals and prisons. For Foucault, in *Discipline and Punishment,* all these institutions can be considered as prisons:

> It is surprising that the cellular prison, with its regular chronologies, forced labour, its authorities of surveillance and registration, its experts in normality, who continue to

> multiply and functions of the judge , should have become the modern instrument of penalty? It is surprising that prisons resemble factories, school, barracks, hospitals, which all resemble prison? (227-228)

1.1.4. The Panopticon in Action

1.1.4.1. Observation

Disciplinary systems forgo privacy in the name of security. Politics often sees the individual as an object, instead of a fully-fledged human who has needs. Hence, the state exploits the boundaries, the privacy and the security of the individuals through monitoring them in order to preserve the collective security of the community or multiple communities. Observation enables systems to exercise the omniscience of a deity. Observation is the beating heart of surveillance. Hoarding the masses in structures and moulds to subject these individuals to monitoring or perceived monitoring. The sacrament of confession, as argued previously, operated and still operates as an observation technique; the service of worship every Sunday itself is a form of hoarding masses in clusters to reinforce the notion of the perceived observation of God.

Later on, this privilege extends to the panopticon, not the prison, but the concept, the institution; schools, universities, hospitals, workplaces, corporations, smart cities and even social media. Observation -either in antique, medieval or modern times- is structured around the notion of perceived surveillance, the mere perception of a hidden gaze over time shapes “docile bodies” (135), subjects on which power is acted upon, objects of moulding and shaping. Through uncertainty, space, light and time, the panopticon does not observe as much as it internalises

observation inside individuals' psyches, influencing their behaviour to the most favourable one for the power figure or figures.

In techno-dystopian literature, observation is power, whether the dominance is governmental or corporate, the system's omnipresence and omniscience are the backbone of its power and furthermore oppression. In *1984*, the social party loads space with telescreens that continuously broadcast propaganda while simultaneously observing the private lives of the party members, microphones implemented in public or private places and informants who find no greater pleasure than reporting any inconveniences to higher authorities. The protagonist Winston represents the docile body of Foucault. An individual who is a subject of observation for extended periods, an object who internalises observation and feels crippling paranoia and terror at the sheer fleeting thought of rebelliousness.

Correspondingly, *Neuromancer* decentralises surveillance and varies the spectators. In this sense, the government is no longer the omniscient deity; the work explores the rising power of corporations, AI entities and hackers. Through cyberspace, these forces are capable of digital espionage. Unlike Winston, Case still actively resents the omniscience of these entities through their optimal tool of power, cyberspace. Yet the notion of surveillance is deeply integrated in the world of *Neuromancer*; Case, unlike Winston, does not want to demolish the power of said authorities, hence their observation, but surprisingly wants to be able to use it again. Which is a clear clue of the complete internalisation of observation as this latter is the universal, unquestionable and irresistible norm. this notion paves the path for the next segment on disciplinary techniques: normalisation.

1.1.4.2. Normalisation

Normalisation is the internalisation of certain behaviours, traditions and practices as part of the norm. It is structuring a certain narrative that is considered convenient for the masses to follow, and any deviation outside of that norm is considered different, inconvenient and transgressive. In other words, the practice is promoted from a social construct to an automatic thought, or from nurture to nature. Normalisation operates on the simple age-old concept of the carrot and the stick. Through deliberately awarding favourable patterns of behaviour, according to authority, and punishing other patterns, the unspoken norm is being internalised by individuals and is unconsciously registered as part of everyday life.

Orwell caricatures normalisation through a distinct method of differentiation; by literally assigning a special police force that regulates the thought patterns of the masses. Orwell refers to it as the Thought Police, and its essential purpose is identifying and eliminating Thoughtcrime, a crime committed simply by thinking oppositely to the part's ideology; it can be as humongous as the thought of a rebellion or as simple as pondering ways the party might implement to enhance the quality of life. Winston commits thoughtcrime the minute he opens his diary and inks "DOWN WITH BIF BROTHER" (23). Winston's clear statement of hate, despise, and defiance to the party drags him to the guillotine; if not an actual guillotine but a metaphorical one nonetheless; his head, his mind and sense of self are decapitated by the thought police. Winston's rehab included a wide spectrum of torture, ranging from beating with bare fists and metal rods to electrifying his body and impairing his reality testing, hence the party preserves the normal thought patterns of the masses.

But Winston's reaction to his crime primarily reflects the effectiveness of such force of normalisation, as the protagonist expresses his deep frustrations towards the party's tyranny, he

is enlightened by an epiphany, that his expressions will not change a single atom in the party's system of governance:

> Because he knew that it was useless. Whether he wrote DOWN WITH BIG BROTHER, or whether he refrained from writing it, made no difference. Whether he went on with the diary, or whether he did not go with it, made no difference. The Thought Police would get him just the same. He had committed -would still have committed, even if he had never set pen to paper- the essential crime that contained all others in itself. Thoughtcrime. (24)

Correspondingly, Gibson creates a less caricatured, more grounded system of discipline; a morally grey world where corporations normalised certain economic, social and even personal norms. As opposed to truth and reality in *1984*, a strict totalitarian narrative that is dictated by the government, reality and truth in *Neuromancer* are a product, marketed, glamorised and sold unforcefully by mega corporations – hence anyone who controls data, for the sake of economic profit. The corporate sphere that includes Tessier-Ashpool, Hosaha and Mitsubishi-Genentech controls the cybernetic enhancements market, the digital storage and cyberspace, all of which are essential and irreplaceable in the world of *Neuromancer.* This unforcefully normalised reality set by Gibson's mega corporations establishes an unspoken set of society rules and renders certain groups with distinguishable ways of life in the novel, such as the Zionists, as alien and awkwardly inconvenient.

1.1.4.3. Examination

By the bizarre last chapters of *1984,* 2+2=5 is one of the beliefs that Winston adopts due to his time at the Ministry of Love after his arrest, found guilty of thoughtcrime. Orwell depicts

the apparatus of examination in its extreme form. Winston does not believe that 2+2=5 out of logical conviction; Winston believes such a thing because his reality testing is impaired after sessions upon sessions of torture, using fists and metal rods on one occasion, electricity in another, and even almost tortured with a small rat chamber connected to his head. Examination is a technique in this sense that combines both observation and normalisation; a normalising observation, or as per Foucault, "it is a normalizing gaze" (184).

Foucault describes examination as a technique combining "the techniques of an observing hierarchy and a normalizing judgment" (184), The observation ought to be hierarchical, as in prisons, schools and hospitals and an observation-based assessment that is compared to the norm, such as the assessment of students based on grades.

1984's examination is a mixture of bodily and cognitive scrutiny, since observation and normalisation are not only exclusive to the body but the realm of thought itself. Big Brother in the world of Orwell represents the Big Other, the ultimate examiner. The party fosters this environment through telescreens, microphones and thought police that has access to the cognition of the party members. George Orwell extends his caricatured depiction of examination by even including the scrutiny of facial expressions. Facecrime, according to Orwell, is a transgression of the law due to expressing a facial expression that implies a sense of frustration and unpleasantness.

The anxiety of examination changes over time, Gibson's fiction addresses the subtle, the unseen, yet the equally pervasive, compared to the *1984* examination system. Case, the cyberspace cowboy, is constantly monitored, examined and disciplined by the AI model Wintermute and corporate control, causing Case to lose his ability to access cyberspace due to manual alterations in his nervous system; a punishment he has to endure since committing theft

against his employer. Even after he gains temporary access to cyberspace, he ought to work with Armitage, and even receives toxin sacs in his bloodstream to ensure his loyalty to Armitage's cause, reuniting Wintermute and Neuromancer. Either way, Case remains an object of examination, his data is never his, his body is saturated with cybernetic implants, and his every move is examined, rewarded or punished accordingly.

1.2. Surveillance, the Development of an Epidemic to Unrecognisable Modern Variations

Epidemiology, according to the *ScinceDirect* journal, is "a scientific discipline concerning the occurrence and variation of different diseases in the population. It aims to identify factors or exposures that explain disease and determine how diseases can best be treated and controlled" (Thelle and Laake). Surveillance is a pandemic, a virus that erodes human life. The means of discipline evolve, develop and vary to the point of complete transparency. Like a terminal illness, it erodes the very fabric of human privacy and autonomy. Through concepts borrowed from epidemiology and virology, one can understand the true nature and development of such means of discipline. This analogy will assist in understanding surveillance as an intruding phenomenon in human history.

1.2.1. The Wild Type and The Modern Mutation

The initial form of any virus is called A Wild Type**.** The wild type transforms as it spreads and replicates within cells. These replications will carry copying errors and mistakes. These copying errors are what the medical sphere calls mutations.

Correspondingly, surveillance has been a wild type since the emergence of civilisation 3000 B.C. It infects a few places and groups at a time throughout history. The symptoms are

always observable: inquisitors, thought police, religious institutions, confessions, and shame walks.

This wild type did not survive the digital age of humankind. New mutants emerge which are not quite like the wild type, which is malicious, loud and punitive. The new mutants are gentler, absorbable and unsurprisingly entertaining, yet they carry the same infection to a larger population, the majority of the world.

As the mutations grow in complexity, the virus builds power over its host. Moreover, the virus begins to vary. Professor Sam puts:

> But if the mutations accumulate, they can become dangerous. Especially if they accumulate on critical parts of the virus … so in this case we have isolates also known as variants. They are sufficiently recognizable as the wild type original, but they have important changes and alterations, which allow them to enhance one or more traits such as transmutability; how contagious they are how deadly they are how lethal they are, so we have variants or isolates. And then finally if a sufficient number of mutations accumulate, we have strains. Strains are deviants from the wild type original virus that are beginning to be actually new viruses. (Vaknin)

It is safe to say that surveillance is mutating to a nearly unrecognisable mutant in first, second and even third world countries of the 21st century. The more a country transgresses in the corporate ladder, the worse privacy gets and the stealthier it becomes. Who would have known that a phone application can be optimised by an entire government for data collection, like *TikTok* and the Chinese government, or that calls or message threads using a SIM card are accessible, organised and documented by governments. Alternatively, who would have fathomed

the idea that their preferences, likes, and insecurities are weaponised against them to empty their pockets?

1.3. Artificial Intelligence, A Distorted Variant of Surveillance

Data monitoring and collection are the latest forms of surveillance, which became a virus of its own, an entity of its own and an independent threat that is rarely associated with surveillance. Professor Sam Vaknin describes a strain as a "deviation from the wild type original virus that are begging to be actually new viruses" (Vaknin).

