

On Rebellion against Spatial Limitation in *One Flew over the Cuckoo's Nest*

Jianlin Yang

School of Foreign Language, University of Science and Technology Beijing, Beijing, China.

Abstract: The present article addresses rebellion against spatial limitation in *One Flew over the Cuckoo's Nest*. In the novel, under the working principle of Panopticism, Big Nurse together with the Combine, the overarching power mechanism, foists on the patients with spatial limitation. However, through readjustment of time schedule and space division and employing laughter and fishing trip, McMurphy succeeds in defying two cornerstones of spatial limitation: institutional constraint and action restriction, and thereby achieving his freedom of action. It is concluded that his space freedom lays the foundation for his resistance to the power mechanism.

Keywords: Ken Kesey; Panopticism; Spatial limitation; *One Flew Over the Cuckoo's Nest*; Rebellion.

I. INTRODUCTION

As one of the most influential figures in contemporary American literature, Ken Kesey pays particular attention to the individual existence in the course of social change. As his representative work, *One Flew Over the Cuckoo's Nest* represents the oppression and destructiveness of individual values in a highly-institutionalized social environment. The confrontation between McMurphy and Big Nurse symbolizes the opposition between individual liberty and social normative force in the post-war American society. Through Michel Foucault's theories about disciplinary power, the paper aims to analyze McMurphy's subversion of spatial limitation in the hospital and explores its cultural significances.

II. A PANOPTICON IN *ONE FLEW OVER THE CUCKOO'S NEST*

A. Panopticon vs Panopticism

As a great French philosopher, Michel Foucault (1926-1984) explores the relation between power and knowledge from the dimension of history, especially their manifestations in various social realms. In *Discipline and Punish* (1979), Foucault provides a panoramic discussion of disciplinary power, ranging from its historical source, evolutionary process, implementing means and applications in various modern disciplinary institutions. According to him, the history of disciplinary power roughly falls into three phases: the torture as a royal punishment at the close of the Middle age, the punishment out of humanitarianism at the end of the 18th century and the prison system developed from the modernized disciplinary institution in the 19th century. In his expanded discussion of modernized disciplinary techniques, the Panopticon, a disciplinary institution for the lepers, merits our attention.

According to Foucault, the Panopticon, which was proposed by the English philosopher and social theorist Jeremy Bentham, denotes an architecture concept. It originally refers to a circular prison, at the center of which stands a tower and a supervisor keeps the inmates under surveillance. The basic features of Panopticon are given as follows:

at the periphery, an annular building; at the center, a tower; this tower is pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the whole width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other, on the outside, allows the light to cross the cell from one end to the other. All that is needed, then, is to place a supervisor in a central tower. [1]

After briefly introducing the Panopticon, Foucault indicated a power mechanism underlying and he called it Panopticism. As Foucault explained, the Panopticon, "a cruel, ingenuous cage", is a disciplinary method, which could be applied to different institutions, like hospitals, workshops, schools and prisons [1]. When referring back to the novel, it is clear that

Foucault's arguments about Panopticon and the Panopticism provide a best interpretation about the power mechanism in the novel.

B. A Panopticon in Miniature: The Mental Hospital

As a starting point from which the confrontation between McMurphy and Big Nurse develops, the mental hospital provides a whole view of the inner mechanism within the Panopticon. In this section, we aim to explore their internal connections from two aspects: structure and function.

As regards its structure, the hospital presents three essential features of the Panopticon, a central tower, a supervisor and the inmates, which correspond to the Nurses' Station, Big Nurse and the patients respectively.

A control center in the ward, the Nurses' Station enables Big Nurse to "see constantly" and "recognize immediately" [1]. Different from the traditional dungeon, where the inmates are deprived of light and are entrapped in darkness, the Panopticon makes avail of visibility because "[full] lighting and an eye of a supervisor capture better than darkness" [1]ss. Consequently, during the day time, through the perspective of the Nurses' Station, Big Nurse could easily supervise the patients' performance while handling her daily work. At night, when the whole ward sinks in the darkness except one light coming from the Nurses' Station, the patients become "the object of information" but never "the subject of communication" [1].

