

THE USE OF REALITY IN NARRATIVES FROM THE *TRUMAN SHOW* TO THE *WESTWORLD*

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Abstract: The *Truman Show*, as a 1998 film, set a touchstone in the world of cinema by telling the desperate situation of an individual who was lost in the reality built by the media and his realization of this, which led him to try to push the boundaries of fiction. Nowadays, narratives are challenging ways and limits of producing alternative reality instead of seeking and questioning reality itself. Making the preferred world more real by producing the desired reality in new media such as virtual-hyper-simulation-simulacra has become the main goal. Interactive video games, digital theater performances, virtual reality generating tools and equipment have become integral elements of this new reality. In the *Truman Show*, the disappointment of the hero who realizes that he is a puppet of a fictionalized world has been replaced by heroes who demand a new and more perfect reality that is fictional. What is needed is not “reality” but more “virtual reality.” Instead of seeing this as a denial of reality, they perceive it as a preference for their own story since the world is already fictionalized. In today's TV series like *Westworld*, characters that have no hope of reality and prefer virtual reality are becoming widespread. In this study, the concepts of simulation and simulacra that construct virtual and augmented reality will be examined in company with theoretical and conceptual literature with the help of the film *Truman Show* and TV series *Westworld*.

Key Words: reality, virtual reality, simulation, *Truman Show*, TV series.

TRUMAN SHOW'DAN GÜNÜMÜZE ANLATILARDA GERÇEKLİĞİN KULLANIMI

Öz: 1998 yapımı bir film olan *Truman Show*, medyanın inşa ettiği gerçeklikte kaybolan bir bireyin çaresiz durumunu anlatarak sinema dünyasında bir mihenk taşı oluşturdu ve bunu fark etmesi onu kurgunun sınırlarını zorlamaya itti. Günümüzde anlatılar, gerçekliğin kendisini aramak ve sorgulamak yerine alternatif gerçeklik üretmenin yollarını ve sınırlarını zorlamaktadır. Sanal-hiper-simülasyon-simulakra gibi yeni ortamlarda istenilen gerçekliği üreterek tercih edilen dünyayı daha gerçek hâle getirmek ana hedef hâline geldi. Etkileşimli video oyunları, dijital tiyatro performansları, sanal gerçeklik üreten araçlar ve ekipmanlar bu yeni gerçekliğin ayrılmaz unsurları oldular. *Truman Show*'da, kurgulanmış bir dünyanın kuklası olduğunu anlayan kahramanın hayal kırıklığı yerini yeni ve daha mükemmel bir kurgusal gerçeklik talep eden kahramanlar aldı. İhtiyaç duyulan şey “gerçeklik” değil, daha çok “sanal gerçeklik”tir. Bunu gerçeğin bir inkârı olarak görmek yerine, dünyayı zaten kurgulanmış olarak gördükleri için bu durumu

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kendi hikâyeleri için bir tercih olarak algılamaktadırlar. Dolayısıyla *Westworld* gibi günümüz dizilerinde gerçeklik ümidi olmayan ve sanal gerçekliği tercih eden karakterler yaygınlaşmaktadır. Bu çalışmada amaç sanal gerçekliği oluşturan simülasyon, simülakra ve artırılmış gerçeklik kavramları, bu diziler yardımıyla teorik ve kavramsal literatür eşliğinde incelenecektir.

Anahtar Kelimeler: gerçeklik, sanal gerçeklik, simülasyon, *Truman Show*, TV dizileri.

Introduction

In this study, which was prepared based on the question of what reality is, it is aimed to discuss how virtual reality, which has become more questionable with the *Truman Show*, has transformed today with TV series *Westworld*. Especially in these days, when we are increasingly involved in digital life, in which reality we feel comfortable ourselves is a matter of debate. Based on such questions, this study aims to question the concepts of reality and hyper-reality, which were discussed in the “*Truman Show*”, and to examine individuals’ changing perceptions of reality with “*Westworld*”, which are frequently mentioned in recent years. Thus, how the change of understanding reality is represented in visual culture will be examined.