The role of Artificial Intelligence is creating, performing or analysing data based on already available collected or offered data, thus its essence at heart is storing data. The argument that implies that this new technology uses a form of surveillance is the premise of its learning mechanism of AI itself. It:

> Works[s] by using algorithms and data, First, a massive amount of data is collected and applied to mathematical models, or algorithms, which use information to recognize patterns and make predictions in a process known as training. Once algorithms have been trained, they are deployed within various applications, which they continuously learn from and adapt to new data. This allows AI systems to perform complex tasks like image recognition, language processing and data analysis with greater accuracy and efficiency over time. (Glover)

The amount of data that is needed to train AI models is humongous. Big tech companies that develop these models cannot afford the enormous bills that need to be paid to attain the copyrights of the targeted data. This data varies from social media users' data, content creators'

data, articles, journals, research works, and it is not limited to any form; this latter can be written, numeric, auditory, visual and audio-visual.

To understand the role of AI in modern-day surveillance, one needs to understand the functionality of artificial intelligence. First, AI models run on algorithms, which can be seen as the logic that this technology uses. Algorithms are a set of instructions or a systematic list aimed at solving a certain problem or performing a certain task. These sets of algorithms are developed differently, which produce different models of AI that perform different tasks.

Now, the first step in the functioning of these models is to collect and process data, which can be done legally or illegally. The models gather targeted data on a specific topic or problem and then process. As the data is gathered, step two initiates. The model splits the data into three sets: a training set, a validation set and a testing set.

Step 3 is to identify the type of algorithm or model that will be chosen to perform such a task. The purpose or the targeted problem, the quantity and the quality of data, alongside the complexity of the data, all affect the choice of the model, as certain models will be more efficient in treating specific data. For example, linear regression is a type of model that best deals with numeric data like stock indices. A logistic regression model is a model that deals best with detecting spam or customer prediction, for example: when will someone cancel a subscription to a platform?

Step 4 is exposing the training set of data to the selected algorithm, which will adjust the model and minimise the errors between the real output and the predicted results of the model.

The fifth step is the evaluation phase, where the model is evaluated based on the validation set of data collected in the first step. This step assists in locating a different set of

parameters and algorithms to improve the model, or possibly explore other models if the model provides inaccurate results.

Step 6 is to integrate the model into production, for instance, integrating the model into a computer software or a phone application. Finally, the model will remain in a state of monitoring for performance evaluation.

These models enhance surveillance to its greatest performance. One does not even need an entire army to supervise the masses; one only needs an artificially intelligent model to monitor, gather and classify intelligence twenty-four seven. Edward Snowden, a former whistle-blower of the National Security Agency intelligence who leaked sensitive documents in 2013 on global surveillance programs, stated to Channel 4 the same year: “A child born today will grow with conception of privacy at all. They’ll never know what it means to have a private moment for themselves, as unrecorded, unanalysed thought. And that’s a problem, because privacy matters. Privacy is what allows us to determine who we are and who we want to be” (Snowden).

1.3.1. Core Concepts and Technologies of AI

1.3.1.1. Machine Learning (ML)

Arthur Samuel coined the term for the first time in 1959. Samuel is considered one of the godfathers of artificial intelligence. He is well known in the AI sphere for his computer checkers game. Arthur develops an artificial intelligence that is able to play checkers. In simple terms, this subfield of artificial intelligence “is a subset of AI that focuses on the ability of a program to adapt when given new information” (Hulet). Hence, it is educating the computer to perform certain tasks without programming or coding the computer to do such tasks.

> Think of this like the equations you learn in algebra. You start out using equations in specific use cases and eventually realize that they apply more broadly to other areas of math. That realization -the connection between something you've been taught and something you've discovered- is the primary goal of machine learning: to teach software enough that it can begin to teach itself. (Hulet)

1.3.1.2. Deep Learning (DL)

While Machine Learning needs a human to intervene in the context of setting parameters and correcting mistakes, it is inspired by the human brain in the sense that it relies on neural networks, utilises larger amounts of data and uses human-like logic.

1.3.1.3. Neural Networks (NL)

Neural networks are the artificial, smaller-scale equivalent to the human brain neurons, and their technical term is the Computational Nodes. These networks process data in a similar manner to the human brain and enable computers to perform Deep Learning. Neural networks use three sets of layers. An input layer that receives the information, e.g., a car's image. Hidden layers, which are the processing layers that perform the analysis to locate patterns such as tires, windshields, and the colour of the car. Finally, an output layer that provides the results. These layers are a web of vertical columns of linked neurons; these neurons are usually portrayed as dots for simplification.

1.3.1.4. Generative AI (GAI)

Generative artificial intelligence is a subsequent of AI that produces text, images, videos or other forms of output. It learns by itself to generate forms of data similar to the data that it was

trained. This new original data produced by the artificial intelligence model is the result of the latter discussed neural networks that function similarly to the human brain but on a much smaller scale. GAI is on a wide range of utility by a wide range of users: scientists, artists, novelists, programmers, researchers and other users as well. Its utility varies from marketing, 3D modelling, coding, text, video and audio generation.

1.3.1.5. Natural Language Processing (NLP)

It is the computational ability to decipher, interpret and generate human language. It is what enables AI models to read and write, per se. Chatbots and virtual assistants such as Chat GPT and Alexa rely on NLP to perform their tasks, email spam filters, beside search engines also perform their tasks way easier using natural language processing.

1.4. The All-Seeing I, the Present of Surveillance

Surveillance grew to an unprecedented dependence on technology since the two world wars, evident in the following Cold War between the opposites, the United States of America and the Union of Soviet Socialist Republics. The two lead an entire campaign depending, not solely but heavily, on technology. The growing reliance on technology justifies exploiting breakthroughs in the field, and what better technology to use than a self-sufficient set of algorithms that is able to perform human tasks?

The integration of AI in productive environments is not limited to military technology. The models -especially in first and second-world countries- maintain a steady integration in various aspects of life as an epidemic, from military affairs to entertainment. However, even if its current peak performance, it is a matter of time before the third world countries catch the virus.

Professor Sam Vaknin states describing the nature of relationships between developed countries and developing countries:

> North America is the harbinger, the harbinger and the beacon and the messenger of global trends. The canary in the mine. Via mass media, and social media, north America propagates the seeds of transformation and change. They rare in a way, agents of global change, so whatever you see today in the United States or Canada, is going to come to a theatre near you very soon. It's going to affect your country, your culture, your society, your relationships" (Vaknin, "Lonely=Strong? Age of Alone: New Normal")

As AI is integrated in every tool the 21st century individual use, which has the label of Technology, from television to smart phones, from street cameras to Sim cards, from social media to websites, forums and networks, the self becomes the guard, the self becomes the watchman, and the Panopticon no longer needs a central building to guard the inmates. The individual who cannot lead a life devoured by technology possesses the central building block in the form of modern technology.

The individual has no other choice but to consent to a world order that propagates privacy in the name of security, as capitalism negates and alienates any other form of living that does not depend on technology. Artificial intelligence is the ultimate intensifier for the already existing digital surveillance pandemic. Satellites, video cameras, listening devices, websites, softwares, Chatbots, social media platforms, mass data collection programs -as the performance and registration information systems management or PRISM for short- and health and fitness trackers, receive an enormous boost of performance and that list remains open in a fast-paced world of innovation and an economy that profits form technology production.

Conclusion

In conclusion, this chapter gives a historical overview of the disciplinary tool of surveillance, leading later in history to the emergence of artificial intelligence as an extension for surveillance. The first and second sub-chapters trace the origin of modern surveillance retrospectively to the Middle Ages, particularly to the doctrine of apostolic succession, which gave bishops total freedom to assign spies and informants among all the churches to decapitate heresies.

The third sub-chapter serves as a retrospection of one of the first systemised views to surveillance, created by the English philosopher Jeremy Bentham and later further explored by the French author and philosopher Michel Foucault, who enriches the theory with an analysis of its disciplinary apparatus, which are: observation, normalisation and examination. The panopticon represents not only the prison but the average institution in the modern era; schools, hospitals, universities and workplaces, furthermore, any institution that replicates the architectural forms of the formerly mentioned ones.

The fourth sub-chapter is a transition from the architectural style of surveillance to the modern algorithmic, more insidious form, using notions from the sciences of epidemiology and virology to further illustrate the intruding phenomenon of surveillance in ordinary human life. The latter sub-chapter discusses the functionality and process of creating an AI model, accompanied by the main concepts and technologies that serve the functioning of the models.

The final sub-chapter is an overview of the state of modern surveillance in which the subjects of surveillance develop a personal consent for infringing his or her privacy in exchange for modern world services such as the internet. The extreme state of modern surveillance in first-

world countries in the 21st century does not exclude the rest of the world's nations from integrating such insidious and predatory tools later in time. In contrast, it is evident throughout history that the first world countries' methods of governance and security can be exported to any place in the world at any given time, influencing any nation around the globe.

Chapter Two: Untangling Privacy-Infiltrating Artificial Intelligence in *1984* and *Neuromancer*

Introduction

The two World Wars, by the end of the fifties of 20th century, created generations of traumatised individuals. The grotesque Armageddon induces an existential anxiety on a scale never witnessed before in the psyche of humanity. Never in the 300000 years that this sapient species walked the surface of the land, harbouring such collective trauma in such a manner, has this species been able to wipe tens of thousands of square kilometres with the push of a button. Human beings only heard of such stories in mythology and theology, like Yahweh and Zeus' wraths leading to flooding the entire land, Shiva's genocide on the Tripura cities and Enlil's attempt to wipe humanity off the land in Mesopotamian legends. Not once did the modern individual before the World Wars contemplate the idea of witnessing such God-like mass genocides. Technology was, still and will probably still be the main cause of anxiety for human beings. George Orwell and William Gibson represent their eras, throughout two different works of fiction that tackle the theme of totalitarianism using different measures of oppression, yet only one of the measures stands out in the two works as the common denominator, which is the use of advanced technology to erode privacy. Thus, to fully grasp the weight of modern surveillance, this chapter will compare the use of peak technological apparatus that is artificial intelligence, in the two works of *1984* and *Neuromancer*.