Running with the Panopticon as its principle, the hospital embodies its power ramification and intensification. In one respect, rather than a fully independent institution, the Panopticon is subject to its superior authorities. In the novel, a middle-aged man, "Public Relation", makes a regular inspection of it. For another, the supervisor within the Panopticon engenders a unified and effective working system. In most cases, Big Nurse, hieratically superior to the other medical staffs, wields her absolute power in the ward. However, when leaving the hospital, she could continue keeping it by temporarily transferring her duty to the black orderlies. Owing to a continuous mechanism, the Panopticon renders "a state of conscious and permanent visibility", which "assumes the automatic functioning of power" [1].

Around the running mechanism based on the Panopticism, Kesey describes two symbols of power worthy of explorations. In the next section, we aim to analyze their implications to bear out our viewpoint.

C. Macroscopic Representation of Power: The Combine

It is clear that with the Panopticism as its governing mechanism, the hospital becomes a typical disciplinary institution. However, in a broader sense, it is subject to a more monolithic power structure: the Combine. As Elena Semino and Kate Swindlehurst (1996) explained, the Combine symbolizes a "huge, multipurposeful, unwieldy, efficient, lethal" force since it originally refers to a "combine harvester", which "unites the industrial giant".[2] In this section we try to explore its implications in the context of the novel.

Broadly, an invisible power net, the Combine permeates the whole hospital and ensures its well-organized running. Specifically, all departments are assigned with the clear responsibilities and concrete work-division, all the medical procedures are under a strict guideline and all the medical staffs are kept in readiness. In line with that rigid hierarchy, the hospital virtually runs like a highly-efficient machine.

Further, an indicator of the dominant social ideology in the 1950s, the Combine epitomizes a social normative force. According to Bromden, the ward is "a factory for the Combine", which is used for "fixing up mistakes" made outside the hospital [3]. And then the patients are "the culls of the Combine's product", who are like "machines with flaws inside", which "can't be repaired" [3]. His narration reveals its nature as a repressive and destructive social organization.

Through changing everything incompatible to or inharmonious with it into something both compatible to and harmonious with it, the Combine serves as the macro power mechanism in the hospital.

D. Microscopic Representation of Power: Nurse Midred Ratched

In correspondence to the Combine, Nurse Midred Ratched is the micro representation of power in the hospital and actually, her name has implicitly revealed their internal connection. As her nickname, "Big Nurse" reveals Kesey's creation intention. Andrew Foley (2001) noticed Kesey's aim to create a female ruler by comparing "Big Nurse" to the "close cousin of Orwell's Big Brother" [4] and Elizabeth McMahan (1992) explored its meaning by making an analogy between "Ratched", her surname and its homophone "ratchet", and thereby further testified to the irrefutability in Big

Nurse's power of discourse because "ratchet" is "a mechanism that engages the teeth of a wheel permitting motion in one direction only" [5]. Generally, Big Nurse's power is mainly manifested in three aspects: her position in the ward, her dominance over the medical staffs and the patients and her internal connection with the Combine.

Big Nurse's long-term dominance in the ward is mainly gained from her close relationship with the hospital's supervisor, with whom she serves as an army nurse in the thirties. After working together, their intimacy changes her from an ordinary nurse to "Big Nurse", who has controlled the ward "for God knows how long" [2]. For this reason, the whole hospital, just as Harding says, is founded on the basis of matriarchy and all of the patients are "victims of matriarchy here"[2]. In her daily routines, Big Nurse works in the Nurses' Station, which is equipped with a set of communication devices linking the ward to the central hall so that even in the case of emergencies, she only needs "pick up that phone" and communicates to the supervisor [2] and the hospital staffs would rush to the scene and deal with the emergencies.