“To speak of things that one wants to connote as real, these things must seem real. The ‘completely real’ becomes identified with the ‘completely fake’.” (Eco, 1986) At this juncture, the film “*Truman Show*” is a 1998 American psychological comedy-drama film which was directed by Peter Weir and written by Niccol was basically very different when it is compared today’s dramas because the perspective and motivation of the characters changed completely. Basically, *Truman Show* was about a character who realized his ordinary life was a television show, so he was disappointed and tried to escape from this reality show. The film stars Jim Carrey as Truman Burbank whose life is ruled by an invisible media team and who lives in a virtual world without his knowledge and being ruled without consent turns into a tragedy. Although he is a real human being with body, mind and soul, he is someone who lives not the destiny, but the script written for him. Louis Althusser has grouped the media with the family, the church and the education system under the heading of ‘ideological state apparatuses.’¹ Truman as a fiction character which is used as an apparatus of media to reproduce its own meanings. As a virtual character setting of the film refers to hyper-real fantasylands like ‘Disneyland’, ‘Las Vegas’ and ‘Museums’ which are full of reproductions, video records, movies instead of original, authentic and unique ones. On the other hand, the new television series *Westworld*, fictional reality is especially preferred by the characters.

1. Culture, Society and The Media. Edited by Gurevitch, Benett, Curran and Woollacott. Routledge. 1995. P:31

Truman Show questions the limits of a real character's freedom in a virtual world whereas *Westworld* is a variety of themed parks that promises to fulfill the guests' every desire, including violent and sexual ends virtually and guarantee to not harm the guests by indistinguishable androids. *Westworld* questions the harms of not being capable of using technology better in every aspect of life rather than controlling life because the virtual world is considered as a part of the new person's life. Therefore, it is clearly seen that the point of view has changed a lot since this movie. While virtual reality was perceived as a threat in the past, nowadays the best, and powerful and various versions of virtual reality are sought, wanted and needed. For example, in *Truman Show* the character goes crazy and looks for ways of rebellion because he feels as if he becomes a "product" replacement; everything in the television screen is on sale, not for its use-value but for its exchange value. Truman judges the value of his life in the world of simulacra, however; the new television series ask for more value with the help of unlimited simulation and simulacra.

In the last few decades, it is irrefragable that society and reality on the one side and its reflections, representations, derivatives on the other side are amalgamated. Is it questionable if art imitates reality or virtuality and which one takes more time and place in people's life? Furthermore, does "reality" or "virtual reality" lead people's daily life more? Or what kind of reality do people favor in fiction or in daily ritual?

1. The Need for Perfect Reality, Not Just Reality

The virtual characters are becoming more part of life and prevalent in daily life with the extent use of technological devices; digital actors in films, advertisements, computer games, mobile-phones, video arts and cinema productions. In truth, the difficulty is not limited to media studies because even actors and actresses become porter of their "star image" which is totally artificial. They become their own representation; they must carry their image values on their own shoulders. Even the founder modern linguistics, Saussure, "posits a duality between the world of signification and that of 'reality'- duality kept alive by Saussure's distinction between the sign and referent." (Bennett, Curran, Gurevitch, & Wollacott, 1995) First there should be "reality" and media, and its definers, indicators, reporters. But what happens if media becomes the creator of reality? Everything becomes more colorful, shiny, and lively just like "Truman". The physical environment and surroundings exist as real-world processes. He also interacts with the objects and other characters in his virtual environment and by this way he does not become just believable and realistic, he becomes more. Baudrillard's key ideas suit with Truman completely: "simulation" and "the hyper real." Hyper-real is "more real than real": something

false and closer to be further exceptional of the real than realism itself. Models may be like high style or fashion (which is more attractive than attraction), the reports (“sound bites” set conclusions of political challenges). A "simulation" is a copy or replication that replaces reality or the original (Wallis, 1984). So, it is possible to say that Truman now exists as supposed in a television program and there is a discussion program also for analyzing his attitudes.

The city where he lives is a beautiful place with its perfect buildings, well-dressed society and gorgeous nature. The sun shines more than sun, the full moon appears when they want, and Truman has his childhood memories with the photos and videos! He has secret desires and even daydreams during the work. In Freud's terms, daydreams are concentration, by which mind images are inclined to combine with one another, and dislocation, by which they lean to substitute and signify one another; these procedures disregard opposites and the sorts of space and time and are related to wishes hoping to be fulfilled (Rycroft, 1975). Imagination, perception, dreaming, daydreaming are all parts of reality. Was Truman happier, before he realized that he is living in virtuality? “Imagine once more, I said such as one coming suddenly out of the sun to be replaced in his old situation; would he not be certain to have his eyes full of darkness.” (Karofsky & Litch, 2010) So, is the need of reality or virtual reality a priority for people? Which is indispensable or do they just mean perception? The term “virtual reality” has a popular usage in last decades and it is mostly associated with technological systems, developments.