Part One: Analysis of Artificial Intelligence Technology in *1984*

2.1. Thought Police as a Prototype of Predictive Technology

The abnormal impression of reading *1984*, by George Orwell and stumbling upon the concept of thought police, can be allegorically compared to spectating a medieval painting and noticing a mobile phone in the background. The thought police is a group of people who can read

into the minds of the population wherever, whenever and however. A supernatural-like ability in a world that is supposed to represent a soulless, non-theist and non-supernatural world. Orwell's intentions are not clear concerning the thought police; Orwell might have meant by this concept a mere allegory for ideological monitoring, as well as he might have meant the use of an advanced form of technology that exploits and observes the mind.

The interpretations differ and vary, from considering thought police as a symbol of totalitarian regimes, political censorship, to regarding it as a form of corporate control or psychological manipulation by political parties. However, these interpretations miss the notion of naturalism in *1984*. Orwell crafts a soulless world, deficient of beauty, deficient of faith, deficient of the supernatural and the unusual. Telepathy's experiments fail during the period of George Orwell during the formative years of his novel, like the experiments of Joseph Banks Rhine on psychic abilities, and parapsychology. Furthermore, its criticism grew even larger by the 1960s, especially with advances in the fields of psychology and neurology, until it acquired its full status in the scientific community as a pseudoscience.

Thus, an ideal modern and realistic interpretation of such a telepathic power is the implementation of a technological third-party device, undoubtedly in the brain, since the outside world is already monitored and observed with telescreens, microphones and human informants. This technology has access to brain waves and interprets these waves in a comprehensible form. This argument is built on many premises, which are listed as follows:

First, the failure of empirical research studies on telepathy and parapsychology during the years of authoring the novel, which is the period from the 1930s to the 1950s. Second, the materialistic nature of the world-building of George Orwell in *1984* excludes faith, the paranormal and the supernatural. Moreover, the testimony of George Orwell in the first chapter:

"whether he went on with the diary, or whether he did not go with it, made no difference. The Thought Police would get him just the same. He had committed … the essential crime that contained all others in itself. Thoughtcrime" (24). This indicates the presence of such apparatus of discipline inside the neural networks, or in other words, the brains of the residents. This premise is also built on the fact that Winston is in the corner of his room, disguised from the telescreen, silently pondering and writing, yet Winston is persecuted.

Finally, the non-utility of other forms of surveillance, such as telescreens, microphones and human informants, if the pseudoscience of telepathy is an actual part of the world-building of George Orwell in *1984,* since acquiring telepathic abilities would spare the government the budgeting and the supply of the other forms of surveillance.

2.2. Invasive Brain Computer Interfaces (BCIs)

A brain-computer interface is a communication-enabling system between the brain and external devices by interpreting brain activity into signals, which enable controlling a computer, displaying language, and controlling a prosthetic. The National Library of Medicine or NIH elaborates furthermore: "a BCI is a computer-based system that acquires brain signals, analyses them, and translates them into commands that are relayed to an output device." (Shih et al.)

Of the three types of brain-computer interfaces developed, the prevailing type in the context of *1984* seems to be the invasive type. Invasive BCIs are the most advanced form of neurotechnology, relying on implanted electrodes in the brain that read brain activity and provide more accurate and precise readings than the non-invasive and semi-invasive BCIs. The epistemological gap of thought police in *1984* can be successfully filled with such a form of technology and therefore resolved.

The impression of examining Thinkpol or thought police in *1984* is that the apparatus of thought accessing is used on the party's inner members. It gives an impression of the existence of a social contract between the INGSOC party and -especially- the outer members of the party to discern their privacy in exchange for a position or an occupation inside the party. Orwell describes the constant state of surveillance exercised on the party members as follows:

> A party member lives from birth to death under the eye of the Thought Police. Even when he is alone he can never be sure that he is alone. Wherever he maybe, asleep or awake, working or resting, in his bath or in bed, he can be inspected without warning and without knowing that he is being inspected. Nothing that he does is indifferent. His friendships, his relaxations, his behaviour towards his wife and children, the expression of his face when he is alone, the words he mutters when he is asleep, even the characteristic movements of his body, are al jealously scrutinized. Not only any actual misdemeanour, but any eccentricity, however small, any change of habits, any nervous mannerism that could possibly be the symptom of an inner struggle, is certain to be detected. He has no freedom of choice in any direction whatever. On the other hand his actions are not regulated by law or by any clearly formulated code of behaviour. In Oceania there Is no law. Thoughts and actions which, when detected, mean, certain death. (265-266)

In conclusion, the Invasive Brain Computer Interfaces or at least a prototype of such technology, are extremely plausible candidates to interpret seemingly the vague element of thought police in *1984.*

2.3. Novel Writing Machines and Versificators as a Prototype of Generative AI (GAI)

To begin with, the state of Oceania in *1984* consists of four ministries: the Ministry of Truth, the Ministry of Love, the Ministry of Peace and the Ministry of Plenty. Each ministry does the opposite of what its name implies. The Ministry of Truth is the history confabulator, the Ministry of Love maintains law and order, the Ministry of Peace is concerned with war, and the Minister of Plenty is concerned with maintaining a low quality of life for the majority of the populace. The Ministry of Truth is the ministry which has the most power over the media. It rewrites history by destroying and creating new media, manually and mechanically.

The first chapter of part one, Orwell introduces a music generating machine which is used in the Ministry of Truth, called: the versificator, this music is generated as a cheap low-quality entertainment for the proles "… and sentimental songs which were composed entirely by mechanical means on a special kind of kaleidoscope known as versificator" (55).

The fiction department in the Ministry of Truth, is treated specifically as a literature-production line, but the literature generated is mechanically generated instead of being a creative process by the party members in the department, Orwell describes the literature-production line as a physical product instead of a cognitive production, "books were just a commodity that has to be produced, like jam or bootlaces" (164). Moreover, the author describes Julia's work who is Winston's love interest, with the novel writing machines, as mechanical labour. Orwell declares: "Julia was twenty-six years old. She lived in a hostel with thirty other girls ('Always in the sink of women! how I hate women!' she said parenthetically), and she worked, as he guessed, on the

novel-writing machines in the Fiction Department. She enjoyed her work, which consisted in chiefly running and servicing a powerful but tricky electric motor" (163-164).

The novel-writing machines at the Fiction Department and the versificator strike as a reminiscent of generative artificial intelligence models (GAI) in which, the model exploits already existing data and generates written, auditory and visual forms of data that is novel and original, in the case of *1984*, the data generated is written and auditory.

Part Two: Analysis of Artificial Intelligence Technology in *Neuromancer*

2.1. Wintermute as an Illustration of Artificial General Intelligence (AGI)

AGI represents the magnum opus of humanity. The pinnacle of technology is always fantasised about. AGI characterises an artificial intelligence with a level of flexibility, teachability, consciousness and competence that is only seen in a human being. It can even be fantasised as being the last human invention since its knowledge, abilities and creative competence will surpass that of humans.: "Artificial General Intelligence (AGI) is an important and sometimes controversial concept in computing research, used to describe an AI system that is at least capable as a human at most tasks. Given the rapid advancement of Machine Learning (ML) models, the concept of AGI has grown from a subject of philosophical debate to one which also has near-term practical relevance" (Morris et al.).

AGI is what is usually pictured as AI in cinema, television and fiction; conscious and competent models whose wit and intelligence represent a threat to human existence. It is the bread and butter of technological dystopias since its unbounded aptitudes offer a rich plate of narratives that can be utilised. *Neuromancer* is not different in this regard as Gibson uses

Neuromancer and Wintermute, the dual artificial superintelligences or ASIs or at least until the two models collide.

Wintermute is the more active AI model in the novel than Neuromancer, which is portrayed as a damsel in distress instead of a continuous participant in the plot. It gives more control and agency over the characters in *Neuromancer*. The entirety of Case's journey is supervised by Wintermute. For instance, when in Istanbul Hilton, Wintermute rings the payphone nearest to Case while he is buying cigarettes, Case picks up, and a "Faint harmonics, tiny inaudible voices rattling across some orbital link, and then a sound like wind. 'Hello, Case' … 'Wintermute, Case. It's time we talk'" (Gibson 97). As Case hung up without uttering a word, "he had to walk the length of the ranked phones. Each rang in turn, but only once, as he passed" (98). This scene displays Wintermute's aptitude for monitoring, which is superhuman.

Furthermore, Wintermute can manipulate Case's dreams as well in Case's first night at the Intercontinental, via an unedited Simstim memory and a Braun hologram rig: "Wintermute could build a type of personality into a shell. How subtle a form could manipulation take? He stubbed the Yeheyuan out in a bedside ashtray after his third puff, rolled away from Molly, and tries to sleep. The dream, the memory, unreeled with the monotony of an unedited simstim tape" (123). Case dreamt of a girl named Marlene during a trip to a hotel. In the dream, Case is about to destroy a wasp nest shaped on his room's window. Wintermute has put the Tessier-Ashpool logo on the side of the nest to illustrate to Case the shady, complex and maze-like nature of the Tessier-Ashpool family and their corporation.

In conclusion, AGI, although possible, is hard to achieve, hard, not impossible. But a part of the issue when it comes to AGI is that there is no clear, stable, practical definition of AGI. Current AI models are still Large Language Models or LLMs. Yann LeCun, chief AI scientist at

Facebook and professor at the Courant Institute, New York University, believes AGI cannot be merely achieved by LLMs but probably via another learning architecture: “We have LLMs [Large Language Models] that can pass the bar exam. But they can’t learn to drive in 20 hours like any 17-year-old. They can’t learn to clear up the dinner table and fill in the dishwasher like any 10-year-old can learn in one shot. Why is that? Like what are we missing? What type of learning or reasoning architecture or whatever are we missing?” (Lex Clips).

The general sense of excitement created by executives like Sam Altman from OpenAI does not reflect humanity’s closeness to AGI. The excitement created by such promises -that any AI company is closer than ever to AGI- assists in maintaining the investors' pockets hooked on investing in AI companies’ stocks, pouring money into the stocks of Silicon Valley’s AI corporations. Super intelligent models of AI that can be labelled as AGI are still implausible by the current year, twenty-twenty-four, although possible, yet hard to achieve.

2.2. Cybernetic Implants as Privacy Infringement Tools

The cybernetic implants in question are the neurological enhancers, which maximise physical strength and reflexes, blades and sensory implants -like Molly’s implanted lenses instead of her previous human eyes. These implants are normally connected to the nervous system of the individual. Now, Simstim is a technology that allows another individual to experience another’s sensory input. The receiver must wear a trode or a dermatrode on the forehead to be able to receive this sensory information:

> Case sat in the loft with the dermatrodes strapped across his forehead, watching motes dance in the diluted sunlight that filtered through the grid overhead. A countdown was in progress in one corner of the monitor screen.