Because of their companionship, it is clear why it is Big Nurse rather than the doctors who holds the final decision-making in personnel arrangement. In most cases, the ward personnel arrangement depends on nothing but the staffs' cooperativeness to her. On one hand, to find suitable persons, Big Nurse spends much time observing and evaluating the newcomers, in order to ensure their malleability in their future work. For instance, William, Washington and Warren are selected after a long-term observation and testing. The reason of employing them is that all of them are victims of racial discrimination and harbor a resentment against the surrounding people. So she believes that their hatred might be the best means assisting her in the ward management. On the other hand, for those who refuse to work with her, Big Nurse would ceaselessly dampen their spirit until they voluntarily transfer to other wards or reluctantly become compliant to her. One of the examples is about her domineering over doctor Spivey, an addict to Demerol, who is portrayed to be "frightened", "desperate" and "ineffectual" and is "incapable of running this ward" without her help [2]. All in all, whenever Big Nurse finds the doctors' deviation from her directives, she would forcibly temper with their procedures, readjust their working mode and even interfere in their personal habits to compel them to meet her expectation. Finally, through exerting the absolute control over them, Big Nurse makes the ward, as she has supposed, run in a precise and efficient way and at the same time ensures that the medical staffs are under her control.

For the patients, a consequence brought by such an inverted hierarchy is Big Nurse's control over them. Running the ward with an iron hand, Big Nurse is not only a guardian of the established order, but also a professional who is given a right to define and solve the patients' psychological disease. As part of her responsibilities, Big Nurse would periodically inspect and record the patients' conditions, and even arrange for them treatment schemes and even operations. Additionally, she also has a right to determine a patients' duration, which is the very reason why other patients initially try to dissuade McMurphy from contradicting her for any violation of her directive would lead to a prolonged duration, which is in fact a form of punishment for them.

However, the most persuasive evidence of Big Nurse's power is her internal connection with the Combine, which forms a complementary relationship between them, either of which is irreplaceable. From the perspective of the Combine's influences on Big Nurse, it is shown in her alienation. Because of her persistent pursuit of power, she is irretrievably influenced by mechanization, which is manifested in her loss of her intrinsic features as a human being. From her debut onwards, the negative influence brought by mechanization on her is repeatedly implied. When making the first appearance in the novel, Big Nurse is represented as an alienated female, who discourages familiarity and detests misbehavior. Her mechanized image is divulged in her "calculated" and "precision-made" face, "precise" and "automatic" gesture and programmed salutation to all patients around [2]. Then, Big Nurse's personal habit is also changed with her long-term experiences in the hospital because the contents of her wicker bag are not female accessories, but "wheels", "gears", "cogs", and "wire" [2], and all of them are tools used in her work.

On the contrary, having been incorporated into the operating mechanism and becoming an influence among the staffs, Big Nurse voluntarily become its mouthpiece. Appearing to be compatible rather contradictory to the Combine, Big Nurse tries to bring her ward into the sphere of its influences, so that she becomes "more and more skillful over the years" and at the same time with her clout "steadied and strengthened", she wields "a sure power that extends in all directions" [2]. As Bromden explains, Big Nurse only need sit "in the center of the web", tends "her network with mechanical insect skill", for she not merely knows "which wire runs" but also how to "get the results she wants" [2]. It is self-evident that her fate is closely associated with that of Combine, which is the source of her power in her work. As a result, they have made a harmonious combination toward the ward management.

Concluded from the previous arguments, it is clear that the power mechanism derived from the Panopticism is characterized by its control over its inmates in the disciplinary institutions. Specifically, although the discipline practiced in the hospital is taken in a variety of forms, it roughly embodies itself in limitation of the patients' living space, which constitutes an essential aspect in the Panopticism. The following part would discuss the subversion of this power mechanism, with McMurphy's undermining the Panopticism as well as the significance of his rebellion in particular.