The Truman Show offers a perfect metaphor for 1990's culture. Even the name of the film and character can be an argument for the situation. Barthes' semiotic works can be the key to account for analyzing the names, because names can encode and articulate social meanings. In the phrase “*Truman Show*”, the first word is combination of “true” and “man” and Truman is the star of a reality television show; he does not know he is a star, beside as a fake character his name means a “real, true, fact human being”. This virtual character that lives in a “show”, named “true man” creates dilemmas, binary contrasts, ironies, metaphors and rich inspirations. Show means to exhibit, to express something and connotatively it recalls overplaying. The way of concatenating these two words can refer to intermix real and virtual worlds. It creates both effective and evocative meanings. The syntax of two words provides and inspires the audience by relating the life of a certain individual to question his own reality. Therefore, this film is about the human being who turns into the toy of the media between reality, virtual and fiction. However, in today's narrative, it is seen that fiction is preferred by making more use of the media instead of reality. Postmodern theory argues that there is no reality, reality just comes out of media. At this point, Truman becomes more real than anyone

because he is a product of media twice, once in the film and once in the TV show. Furthermore, TV reality show participants, competitors are also more real than anyone. The film itself as a virtual narrative creates a fiction and non-fiction character that questions its reality. From Truman's perspective, the show is absolutely "real" until he recognizes his own situation, and it is "fiction" from the actors' point of the view who acts roles. The actors who know they are actors are duplicitous, since they act their roles, but Truman has only one identity in the film, and he is a replica of virtual reality that manages the society. Under these circumstances, Benjamin says "the film industry has an overriding interest in stimulating the involvement of the masses through illusionary displays and ambiguous speculations." (Eiland & Jennings, 2006). The disappointment of the character born into the media shows that he believes there is a reality outside. However, in recent years, the effort to build and find the perfect truth has come to the fore instead of the belief and the need for the truth. For example, the characters of *Westworld* pay a lot of money to achieve the desired reality with more fiction. Today, the main goal is not to reach the reality, but to reach the desired flawless reality. According to Bernauer, the human reality and technology of human development offers a new understanding of reality and truth. This means a truth that comes to a power and a power that markets itself as a truth. (Bernauer, 2006). The marketed new reality made people forget the simple reality with different simulation alternatives. The combination of real, show, fiction, nonfiction, cinema, TV creates paradoxical hybrid narrative to trace and to involve. Now that faith in reality is lost, there are no heroes who seek the truth or reality such as Truman because hyper-reality offers easy happiness. The *Westworld* characters differ from Truman with big differences; characters no longer want unprocessed, unstudied raw truth. As Eco mentions, the characters look for satisfaction and "[e]verything looks real, and therefore it is real; in any case the fact that it seems real is real, and the thing is real even if, like Alice in Wonderland, it never existed". (Eco, 16)

2. The Collapse of Faith in Reality and the Ideal Reality of Westworld

In today's television series, the search for reality has gained differences with changing technological developments. HBO's TV series *Westworld* begins with a clear and interesting question: "Have you ever questioned the nature of your reality?". This question primarily announces that the subject of this text is to examine the structure of reality and show alternative options of how it is structured. When it is believed that reality is a designed fiction, it is an understandable result that characters who seek the most ideal reality for themselves. The plot of *Westworld* revolves around the stories of: Dolores