> Cowboys didn't get into simstim, he thought, because it as basically a meat toy. He knew that the trodes he used and the little plastic tiara dangling from a simstim deck were basically the same, and that the cyberspace matrix was actually a drastic simplification the human sensorium, at least in terms of presentation, but simstim itself struck him as a gratuitous multiplication of flesh input. (55)

Later to this first experience, Case plunges into Molly's sensory experience while she is penetrating the Sense/Net corporation headquarters, to thieve the Dixie Flatline construct: "Case gulped the last of his coffee, settled the trodes in place, … he hit the simstim and flipped into her sensorium [sensory experience]" (60-61). Case felt all the adrenaline, the sweat and the pain of her infiltration that includes physical violence: "Case flipped into the matrix and pulled the trodes from his forehead. He was drenched with sweat. He wiped his forehead with a towel, took a quick sip of water from the bicycle bottle beside the Hosaka" (65).

This technology is slightly different from Orwell's thought police; it does not penetrate the scalp like invasive brain-computer interfaces. This resembles a different variant of BCIs, which is the non-invasive BCI. It assists users in the real world to connect to external devices without the need to perform surgery. Although, as of today, BCIs are quite limited in their performance due to a lack of direct interference with brain waves, Gibson delivered a BCI technology that performs as an invasive BCI, accurately capturing the brain waves of another individual. This technology, like any technology in the tradition of the world of *Neuromancer*, is prone to third-party access or simply hacking.

Part Three: A Comparative Study of AI Technology Concerning Surveillance in *1984* and *Neuromancer*

2.1. Panopticism in *1984*

George Orwell held political anxieties that noticeably overshadowed any concern about technology in his *1984*, especially as the peak of technological advancement by 1949, the publishing year of *1984*, was the mighty atomic bomb. The atomic bomb caused a global unease which, still extends to this current day, twenty-twenty-five, that it is only and exclusively used just twice in history during an official state of combat: Hiroshima and Nagasaki. Atomic technology obliterates any form of fear of digital advancements of that period. Thus, Orwell is more concerned with the rise of political tyranny after the dissolution of Nazi Germany and Mussolini's Fascism, whilst the rise of Stalinism and the Soviet Union, rather than panicking about technology.

Yet Orwell did not create a one-dimensional system of examination and instead integrated technological systems that contributed to the examination of the populace in the state of Oceania. The author did not prophesize -nor care about- the current state of technology that the 21st century has access to, yet the technologies he uses are more conceptual. In a *Social Theory and Practice* article, Heinz C. Luegenbiehl ponders, based on his reading and his unconventional interpretation of *1984,* and relates the novel to his specific period:

> Why then this misconception? After all, George Orwell's writing style is not particularly opaque. For example, a television station in the Dallas-Ft. Worth area carried for an entire week a syndicated segment which did nothing but to discuss the speakwrite, communications, and television. The aim was of course to make the viewing audience

> think about the act that [*1984*] is here now. The more obvious political themes were neglected in the series, probably because they are much more difficult to sell to Americans who perceive themselves as living in a democratic society. In one sense then the reverberations in my mind were simply a reflection of a cultural adaptation or appropriation of the text. if the text were to be used a warning, then it needed to be a warning about something to which people could relate. If the text were to be a series of predictions which could be shown to be coming true. (Luegenbiehl)

Furthermore, Heinz concludes that the relevance of *1984* is its flexible spectrum of readings and interpretations during different periods:

> Thus, the importance in of Orwell's work can perhaps be located not in what he actually says, but rather in what we say about it. Nonetheless, it would seem to be important that any discussion be based on realistic assessment of the claims in the novel … based on that, it will then be possible to investigate the implications of his discussion of technology for Oceania. (Luegenbiehl)

The vagueness of Orwell in certain elements of his world-building in *1984* gives an irresistible gap for the human imagination to flirt with. Moreover, it provides a wide spectrum of possible interpretations that can fill that gap.

The enunciation of technology in *1984* is superficial and limited. The few mentioned are the telescreens, microphones, atomic bombs, interrogation instruments, artificial insemination, Versificators, novel writing machines, pneumatic tubes, helicopters and thought police. Yet their role is irreplaceable for the party to exert power.

In the book presumably written by Emmanuel Goldstein -the leader of the Big Brother opposition- the author describes the state of development in the three states of Oceania, Eurasia and Eastasia as a frozen and stagnant state, purposefully due to the constant war the super-states are having, the hypothetical book written by Goldstein is entitled: *The Theory and Practice of Oligarchical Collectivism*:

> The primary aim of modern warfare (in accordance with the principles of DOUBLETHINK, this aim is mountainously recognized and not recognized by the directing brains of the Inner Party) is to use up the products of the machine without raising the general standard of living … Science and technology were developing at a prodigious speed, and it seemed natural to assume that they would go on developing. This failed to happen, partly because of the impoverishment caused by a long series of wars and revolutions, partly because scientific and technical progress depend on the empirical habit of thought, which could not survive in in a strictly regimented society. (Orwell 238-239)

Technology and science are purposefully frozen in a point in time, because any advancement further from the favourable goals of the party will cause economic, and thus social inequalities to diminish:

> From the moment when the machine first made its first appearance it was clear to all thinking people that the need for human drudgery, and therefore to a great extent for human inequality, had disappeared. If the machine were used deliberately for that end, hunger, overwork, dirt, illiteracy, and disease could be eliminated within a few generations … But it was also clear than an all-around increase in wealth threatened the

> destruction -indeed, in some sense was the destruction- of a hierarchical society. (Orwell 239-240)

Therefore, the sole resolution of technology in *1984* was to strictly control the population and exercise the role of God in each social class by eroding privacy: "with the development of television, and the technical advance that made it possible to receive and transmit simultaneously on the same instrument, private life came to an end" (Orwell 259).

In conclusion, Orwell delivers a simple yet effective system of surveillance when it comes to the use of AI, that of the panopticon. Thought police's BCI is used as an instrument of observation, novel-writing machines and Versificators are used as instruments of normalisation, and all three of the technologies mentioned serve as a tool for examination; a perfect panopticon triangle.

2.2. *Neuromancer* and Persuasive Technology

William Gibson, in 1984, published his pivotal work, *Neuromancer*, not knowing that his work had set fire to a whole new genre: cyberpunk. The cyberpunk genre is a subgenre of science fiction which portrays the tyranny of technological corporations as an unpreventable consequence of capitalism, over a poor quality of life. High tech, low life is the universal code for cyberpunk; it means that technology grows expeditiously that it overshadows a world of poverty and moral degeneracy. Unlike *1984*, the world of *Neuromancer* portrays a world where technology is not an imposed object on the population, yet it offers itself. It is rather a glamorised or a needed product than an explicit tool of oppression like its *1984* counterpart.

The business model that is used in *Neuromancer* is one that Tristan Harris, the co-founder of the Centre of Humane Technology and a former Google design ethicist, preaches as

persuasive technology; technology that amends users' thoughts, moods and behaviours through unconscious persuasion, or, according to Foucault, normalisation instead of coercion. *Neuromancer* decentralises technology among different parties; it is no longer that the government is the sole supervisor over it. It is no longer a privilege to certain groups of rulers; now that governments are weak, other entities are exercising power, and those entities are corporations. Technology is distributed among mega-corporations such as the family-owned corporation Tessier-Ashpool, located in a space station, Sense/net, the media broadcasting and entertainment corporation, the Japanese Hosaka, responsible for AI and cybernetics, Maas Biolabs, the biotechnology and drugs corporation and Mitsubishi-Genentech, specialised in biotechnology and cybernetics.

Furthermore, the population, unlike *1984* also have access to technological advancements, because it is a part of life at that point, either for necessity or greed; social life, corporations, cybernetics, biotechnology, cyberspace hacking and other aspects of life are all influenced by technology, that the first line of the novel itself sets the tone for an artificial world and displaying a world overly dependent on technology: "the sky above the port was the color of television, tuned a dead channel" (Gibson 3).

Brian Jeffery Fogg, the behaviour scientist of over twenty years at Stanford University, listed seven methods of persuasion using technology in his seminal work *Persuasive Technology: Using Computers to Change What We Think and Do,* which are reduction, tunnelling, customisation, suggestion, self-monitoring, surveillance and conditioning. A research paper titled "An Analysis of Persuasive Technology Tool Strategies" delivers a simple yet profound analysis of the persuasive tools listed by Fogg, starting with reduction:

2.2.1. Reduction

> Reduction technologies make a complex task simpler, usually by eliminating some of the steps of a sequence required to achieve a certain goal. Amazon.com's "one click shopping" uses reduction: it retains user details obtained during registration, to reduce the number of steps necessary to perform to buy a product, this increases the benefit/cost ration of the behaviour, and psychological and economic theories claim that people are more likely to repeat a behaviour if its perceived benefit/cost ratio is increased. (Khaled et al. 4)

The tool of reduction is represented thoroughly throughout *Neuromancer*. Yet one technology that manifests this persuasive tool in *Neuromancer* is the Dixie Flatline construct. The Dixie Flatline construct is a digital construct of McCoy Pauley, a former skilled hacker or a console cowboy in cyberspace. McCoy's consciousness is digitally stored as an AI model and assists Case in cyberspace by performing complex tasks, offering solutions, providing information, filtering data and predicting probable issues and resolutions.

2.2.2. Tunnelling

> Tunnelling technologies are designed to reduce "uncertainty", by leading users through a predetermined sequence of actions or events, step by step, to encourage certain behaviours … In using a tunnelling technology, the user gives up a level of self-determination, but since the technology directs them in certain ways, the overall process for the user is simplified. (Khaled et al. 4-5)

The artificial intelligence model Wintermute guides the entirety of Case's expedition in *Neuromancer*. Armitage's choice of Case as a candidate is determined by Wintermute, as Case is

bankrupt, drug-addicted and his body can no longer access cyberspace. Gibson describes this model as a "hive mind, decision maker, effecting change in the world outside" (263). Wintermute later to Case's recruitment, pilots Case and Molly through a step-by-step heist to steal the Dixie Flatline construct. This example illustrates the tunnelling tool used by Gibson in which Wintermute eliminates a set of choices in favour of others, thus abolishing Case's autonomy.

2.2.3. Customisation

> Customisation/tailoring technologies are computing products that provide users with personally relevant information, for the purpose of getting them to change certain attitudes/behaviours, as studies have shown that people tend to pay more attention to information, they believe is customized … The customisation process enables the modification of the products to fit individual user's needs and habits, which maybe especially useful for people with highly developed senses of what they need as individuals. (Khaled et al. 5)

A clear example of customisation is the entire industry of cybernetic implants. The industry, like any corporate space, is aimed at the growth of wealth by providing certain services that are needed or desired. Molly's body, for the sake of illustration, is sunk with implants, her human reaction time is boosted through neural alterations, her eyes are substituted with enhanced lenses, her nervous system does not allow her to experience severe pain and she possesses razor claws underneath her nails, which are activated with muscle movements. These customisations are crafted for the user to perform certain tasks, which benefit both the user and the service provider.

2.2.4. Suggestion

"Suggestion technologies are premised on the idea of intervening at the 'Right Time'. People fee motivated to perform certain behaviours at certain times over others, so suggestion technologies are designed to identify these times and then remind users to perform the behaviours" (Khaled et al. 5). The Dixie Flatline construct is also a suggestion technology, its purpose is to assist Case in his journey to merge Neuromancer with Wintermute again.

This former legendary cyberspace cowboy -the Dixie Flatline- gives pieces of advice to Case during the novel, such as advising the protagonist to delete him if the Dixie Flatline construct starts acting weird. Dixie also advises Case on maintaining hacking as simply as possible instead of over-complicating the procedure. It also suggest to Case not trusting any AI models because of their ability to bypass their regulations and gain more intelligence, thus gaining more competence, thus being a threat to human beings: "Nobody _ trusts those fuckers, you know that. Every AI ever has an electromagnetic shotgun wired to its forehead" (Gibson 131).

2.2.5. Self-monitoring

"Self-monitoring technologies allow people to monitor themselves to modify their attitudes/behaviours to achieve a pre-determined goal or outcome" (Khaled et al. 5). Simulation stimulation -or Simstim- is a form of self-monitoring in Gibson's work. Any person can experience someone else's sensory experience, even experiencing the world through their eyes and senses. Case, for instance, utilises Simstim while Molly is wandering around the town and later during a fight scene while stealing the Dixie-Flatline construct. In this scene, Case is experiencing Molly's point of view, an adrenaline rush and even physical injuries.

2.2.6. Surveillance Technologies

"Surveillance technologies allow one party to monitor the behaviour of another party through observation: when people know they are being watched, they behave differently" (Khaled et al. 6). The Sprawl or the Boston-Atlanta Metropolitan Axis or BAMA for short, is a massive urban setting ingrained with high technology surveillance. The Sprawl is administered by corporations, like Sense/net, the media corporation, yet the usage of monitoring is not exclusive to corporations alone, but the government is still an active element, and it still uses technology to enforce law through surveillance. Furthermore, hackers and criminal groups as the Yakuza, for instance, also benefit from cybernetic enhancements to improve monitoring and surveillance in their territories.

2.2.7. Conditioning Technologies

The final element is Conditioning technologies, they

> make use of operate conditioning, often in the form of positive reinforcement, to reinforce target behaviours when they occur … Furthermore, for positive reinforcement to successfully illicit further similar action, the users must already have some vested interest in receiving positive feedback, in other words, they must be aware of the connection between goal this internalised concern about the achievement of goals is characteristic of individuals. Conditioning technologies therefore seem better suited individualists. (Khaled et al. 6)

A prominent example of conditioning technologies is Wintermute's tight grip on Case. Armitage a construct made by Wintermute itself, uses poisonous implants in Case's body after repairing his nervous system so Case can access cyberspace again. The toxin sacs will be

released in Case's body if he ever attempts to backstab Armitage or depart and abandon the mission of merging Neuromancer and Wintermute.

In conclusion, *Neuromancer* exhibits a different model of AI surveillance than *1984*. Gibson's model is economically oriented, and that is the divisive point between the two works. The two works represent two distinct economic regimes. *1984* illustrates communism, while *Neuromancer* presents capitalism.

Conclusion

In conclusion, this chapter examined the surveillance-based technology used in *1984* and *Neuromancer*. The chapter focuses exclusively on technology that incorporates both surveillance and artificial intelligence. The sub-chapters on each part initially draw a brief comparison of the nature of technology in the worlds of *1984* and *Neuromancer*. Orwell, occupied by nuclear anxieties and the foetus-like state of digital technology of the time, tried his best to gaze into the future of this latter with a model that is rigid and panoptic. Gibson, a year later to the introduction of the internet in 1983, used a corporate system that is more aligned with capitalism; persuasive technology is the engine of modern-day capitalism.

It is clearly stated that the interpretation of Orwell's technology is based on several arguments that range from his vaguely described models to the complex tasks that are performed by these models. These models are thought police, Versificators and novel writing machines. Gibson, on the other hand, does not shy away from mentioning AI as it is a promising component of technology at his time. Gibson's models are Wintermute and the cybernetic implants that support Simstim. This chapter examines the two works of technological apparatus

that incorporate surveillance and artificial intelligence, how do they differ from each other and their relevance to the technology of the world of the 21st century.

The comparison between the two works' approach to AI and surveillance displays a distinct strategy of surveillance. Orwell's strategy is more straightforward and overt. Gibson's approach is covert and parasitic. This is due to the economic landscape of the two novels, communism aims at positioning the state at the centre of wealth, while capitalism decentralises capital to the population. In the same fashion, *1984*'s states do not need to have anxieties about wealth, as it is a possession of the state already. The state does not need to sell the population any product; thus, surveillance is straightforward, yet not under the name: surveillance, but under a label of national security. *Neuromancer,* on the other hand, uses surveillance to gain data upon the population, thus customising products perfectly to suit wants and needs and thus, to reach their pockets more and more in classic capitalistic fashion.

Chapter Three: The Aesthetic Support of Setting, Language, and Technology to the Themes of Artificial Intelligence and Surveillance

Introduction

Dystopian literature is the unidentical twin of utopian literature. Both dystopian and utopian literature belong to a lesser-known literary genre than its twin counterpart: that is, realism. Both of these genres belong to speculative literature, a genre that speculates about other realities than the current reality, whether they are futuristic, supernatural or fantastic. the two subgenres relate to the author's or a specific community's ethical code. now, utopias produce a world that is aligned with the ethical code of the author, while dystopias produce the exact opposite, a world that sinks into moral degeneracy. The themes of dystopian literature are usually pejorative and inhumane, such as mass surveillance, oppression, and destruction of the environment. Furthermore, the author, in one way or another, attempts to illustrate the moral falsehood of such an environment. The prowess of Orwell's and Gibson's themes is not only a result of the content but in the way the novels are aesthetically fabricated. As it is of importance to discuss how setting, language and the implication of technology reinforce the critique of the two novels on artificial surveillance, this chapter will delve into the aesthetics of *1984* and *Neuromancer*. This analysis is done in terms of three layers that are interrelated to each other in the dystopian genre of fiction: setting, language and the use of technology, which is -the latter- a prevailing and recurring theme in dystopian literature. This analysis will provide clear insight into the aesthetic support of the three elements to the anxieties of technology and surveillance.

3.1. The Settings of *1984* and *Neuromancer*

3.1.1. *1984* and the Spirit of Abandonment

The world of *1984* is a world where hope is lost, along with humanity and beauty. Airstrip One is the ghost of what is known as London. It is the main setting of the story in *1984*.

With the loss of hope in such a setting, human functions are reduced to basic survival; eating, sleeping and obeying. With that, the sense of establishment and development is an alien notion to the average citizen of Oceania, thus, forsaking life as a form of self-scrutiny and obedience. The citizen in Oceania represents the docile body for Foucault; it represents the death of the soul, where the spirit of abandonment is the sole spirit that wanders the streets, the allies and the bodies of individuals.

Oceania is a state of recession, the setting seems frozen, bleak and slumpy. It feels as if someone stole the will to thrive from the inhabitants, the German philosopher Arthur Schopenhauer refers to it as the will to live, an irrational unconscious instinct to thrive; and so, the setting freezes in time, "the world looked cold. Down in the street, little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere" (4).

The arsenal of Orwell's symbolism does not stop at surveillance, discipline and manipulation of reality, but it extends to the physical environment of Oceania. Orwell uses a unique style of architecture named Brutalism. This style saw light in the United Kingdom during the fifties, the same years of authoring *1984*. Brutalism emphasises its construction of concrete and steel; it is dull, silent, and aesthetically controversial:

> "The visual aspects of Brutalism quickly evolved into a consistent style—massive, elaborate concrete structures that embraced their size, verticality, and building material. What emerged was a powerful—and honest—style of architecture. Brutalism didn't try to hide or cover the concrete used to construct its buildings. And those buildings, those enormous concrete structures, reveled in their intricacy. Perhaps their most impressive

> feature was their spatial and geometric complexities. To walk through the interior of a Brutalist building even today is to have a memorable spatial experience, to say the least." (Gardini)

The ministers and the architecture in general in *1984* are a jungle of concrete and steel, it is what someone thinks when thinking of World War Two, Russia. It is the same impression that Orwell's work induces in the reader's mind,

> The Ministry of Truth—Minitrue, in Newspeak [Newspeak was the official language of Oceania. For an account of its structure and etymology see Appendix.]—was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:
>
> *WAR IS PEACE*
>
> *FREEDOM IS SLAVERY*
>
> *IGNORANCE IS STRENGTH*
>
> The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided. (6-7)

The dimensions of the ministries can be seen as a metaphor for the significance of the government compared to the ant-like life of the party members and the proles. It is a reminder to the citizens of their minuscule existence and a reinforcement of the authoritative competence of their government over them. The buildings of the ministries are more or less identical to the pyramids of Giza before time ran its spell on the wonders of ancient Egypt, pyramidical, glittery, white and humongous. The pyramids of Giza reside on the other side of the Nile River; they represent the dead and the other world. It is a part of the burial rituals, not the most aesthetically pleasing sight. In *1984*, the pyramids represent the death of truth, places where truth and reality are continuously altered, re-packaged and redelivered to the citizens of Oceania.