Abernathy, a young woman (host) living on a ranch; Maeve Millay who is programmed to act as the madam of a brothel; the Man in Black (guest) who is searching for hidden meaning in the park's themes; Arnold Weber, one of the creators of the hosts and the park; and finally, Robert Ford, the mastermind behind the narratives, and creator of "Westworld".² A plot was created with artificial characters and their derivatives by creating a place for the purpose of a theme park to satisfy the alternative reality needs of these characters and audience. Theme parks can be seen as the areas that offer physical satisfaction for 'gamers' who play games on the internet as one of their daily rituals among audiences. Whereas gamers enjoy playing as a kind of passive escapist activity, theme parks participants choose a purposeful pleasure which is a similar kind of escapist activity with active, dynamic and performative satisfaction. The scientific journal *Cyber psychology, Behavior, and Social Networking* reported in 2009 that 61 percent of surveyed CEOs, CFOs, and other senior executives say that they take daily game breaks at work.³ Therefore, the audience who is accustomed to the consumption of social media, which has become the ordinary habits of daily life and watches Westworld does not find strange when watching the characters who experience the hyperreality through theme parks in the series. In terms of content, opportunity to match VR/AR technology with Theme Park attractions, is enough to identify and arouse curiosity for audiences. After all, belief in reality has already changed, and what is needed is not reality, but a new and ideal reality where computer games, theme parks and applications that spice up everyday life constantly promise better. Especially performative and participatory nature of Westworld's reality provides happiness which characters and audience desire. Dr. Eleazar Eusebio points out how social media users who satisfy their inner nature tend towards paranoia, narcissism, manic behaviors, depression, or even melodramatic behaviors, Eusebio says these things unconsciously manifest themselves, rather publicly, in an online setting.⁴ It is familiar to the audience to watch heroes like themselves in a television series who are satisfied in the virtual world, and the advanced virtual possibilities that the heroes experience in a theme park are undoubtedly very attractive. As Eusebio says virtual reality offers satisfaction with social media, people can really dive into people's lives. The audience, accustomed to relaxing with social media variations, would rather watch a

2. http://www.wls.sav.sk/wp-content/uploads/WLS3_2017_Lacko.pdf

3. Reinecke, Leonard. 'Games at Work', *The Recreational Use of Computer Games During Work Hours. 'Cyberpsychology, Behavior, and Social Networking'* (formerly *Cyberpsychology&Behavior*), August 2009, 12(4); 461-65 DOI:10.1089/cpb.2009.0010

4. <https://www.thechicagoschool.edu/insight/from-the-magazine/a-virtual-life/>

theme park that offers them perfect possibilities for relief of tension and boredom. The Westworld is a text that makes the spectator forget all their defeats and is ecstatic with the promise that they can do heroic acts as they wish in a such theme park. Therefore, instead of a thirst for truth and reality as in the Truman Show, the desire with more simulation that tranquilizes for social anxiety is the new hunger. Since the scale of change as how people work, communicate, shop, teach, learn, watch and so on undeniably changed and became real, the entertainment style and content also changed to satisfy consumers compulsorily. That is why TV series like Westworld provides fantasy experiences with the promise of amalgamation of augmented reality, virtual reality, simulation, hyper-reality and so on because the new reality basically relies on digital transformation that always offers multiple potential paths, easier solutions and more opportunities with perfect alternatives. As Westworld is a product of the digital age, it is actually a necessity for its characters to offer more fiction and to build a more perfect reality for its audience. Transformation of digital media improves virtual technologies and continuously improve itself to offer various styles of reality in an all-encompassing form or formats.

Looking at Westworld from Truman, it is clearly seen that not only the definition of reality, fiction, robot and human are mixed together, but also other realities are constructed purposefully with the awareness. While Truman is a hero escaping from fictional reality, Westworld has heroes who voluntarily pay the price for more fictionalized reality. While Truman rebels against the producer, director, or creator who framed his life, in Westworld, the theme park's creator is revered as the god of that universe. On the other hand, the audience of Westworld who choose to watch the series enjoy the new reality presented with the pleasure of knowing that the creator of the theme park also has a creator as the characters. After all, the characters in the series also aspire to another role as per their assigned role. There is a practice similar to the voluntary participation of gamers in the subject and content of the game in another universe. So instead of Truman's anger and rebellion against his creator, Westworld has a cynical and playful obedience because it is conscious. After all, just like when a player gets sad when their character dies in the game, even death turns into fun with the awareness that there is no real death.

The mastermind Robert Ford creates Westworld and its narratives like a destined God. It is in the nature of the operation that the character who makes the theme, plot and meaning construction of the park functions as a kind of holy creator. Those who come to the park voluntarily take off their clothes, give up their identities, and experience an extraordinary reality for a time and this type of reality is not easy to define. However, it is clear that it also contains

augmented reality elements in its content. Augmented reality (AR) is an enhanced version of the real physical world that is achieved through the use of digital visual elements, sound, or other sensory stimuli delivered via technology.⁵ The AR experience is not only used in the content it is also created for the audiences for the fans who want to learn more and engage in the Westworld universe. The interesting thing here is the characters who go to the theme parks voluntarily and the audience who want to enter the world of these characters, contrary to the shock when Truman learns that he is in a studio. Westworld summarizes the changing and needed understanding of reality both with its content and with the reaction of the audience outside.