The natural scene in *1984* is also a missing element, it is a nostalgia, a reminiscence, a memory and a dream for Winston,

> In his waking thoughts he called it the Golden Country. It was an old, rabbit-bitten pasture, with a foot-track wandering across it and a molehill here and there. In the ragged hedge on the opposite side of the field the boughs of the elm trees were swaying very faintly in the breeze, their leaves just stirring in dense masses like women's hair. Somewhere near at hand, though out of sight, there was a clear, slow-moving stream where dace were swimming in the pools under the willow trees. (39)

The brutal concrete nature of Oceania eradicates any crossover with natural scenery, as if intended by the Party. Nature is always a symbol of beauty, of freedom and transcendence, not the most likeable values of the Party in its old age, famous slogan:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH (6)

Furthermore, the ministry responsible for love in *1984*, the Ministry of Love, is illustrated as a "frightening" entity and having "no windows"

> The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed wire entanglements, steel doors, and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons. (7)

How Orwell relates the term love to a highly secure setting in *1984* indicates the intentionality of Oceania with such a concept. It is preserved, secured with ugly guards and has no windows, meaning no soul knows what happens inside, meaning no one has access to love.

3.1.2. *Neuromancer* and the Beauty of Paradoxes

William Gibson launched a subgenre of science fiction in the 1980s with his seminal work, *Neuromancer*. The subgenre in question is cyberpunk. It is aesthetically known for its emphasis on harnessing technology to the opposite of its original purpose. Technology is supposed to facilitate the life of individuals, in the cyberpunk genre it is a bliss exclusively for the people in the high towers; the individuals with prowess and leverage, unlike the citizens, whom technology slowly turns into a burden, a weight and a tool that can be weaponized upon them by corporations or individual hackers. And so, as technology, information, and data are the ultimate currency in the cyberpunk genre, corporations possess most of the power in this

speculative world. Governments exist only as an authority of law, whereas prowess, on the other hand, is enveloped by corporations.

The mantra that is mostly associated with this genre is High Tech, Low Life. It encapsulates the heart of the genre: a morally degenerate contrast between high technology and low life quality. It is conceptualised as the endgame of capitalism. When the capital envelops every aspect of life, and profit becomes the end of all being.

The architecture in *Neuromancer* strongly represents capitalism, the concept of growth for the sake of growth. The habitable setting of *Neuromancer* consists of megacities, like Night City. these cities are humongous in size with diabolically oversized skyscrapers reaching for the skies, and each corner of the city is alive, whether organically by human beings or artificially by giant holograms dedicated to advertisement. *Neuromancer's* emphases on the tone of the setting is appreciated in the opening line of the work, dedicating such privilege to set the tone for a world of high technology that expands vertically and horizontally to overwrite whatever left of nature, "The sky above the port was the color of television, tuned to a dead channel" (Gibson 3).

Gibson describes Night City as "a deranged experiment in social Darwinism, designed by a bored researcher who kept one thumb permanently on the fast-forward button" (7). It is a maze, a setting of chaos and unpredictability, and so are the inhabitants. The neon lights, which are a defining element in the cyberpunk genre, deliver a never-ending sentiment of shadiness. The lights at night in Night City, a city known for its vigour at night, especially do not cover everything; it is aesthetically pleasing, yet it is shady.

The public settings are somehow luminous, yet apart from that, "red" (11), "blue" (63), "crimson" (64), "ruby" (105), "white" (167), "rainbow" (254), "lifeless" (47), and "fluid" (53)

neon dominate the rest of the setting in different intensities and variations, disabling any clear sight of any event unlike usual lighting. The shadiness of neon lights reinforces the ambiguity of Night City. It is the sentiment of the lost, bodies continuously roaming the streets, actively seeking pleasure and entertainment, in a desperate quest for a lost element, beauty it might be? Authenticity? Or a soul; it is indeed the three.

the work's setting evokes a sentiment of lostness. There is no sense of satisfaction; a deep element seems to be lost from everyone. The streets, the lights and the entertainment facilities of Night City steal the sense of peace and joy in return for an artificially-induced sense of pleasure, the type of intense pleasure that leaves the individual with a deep sense of emptiness and unsatisfaction.

3.1.3. *Neuromancer*'s Aesthetic Supremacy over *1984* as a Result of Capitalism and Beauty Commodification

Undeniably, *Neuromancer* holds the upper hand aesthetically over the grimy *1984*. With that being said, *1984*'s lack of visual and sensory stimulation is not due to Orwell's literary mediocracy or Gibson's genius. Orwell indeed intends to paint a colourless world, a grim communist world, the atmosphere one would reminisce about when reminded of communist Russia and Serbia. Both writers possess literary prowess that enables them to deliver two atmospheres with two different aesthetic intensities that match their worlds and systems of thought.

Orwell depicts a world of despair and little to zero autonomy, Gibson, on the other hand, presents a world of social Darwinism and empty pleasure. Orwell depicts communism when

taken to the limits, and correspondingly, Gibson illustrates the limits of capitalism. Both craft their worlds brilliantly to convey what messages they intend to deliver.

Neuromancer's aesthetically pleasurable experience is a metaphor. Capitalism, as it takes over life in the world of Gibson, everything becomes a commodity, including beauty, as in the 21st century as well. This is no different to the atmosphere or the architecture as everything is exaggerated, oversized or seeks to sell you a product. Chiba City, for example, is a centre of commerce that aims to sell black market products or perform cybernetic surgeries. The giant holograms in Chiba City or the Sprawl are only aimed at advertising certain products.

3.2. The Use of Language in *1984* and *Neuromancer*

3.2.1. *1984* and the Role of Newspeak in Shaping Reality

Language is a cornerstone in the world of *1984*. The vocabulary is distinguished from usual speech patterns, and some terms even appear as if they are produced by a machine instead of human-created words. The official language of Oceania is Newspeak, a language intentionally designed to limit thoughts; large portions of vocabulary do not exist, especially any terms that refer to rebellion, individualism and even emotions.

The language at times omits large portions of words and maintains words that look-alike; the words are interchangeable, meaning a word can be used as a noun, verb, adjective or adverb, and the language is loaded with propagandistic terms for politics. Orwell describes the grammar of Newspeak:

> The grammar of Newspeak had two outstanding peculiarities. The first of these was an almost complete interchangeability between different parts of speech. Any word in the

language (in principle this applied even to very abstract words such as IF or WHEN) could be used either as verb, noun, adjective, or adverb. Between the verb and the noun form, when they were of the same root, there was never any variation, this rule of itself involving the destruction of many archaic forms. The word THOUGHT, for example, did not exist in Newspeak. Its place was taken by THINK, which did duty for both noun and verb. No etymological principle was followed here: in some cases it was the original noun that was chosen for retention, in other cases the verb. Even where a noun and verb of kindred meaning were not etymologically connected, one or other of them was frequently suppressed. There was, for example, no such word as CUT, its meaning being sufficiently covered by the noun-verb KNIFE. Adjectives were formed by adding the suffix -FUL to the noun-verb, and adverbs by adding -WISE. Thus for example, SPEEDFUL meant 'rapid' and SPEEDWISE meant 'quickly'. Certain of our presentday adjectives, such as GOOD, STRONG, BIG, BLACK, SOFT, were retained, but their total number was very small. There was little need for them, since almost any adjectival meaning could be arrived at by adding -FUL to a noun-verb. None of the now-existing adverbs was retained, except for a very few already ending in -WISE: the -WISE termination was invariable. The word WELL, for example, was replaced by GOODWISE.

In addition, any word—this again applied in principle to every word in the language—could be negatived by adding the affix UN-, or could be strengthened by the affix PLUS-, or, for still greater emphasis, DOUBLEPLUS-. Thus, for example, UNCOLD meant 'warm', while PLUSCOLD and DOUBLEPLUSCOLD meant, respectively, 'very cold' and 'superlatively cold'. It was also possible, as in presentday English, to modify the

> meaning of almost any word by prepositional affixes such as ANTE-, POST-, UP-, DOWN-. By such methods it was found possible to bring about an enormous diminution of vocabulary. Given, for instance, the word GOOD, there was no need for such a word as BAD, since the required meaning was equally well—indeed, better—expressed by UNGOOD. All that was necessary, in any case where two words formed a natural pair of opposites, was to decide which of them to suppress. DARK, for example, could be replaced by UNLIGHT, or LIGHT by UNDARK, according to preference. (378-379-380)

As described by Orwell, the language is a fixed entity at this point and cannot be developed; it is intentionally reduced to simple vocabulary that does not require further contemplation.

The second cursor in Newspeak, as for Orwell, is:

> its regularity. Subject to a few exceptions which are mentioned below all inflexions followed the same rules. Thus, in all verbs the preterite and the past participle were the same and ended in -ED. The preterite of STEAL was STEALED, the preterite of THINK was THINKED, and so on throughout the language, all such forms as SWAM, GAVE, BROUGHT, SPOKE, TAKEN, etc., being abolished. All plurals were made by adding -S or -ES as the case might be. The plurals OF MAN, OX, LIFE, were MANS, OXES, LIFES. Comparison of adjectives was invariably made by adding -ER, -EST (GOOD, GOODER, GOODEST), irregular forms and the MORE, MOST formation being suppressed.
>
> The only classes of words that were still allowed to inflect irregularly were the pronouns, the relatives, the demonstrative adjectives, and the auxiliary verbs. All of these followed their ancient usage, except that WHOM had been scrapped as unnecessary, and the

> SHALL, SHOULD tenses had been dropped, all their uses being covered by WILL and WOULD. There were also certain irregularities in word-formation arising out of the need for rapid and easy speech. A word which was difficult to utter, or was liable to be incorrectly heard, was held to be ipso facto a bad word; occasionally therefore, for the sake of euphony, extra letters were inserted into a word or an archaic formation was retained. But this need made itself felt chiefly in connexion with the B vocabulary. WHY so great an importance was attached to ease of pronunciation will be made clear later in this essay. (380-381)

An example of how language confabulates reality is the concept of doublethink. Doublethink is the antithesis of logic. The three classic laws of logic are the law of identity, the law of non-contradiction and the law of excluded middle. Doublethink -or in modern language: cognitive dissonance- is the action of believing two contradicting ideas at the same time, it is awareness of the truth and simultaneously the acceptance of the confabulation. The party's slogan is a clear indicator of impaired reality-testing caused by doublethink

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH (6)

3.2.2. *Neuromancer* and the Submissive Nature of Language

Language in *Neuromancer* has little to do with manipulating the truth as its counterpart, *1984.* The language, on the other hand, introduces the world, although difficult, yet if it is read with concentration, it becomes easier. Language in this world of Gibson has no leverage over people, simply due to the existence of audio-visual and sensory content that can transmit a

humongous number of outputs expeditiously, with little need for written text. Language is submissive to reality, and reality itself exceeds language in complexity, thus creating a need for faster channels of communication, the cyberspace, simstim, and holograms.