Whereas Truman was struggling to get out of the fiction he was in because he believed that there was a real world out there, Westworld characters were satisfied with the hedonistic pleasures of reaching the desired reality by making use of the flexible nature of reality. Because it has become a common understanding that reality and truth are fiction, and it is possible and natural to ask for a better one. Visual reality simulators used in theme parks include a motion base, a set scene, lighting and they promise targeted internal and external satisfaction by offering special effects and sounds. Theme Park is so perfect that, it is impossible to distinguish reality from a simulation of reality consciously. Exactly as Eco says, 'you realize they are robots, but you are astonished by their sincerity'.⁶ In this park, which invites the characters to adventure in safe conditions, there are all kinds of equipment that will make them forget that they are in a virtual world. "*Westworld*'s set is a huge isolated theme park and human-like 'hosts' satisfies guests carnal pleasures, including sexual and violent desires and hosts trust, enjoy and want hyper reality more than reality. Westworld is a park away from any moral values and judgments, so characters can choose to be 'good' or 'bad'. Since there was no ethical concern in the park, all kinds of activities could be practiced as much as they are requested and since there is no situation that requires being realistic, freedom for fantasies is endless. Moreover, since every detail in the world of the fantastic theme park is much more perfect than the real, it does not create the feeling of being fake, on the contrary, it makes the reality more realistic by filing the disappointing aspects of the reality whereas fictionalized forms of reality eliminate unexpected flaws and setbacks. Disappointing elements of reality are left outside the park and the perfect reality is experienced inside.

5. <https://www.investopedia.com/terms/a/augmented-reality.asp>

6. Eco, U. (1986) *Travels in Hyperreality*; San Diego, New York, London; Harcourt Brave Javonovich Publislers. P:45

According to Eco just like Baudrillard, hyper-reality means more than real, more than perfect, and more than original. "...into hyper-reality, in search of instances where the American imagination demands the real thing and, to attain it, must fabricate the absolute fake; where the boundaries between game and illusion are blurred..." (Eco, 1986). The amusement park of the Westworld fabricates the absolute fake where the boundaries between game and illusion are blurred very desirably and clearly as Eco asserts long ago. The images, actions, characters like hosts etc. are obviously replace reality with hyperreality where the truth lost its meaning and value. On the other hand, Truman is used like an aerial advertising in the sky of the virtual world, which other characters and audiences know there was another world and sky outside simultaneously. Do the fake and the real sky blend while filmmakers shoot the film? So which part of the sky can be called as studio or just sky? There is no doubt; the same questions apply much more to *Westworld's* theme parks, however; Westworld announces itself as hyperreal and this declaration creates different meanings and values from the Truman Show's production date 1998 to Westworld's production date 2016.

Today, the digital world announces in different ways that people can reach the virtual, hyperreal, augmented, stimulated, spectacular and always more perfect reality that society desires. Truman as a character conveys how this reality should be and he believes reality is vitally essential and it is necessary to be aware of how problematically the perfection of the hyper reality that surrounds him is transmitted to the audience. With this film, the transformation of reality and how real the reality desired by individuals is attempted to be discussed. In that period when the boundaries of virtual and reality are gradually blurring, individuals questioning reality and being aware of change is thought to be quite remarkable. Whereas with HBO's production Westworld's theme park is seen as part of a collective entertainment and there is no need to search reality, on the contrary, the reality beyond the reality should be reached in the most entertaining way.

Truman is a multilayered and intertextual protagonist just like Westworld's character, however; in the beginning he does not acknowledge that he lives beyond the reality and when he realizes that he is in the studio he suffers a lot, feeling deceived by everyone and that everything is a lie. However, since the hyperreality produced abundantly in daily life of societies in the last 10 years has already replaced the truth and reality and the masses use it, the characters who prefer hyperreality in a fictional text are understandable.

Truman's voice is an echo of the 1990's multimedia technology because he is the hero of the cinema and the television at the same time in the narrative.