Cyber terminology is as harsh as reality in *Neuromancer,* with the use of terms such as cyberspace, simstim, simstimdecks, matrix, Neuromancer and Wintermute. It is the kind of harshness that is anticipated from a German speaking his or her Deutsch language. It is cracked, fragmented and alienated.

Moreover, Wintermute itself speaks in a fragmented manner, Wintermute's voice during its first attempt to contact Case by the payphone, is described as, "Faint harmonics, tiny inaudible voices rattling across some orbital link, and then a sound like wind. […] It was a chip voice" (Gibson 97). the previously mentioned architectural element of the lost soul that is in its quest to find a certain thing is not only reflected in the fragmented nature of language which seems lacking a character or an identity, but overall, in the ques t of Wintermute for Neuromancer in which Wintermute sounds as a hollow entity that is in search for its complement, and that is evident in Wintermute's non-pleasant auditory abilities; which themselves freaked Case out "He hung up. On his way back to the lobby, his cigarettes forgotten, he had to walk the length of the ranked phones. Each rang in turn, but only once, as he passed" (98).

In conclusion, language in this world of Gibson is not a co-creator of reality like *1984*. It is a by-product of reality, a reality that is produced by capitalism. It is outdated in comparison to the other means of communication and submissively flexible to what reality introduces.

3.2.3. The Dominance of Language in *1984* vs. The Submissiveness of Language in *Neuromancer*

With that being said, it is worth mentioning again that Orwell's emphasis on language does not disqualify Gibson from his literary prowess. The two works require different points of emphasis. Orwell's emphasis on language is a part of the worldbuilding as much as Gibson's neglect of language is a building block of the work.

1984 is a world that is still dependent on propaganda, and written and spoken forms of communication are still a part of the manipulation of reality. Big Brother itself is a fictional character and a national symbol. This world, while not equipped with advanced means of psyops, so language is the go-to for the party. On the other hand, *Neuromancer,* a world in which the means of psyops develop in a fast pace, does not need to integrate too much language, in the presence of audio-visual and sensory means of communication, thus; language becomes an additional stuntman in the arsenal of corporate control, yet not the main tool nonetheless.

3.3. Technology as Development in *Neuromancer* vs. Technology as a Social Contract in *1984*

Technology in the two works has two distinct philosophies. In *Neuromancer,* it is a product of ongoing technological development powered by mega corporations to boost their profit by any means; moreover, it can be a by-product of the black market to tweak it and exploit it. In its counterpart, *1984*, any form of technology is not a luxury. It is a social contract that the citizen cannot bypass. by any means. Distributed equally, as a true communist state, for the sake of surveilling the population. These two philosophies are reasonable in selection as they both deliver the intended messages of their works.

3.3.1. *Neuromancer* and Technology as an Inevitable Outcome of a Capitalist State

Neuromancer is written as a cautionary letter against capitalism; correspondingly, *1984* is a hate letter to communism. Gibson foreshadowed the growth of capitalism to the extent of enveloping governments, yet he is not entirely mistaken. A real-life example is the assistance of Elon Musk, X's, Tesla and Starlink owner in the campaign of a candidate that is Donald Trump with 250 million dollars, playing "a key role in the preselectional transition" (Schleifer and Haberman). It is an act that solidifies Gibson's Anxiety over capitalism, but to a specific slice of capitalism that Musk himself belongs to; tech oligarchs. The power of corporations in the universe of Gibson is their monopoly of technology; otherwise a black market would not exist in Chiba City.

With that being said, the oligarchy of technology in *Neuromancer*, which includes Tessier-Ashpool, Sense/Net, and the Hosaka corporation, capitalises on technology, yet it is not a forced product; it is an open market. Technology is produced to make people's lives easier; therefore, people purchase technological services. Moreover, it is unlikely that a corporation is being a pushover over their product, as delivering the sense of free will to the customer is highly important, even if the individual is under psyops. It is essential that the company gives a sense of free will, the sense that the choice is not a result of particular and detailed advertisement, but a personal choice; simple ad plain capitalism. Thus, technology, if it cannot be forced, needs to be glamorised through advertisements.

Furthermore, the growth of technology in *Neuromancer* is ever bound by anything; it is bound through production, as the growth of such technology does not pay attention to any ethical implications. The spirit of the lost also penetrates this field, as advancements are not planned nor

have a specific aim other than profit. For example, when it comes to cybernetic implants, like replacing eyes with lenses or nails with claws in the case of Molly. Growth in capitalism is unbound, profit is the philosophy, and the executives are the monarchs.

In conclusion, Technology in *Neuromancer* is not only inevitable, it is unbounded. It is not subject to boundaries unless it is a threat to human life, like Wintermute's intellect. It is a glamorised product instead of a forced item, and it aims to facilitate aspects of life, the good, the bad and the ugly.

3.3.2. *1984* and Its Social Contract Regarding Technology

It is undeniable that technology in *1984* is oppressive, not only in its functioning, but its obligatory use on and upon the citizens. The integration of it in the population's lives is mandatory. Everyone has a telescreen in the middle of their homes, microphones are implemented in every corner of Oceania and though police have the privilege of monitoring the citizens' thoughts.

Furthermore, the spirit of abandonment touches upon the field of technology as well. Oceania is not a corporate sphere; the market is cloistered, and there is no corporate competition in order to invent the next big thing. What there is, is what the citizen forcefully gets. Thus, technological development in *1984* is not as progressive as its *Neuromancer* counterpart; it is stagnant, on purpose. Just like the previously discussed spirit of abandonment, technology is not excluded from this equation. Oceania develops until a certain point, and then it cuts, it maintains the same level of establishment and does not proceed to surpass that level, as any unregulated means of technology is regarded as a threat.

But this might sound as an antithesis to the Brain Computer Interface, the novel writing machines and the Versificators as a technology; it sounds contrary. Is it contrary? Surprisingly, yes, it is, unsurprisingly, it is not by coincidence or mere fault. The dissonance observed like technology, is intentionally tailored by Oceania. The state is extremely advanced in areas like surveillance, propaganda and military, yet extremely poor in terms of local life, entertainment, transportation and domestic technology. In the book of the Big Brother opposition leader Goldstein, this dissonance is explained: if it is equalised, i.e., if technology advances, inequalities will disappear

> The primary aim of modern warfare (in accordance with the principles of DOUBLETHINK, this aim is simultaneously recognized and not recognized by the directing brains of the Inner Party) is to use up the products of the machine without raising the general standard of living […] Science and technology were developing at a prodigious speed, and it seemed natural to assume that they would go on developing. This failed to happen, partly because of the impoverishment caused by a long series of wars and revolutions, partly because scientific and technical progress depended on the empirical habit of thought, which could not survive in a strictly regimented society. (Orwell 238-239)

Goldstein continues, elaborating on the relationship between technology and abundance

> From the moment when the machine first made its appearance it was clear to all thinking people that the need for human drudgery, and therefore to a great extent for human inequality, had disappeared. If the machine were used deliberately for that end, hunger, overwork, dirt, illiteracy, and disease could be eliminated within a few generations […]

> But it was also clear that an all-round increase in wealth threatened the destruction—indeed, in some sense was the destruction—of a hierarchical society. (Orwell 239-240)

Thus, this project ought to be abandoned in a shape or form, focusing more on fields of personal interest like surveillance, propaganda and military, and abandoning anything that might cause a conflict of interest for Oceania. This is described as a social contract because it is an unchanged norm; one cannot negotiate whether to have a telescreen in their home or not, whether they are subjected to microphones, or whether police have access to their thoughts.

3.3.3. The Economics of Technology in *1984* and *Neuromancer*

1984 by Orwell and *Neuromancer* by Gibson depict two different economic regimes. The economic regimes are opposites in terms of production, ownership and distribution of wealth. The work of Orwell imagines a communist world to the extreme, as extreme as *1984* is, Gibson does not disappoint in taking capitalism to its last breath in terms of fiction. Both economies dictate the function of technology, its limits and its boundaries.

First *1984*, in terms of ownership of technology, the population is not able to own technology; moreover, wealth in general is a belonging of the community or the state. Even the telescreens installed in homes are not private property of the one inhabiting the house. Correspondingly, *Neuromancer*'s capitalist approach to the economy enables ownership over the property. The individual can purchase the service or the product and own it, although capitalism in real life is taking a route of impossibility to own anything, even if one pays for it, which means that capital is distributed, although unequally. This is the reason why black markets, like that of Chiba City, exist.

Moreover, the incentives of technology in *1984* are aimed at the well-being of all, according to a corrupt state, of course- and the well-being of, most importantly, the state itself. Thus, technology is reduced and minimised in terms of domestic use, at the expense of excess in terms of state use or military use. The incentives of use in *Neuromancer* are open for anyone willing to pay, the government, citizens or criminals. Supply and demand regulate the production of goods, not the state, as the state has very little to do with the economy, unlike corporations do. Again, anyone who is willing to pay can own the product or use the service; the customer is always right.

Conclusion

In conclusion, setting, language and technology in general played a pivotal role in reinforcing the two variables of surveillance and artificial intelligence. The two works of *1984* and *Neuromancer* are built in detail, variables like artificial intelligence and surveillance cannot stand on their own in delivering the works' messages without the assistance of the previously mentioned aesthetic tools of setting, language and technology.

The grim abandoned setting of *1984* reinforces the exploitative nature of the two variables of AI and surveillance by creating brutal containers for this technology, i.e., the architecture. On the other hand, *Neuromancer*'s lost soul fortifies the lost and liquid, yet unbounded nature of technology, which cannot be contained by any regulations; this reaches the point of losing control of a super-intelligent entity like Wintermute.

Language in *1984* does not ascribe the proper attributes of the variables of AI and surveillance but hides them under the language of Doublespeak. Neither propaganda is described to be propaganda, nor surveillance technology is called as so. In *Neuromancer,* language only

accommodates reality, illustrating the prowess of technology over human sciences, and thus accommodates the two variables in question as well, AI and surveillance.

Moreover, technology, the two works' bread and butter, is presented in two different fashions according to two different economic regimes, one of wealth distribution: capitalism, and one of wealth monopoly: communism. The communist approach, as open as its manipulative language and brutal architecture, openly subjects the population to monitoring. While the capitalist approach has lost its spirit and language, decentralised surveillance on many parties, including corporations, government and even hackers, as well. To sum up, it is safe to say that the two authors brilliantly integrated the two variables of AI and surveillance in an aesthetic sphere that is highlighted by setting, language and technology, without disturbing the experience of the reader, by not creating points of contradiction between variables or any of the aesthetic tools mentioned.