He appears on the screen and also the screen itself seems in his virtual life. Consequently, he is reflective of the complexity of the postmodern logic in contemporary culture and life. Interpenetration of simulation in the character is seen clearly. Truman is a hero for the audiences in TV, Truman is a hero for audiences in the cinema and Jim Carrey is a star who acts Truman. That is why like a nested simulation, one inside the other, three of them are telescoped to each other. Jim Carrey is real as far as all world know, Truman is a simulation character in TV and while audience watch him on the cinema screen, he becomes simulacra of himself. Or is it like that: Truman is a simulation and while audience watch the film, they see the simulation, but before he realizes the system, they focus on the 'existence' or the 'non-existence' of Truman in simulacra. After he realizes his 'being' the simulacra transforms to simulation again. Is it possible to make a clear distinction with simulation and simulacra for Truman or is it a greasy area which do not have an original reference? According to Jean Baudrillard, simulation 'is the main plan in the current "code-governed phase" that is characterized in the simulacra, which is acquired from a model without a unique reality. In the days of "digital technology", the perform of simulation is one in which there is no one reference to reality, instead what we have is a simulation that is produced without reference to a bit of reality, but somewhat to a code or replica.'⁷ At this point, in response to Baudrillard, while the Truman Show has the search and need for reality, in Westworld it is a right to escape within the range of possibilities offered by technology and be happy with the better. It doesn't matter whether the emotions they experience in a theme park are through simulation, simulacra, augmented reality or hyper-reality, even these characters are considered lucky since the park is especially preferred. As soon as hyper-reality became easy and possible to produce and it is better than always flawed, incomplete, bad and ugly reality, identification of audiences to watch these lucky characters is understandable because hyper-reality makes reality deficient, obnoxious, unsettling. When in fact, in the Truman Show, the hero feels victimized by virtual reality. Therefore, the audience feels sorry for the hero who does not have a chance to reach the reality.

CONCLUSION

According to many social theorists the media is not a 'mirror to reality' anymore, it has the position of industry, which is producer, inventor, ruler and as a result, creator of real. Walter Benjamin, as early as 1936, argued that 'the presence

7. Baudrillard, Jean (1994a [1981]) *Simulacra and Simulation*. Trans. Sheila, Faria Glaser. Ann Arbor: University of Michigan Press.

of the original is the prerequisite to the concept of authenticity', as he argues authenticity is missing from a world of mass-produced commodities.⁸ Instead of Truman, who realizes that he has become a commodity, the great difference between the kinds of reality presented in Westworld and those who transform it into a commodity exemplifies today's belief and need for truth.

Truman's setting is like 'Disneyland' which is a perfect city made for him to live and that is why it becomes a simulation. Truman is completely circulated in a world of simulation: his family, friends, traffic, lover, even weather. While he becomes unpredictable, he is still acting as he is 'unpredictable'. As Baudrillard argues in his theory, in Truman's life there is no such thing as reality. Truman's life is a false assumption or display until he recognizes his situation and at this moment, he transforms the simulation to simulacra because he becomes a representation of some deity, person, or thing, more stable image than simulation. It is very difficult to make exact distinction between these terms because the reality itself is limited according to human being's interpretation and still it does not have a definite definition. In the age of reproduction, it seems even if reality exists it has some degrees. There is no pure truth, fact, reality, virtuality, hyper-reality or all of them melt in each other. At the end of the film, while Truman asks 'was nothing real?' to Christof who is the TV producer and God of the film, he answers him 'You were real. That's what made you so good to watch...' Maybe the need of believing in the truth and reality of something is a basic instinct and skepticism of the meaning goes parallel to that idea. In Westworld, only privileged people can enjoy alternative reality by stepping beyond what is imposed on them. The belief that the reality outside the theme park is also a fiction is full, so it is normal to consider a park that makes other realities possible as a privilege. No one seeks for pure truth, reality in the age of 'gamers' or questions the nature of reality. Westworld characters desire to be analogous to "gamers" in the series and forget about outside world- satisfying the extreme desires of violence and pleasure is the main goal the game of their chosen narratives. As a result, although there are some differences between these two series, there is a great similarity in the field of virtual reality, such as Truman and all the characters in Westworld being stuck in "Disneyland", where they live all their lives. In fact, these two worlds are illusions and centers where creators realize their fantasies. The Westworld series features a thematic amusement park and characterizes another example, like Baudrillard's Disneyland theory, where reality disappears

8. Benjamin, Walter, 'The Work of Art in the Age of Mechanical Reproduction', *UCLA School of Theater, Film and Television*, trans. by Harry Zohn, ed. by Hannah Arendt (New York: Schocken/Random House, 2005) Sourced [accessed 24 March 2018]

and hyperreality, and simulacra, emerge. The elements and characters in the series are actually a part of this hyperreality. The creator uses backups of the characters' virtual consciousness to start the characters from the same point over and over again, which goes against the nature of reality.

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