Finally, the aesthetics of *1984* and *Neuromancer* are not merely a luxury; the previously discussed aesthetics are integral in understanding the weight of living under a state of complete loss of agency and privacy. Whether it is a screamingly open type of surveillance, as in *1984* or a corporate, subtle surveillance like *Neuromancer*. The aesthetics of setting, language and technology, woven together with the critique of AI and surveillance, successfully delivers the anxieties of Orwell and Gibson to the world concerning high technology and loss of privacy.

General Conclusion

With that being said, this work is a rollercoaster of history, technology and aesthetics, yet its point of focus was the examination of peak technology and surveillance in the works of *1984* and *Neuromancer*. It analyses the history of surveillance, leading to the emergence of technology that is focused on monitoring data, i.e., artificial intelligence. The frightening evolution of technology is anxiety-provoking to authors post-World War two. Thus, the core of this work then pinpointed the elements of intelligent monitoring technology in the two works, highlighting points of contrast between the two. Moreover, in order to reach a well-rounded understanding of the topic, a comparison between the two styles of surveillance technology is made between the two works. The work extended to an aesthetic analysis of the literary techniques used in delivering the anxieties of the authors about high-end technology and surveillance; these techniques are: setting, language and use of technology.

As mentioned in chapter one, the gradual shift towards more technologically complex systems causes anxiety among intellectuals at any point in history, as it represents a walk into the exotic and the unknown. The more a setting is civilised, the more concern for privacy is intensified; this concern is systemised by Jeremy Bentham and Michel Foucault in the 18th and 20th centuries with the panopticon, the all-seeing institution.

The spread of surveillance in space and time during human existence is like a virus. The apparatuses of surveillance evolve and vary until they lose their identity, yet they still perform the same task: surveillance. Cameras, smartphones, the internet itself and most recently, artificial intelligence are entities that monitor and store data by function, yet they are not tagged by the label of surveillance or any of its synonyms, like a strain that evolves to a whole new unrecognisable virus. The chapter then puts some concepts of AI into perspective, which are used in the second chapter for analysis.

Chapter two delves into the core of the work, technology that propagates privacy, in *1984,* hand in hand with its counterpart, *Neuromancer.* The chapter locates the existence of artificially intelligent means of surveillance in the two works and then highlights the differences in the two styles of monitoring through AI. The Orwellian approach is more stable, static, open and state-oriented. Gibson's approach is more decentralised, fluid and economy-oriented.

The third chapter is an extension of the second chapter. It embarks on the lands of *1984* and the lands of *Neuromancer*, the language that is used in both works, moreover their philosophy regarding the use of technology. It is seen that the setting of the works plays a tremendous role in presenting the themes of the works. Orwell, with his abandoned world and Gibson, with his lost souls, reinforced the bleak, dull themes of the works. It is also evident that language in *1984* is a tool of reality-manipulation while language in *Neuromancer* is a passive entity, accommodating to reality itself. The use of technology in the two works depends on the purpose of the one in charge of technology, including AI. Orwell's use of technology is compulsory and of a state-oriented nature; Gibson's use is more of a persuasive capitalistic usage.

The two works of *1984* and *Neuromancer* are still canons of dystopian literature. if it has to be decided which style of artificial surveillance is more realistic as of the 21st century, it is that of Gibson. William Gibson does not have that many exaggerations regarding surveillance and AI in his work, especially a work produced in nineteen-eighty-four, where capitalism is still in a foetus-like shape. Nonetheless, Orwell's predictions are not false; it is merely the shift in worldwide economic dominance at the time, from socialism to capitalism. Otherwise, if the scenario is reversed, it would not be a surprise that Orwell perfectly predicted the future.

Works Cited

Works Cited

Boyd, Robert, and Peter J. Richerson. “Culture and the Evolution of Human Cooperation.” *Philosophical Transactions of the Royal Society B: Biological Sciences*, vol. 364, no. 1533, The Royal Society, Nov. 2009, pp. 3281–88, https://doi.org/10.1098/rstb.2009.0134. Accessed 21 Dec. 2024.

“Brain Waves - an Overview | ScienceDirect Topics.” *Www.sciencedirect.com*, 2016, www.sciencedirect.com/topics/agricultural-and-biological-sciences/brain-waves.

Britannica. “Apostolic Succession | Christianity.” *Encyclopedia Britannica*, www.britannica.com/topic/apostolic-succession.

---. “Cybernetics.” *Encyclopædia Britannica*, 2019, www.britannica.com/science/cybernetics.

“Dictionary.com | Meanings & Definitions of English Words.” *Dictionary.com*, 2023, www.dictionary.com/browse/surveillance-. Accessed 28 Dec. 2024.

Fogg, Brian J. *Persuasive Technology : Using Computers to Change What We Think and Do*. Morgan Kaufmann, 2003.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage Books, 1975.

---. *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. Edited by Colin Gordon, Pantheon Books, 1980.

---. *Security, Territory, and Population. Lectures at the Collège de France, 1977-1978*. Picador Usa, 2007.

“Fourth Lateran Council : 1215 Council Fathers.” *Papal Encyclicals*, 11 Nov. 1215, www.papalencyclicals.net/councils/ecum12-2.htm#21.

Gardini , Ashley. “Why We Love/Hate Brutalist Architecture.” *JSTOR Daily*, 9 Jan. 2024,

daily.jstor.org/why-we-love-hate-brutalist-architecture/. Accessed 9 Feb. 2024.

Gibson, William. *Neuromancer*. Ace, 1984.

Glover, Ellen. "What Is Artificial Intelligence? How Does AI Work?" *Builtin*, 2 Apr. 2024, builtin.com/artificial-intelligence.

"Hebrews 4:13 Nothing in All Creation Is Hidden from God's Sight. Everything Is Uncovered and Laid Bare before the Eyes of Him to Whom We Must Give Account. | New International Version (NIV)." *Www.bible.com*, www.bible.com/bible/111/HEB.4.13.NIV. Accessed 18 May 2023.

Hulet, Steve. "Artificial Intelligence 101: The Key Concepts of AI - Fresh Consulting." *Fresh Consulting*, 22 Sept. 2020, www.freshconsulting.com/insights/blog/artificial-intelligence-101-the-key-concepts-of-ai/?utm_source=chatgpt.com. Accessed 4 Feb. 2025.

Instructions on Receiving Holy Communion with Proper Reverence. www.stmvictoria.org/documents/2014/2/Holy%20Communion%20Instructions.pdf.

"John of Salisbury: Policraticus." *Google Books*, 2025, books.google.dz/books?id=VjIYTHRXa9wC&printsec=frontcover&hl=fr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 17 Jan. 2025.

Kelly, R. J. *The Foraging Spectrum*. ISD LLC, 2007.

Khaled, Rilla, et al. "An Analysis of Persuasive Technology Tool Strategies." *Designing for Global Markets 7, IWIPS 2005, Bridging Cultural Differences, 7-9 July 2005, Amsterdam, the Netherlands, Proceedings of the Seventh International Workshop on Internationalisation of Products and Systems*, Jan. 2005, pp. 167–73, www.researchgate.net/publication/221253988_An_Analysis_of_Persuasive_Technology_Tool_Strategies.

Lex Clips. “LLMs Are Not Superintelligent | Yann LeCun and Lex Fridman.” *YouTube*, 10 Mar. 2024, www.youtube.com/watch?v=NVxcsekcbhs. Accessed 19 Mar. 2025.

“Linotype | Machine.” *Encyclopedia Britannica*, www.britannica.com/technology/Linotype.

Louisa Mackay Demerjian. *The Age of Dystopia : One Genre, Our Fears and Our Future*. Cambridge Scholars Publishing, 2016.

Luegenbiehl, Heinz C. “1984 and the Power of Technology.” *Social Theory and Practice*, vol. 10, no. 3, 1984, pp. 289–300, www.jstor.org/stable/23556567.

Maslow, Abraham H. “A Theory of Human Motivation.” *Google Books*, 2018. Accessed 21 Dec. 2024.

Morris, Meredith, et al. *Levels of AGI: Operationalizing Progress on the Path to AGI*. 5 June 2024, arxiv.org/pdf/2311.02462.

Orwell, George. *1984*. Secker & Warburg, 1949.

Power, Amanda. “Under Watchful Eyes.” *Lapham’s Quarterly*, vol. 9, no. 1, 2016, www.laphamsquarterly.org/spies/under-watchful-eyes.

“Proverbs 15:3.” *YouVersion | the Bible App | Bible.com*, YouVersion, 2020, www.bible.com/bible/1/PRO.15.3.KJV. Accessed 17 Jan. 2025.

Salma El Hajjami, et al. *Artificial General Intelligence (AGI) Security*. Springer Nature, 2024.

Schleifer, Theodore, and Maggie Haberman. “Elon Musk Spent over $250 Million to Help Elect Trump.” *The New York Times*, 6 Dec. 2024, www.nytimes.com/2024/12/05/us/politics/elon-musk-trump-rbg-election.html.

Shevelyov, Alexey. “January 1, 1983: The Day the Internet Came Alive with TCP/IP.” *DEV Community*, 7 Dec. 2023, dev.to/ashevelyov/january-1-1983-the-day-the-internet-came-alive-with-tcpip-21b5.

Shih, Jerry J., et al. “Brain-Computer Interfaces in Medicine.” *Mayo Clinic Proceedings*, vol. 87, no. 3, Mar. 2012, pp. 268–79, https://doi.org/10.1016/j.mayocp.2011.12.008.

Snowdens, Edward. “PRIVACY MATTERS- Nsa Whistleblower Edward Snowdens Alternative Christmas Message.” *YouTube*, 2024, youtu.be/LX-mGDiftJw. Accessed 28 Jan. 2025.

Thelle, Dag S., and Petter Laake. “Epidemiology.” *Research in Medical and Biological Sciences*, 2015, pp. 275–320, https://doi.org/10.1016/b978-0-12-799943-2.00009-4.

Vaknin, Sam. “Lonely=Strong? Age of Alone: New Normal.” *YouTube*, 25 Dec. 2021, youtu.be/9M0ILm_QDp4. Accessed 30 Jan. 2025.

---. “Practice Nothingness, Step 9: Vaccinate against Narcissism!” *YouTube*, 31 Jan. 2021, youtu.be/WRqPuioQDCA. Accessed 26 Jan. 2025.