III. REBELLION AGAINST SPATIAL LIMITATION

A. Space as a Source of Security

As a cornerstone in human existence, space is closely related to every social member. The Chinese-American geographer Yi-fu Tuan (2001) commented that space is security whereas place is freedom. According to him, human's essential sense of security comes from space because "all human beings appear to have personal belongings and perhaps all have need of a personal place" [6]. He even emphasized that every person is "at the center of his world", and "circumambient space is differentiated in accordance with the schema of his body" [6].

Tuan's point of view illuminates the importance of space in human existence. However, space as an essential survival condition is not guaranteed in the Panopticon. According to Foucault, the Panopticon is essentially an "enclosed" and "segmented" space, in which "the individuals are inserted in a fixed place", "slightest movements are supervised" and "all events are recorded" [1]. Living in a restricted space, the patients are subject to supervision and restriction, which reveal power's intrusion into and oppression of the individual's private space. Therefore, gaining a living space has a primary importance. Through analyzing McMurphy's resistance to spatial limitation, we find that he rebels against two mechanisms in the Panopticism: institutional constraint and action restriction.

B. Institutional Constraint

The spatial limitation within the Panopticon proceeds from an institutional constraint. Historically, 17th century witnessed the emergence of the house of confinement, an imprisonment system for the poor, the unemployed and the insane. As a typical confinement institution, Hospital General, was "an administrative reorganization", by which several already existing establishments were grouped under a "single administration" [7] and as a result, those institutions were assigned to the poor in Paris and would accept those who were sent there by royal or judicial authority. Moreover, Foucault also contended that it was not so much "a medical establishment" but "a semijudicial structure" because it included "an administrative entity", which was independent from the outside legislation and therefore, by means of establishing a self-contained system without external interference, Hospital General engendered a "quasi-absolute sovereignty" [7].

Originating from Hospital General, the mental hospital retains most of its key features, especially its management system. As the novel reveals, though stimulating the effects in many aspects, it primarily imposes temporal and spatial control over the patients. From above, McMurphy's initial resistance to spatial limitation begins with his violation of its management system, which represents a confrontation between McMurphy's defense against Big Nurse's oppression of the patients' spatial freedom.

The Panopticon primarily requires a strict time schedule. Foucault defined it as "an old inheritance", which was first developed in the monastic communities, and was gradually used in schools, workshops and hospitals [1]. Further, the modernized discipline system reinforces the previous temporal regulation by refining it "in quarter hours", "in minutes" and "in seconds" [1].

To maintain a well-organized world, Big Nurse regulates the patients' daily arrangement in detail and strictly implements it in her work. Consequently, every morning, the black orderlies would wake up patients at six thirty and hustle them to wash and shave themselves at six-forty-five. At seven o'clock, the patients file into the hall and have breakfast in turns. At seven thirty, they return to the day room for meditation which begins at eight o'clock. At eight twenty, patients play cards and puzzles. Technicians show up at eight thirty while residents inspect the ward at nine o'clock. With time schedule, the ward runs in a scientifically measured precision. Therefore, McMurphy's behavior is primarily aimed at breaking this well-organized control. Specifically, his endeavors break the three functions of time schedule: "establishing rhythms", "imposing the particular occupations" and "regulating the cycles" [1].

McMurphy changes the rigid time arrangement with his insistence on time readjustment. McMurphy advises re-adjusting the clean time and television time because all the patients expect the World Series on Friday. However, Big Nurse denies

his request and stresses the importance of time schedule in the ward. More than that, she forcefully switches off the television when he insists on his right. However, McMurphy asserts himself by behaving like a frenzied baseball audience and leads the patients to shout and cheer at a blank-out television regardless of her dissuasion. From his misbehavior, we could sharply perceive his refusal to the long-established time arrangement.

At the same time, McMurphy introduces into the ward a more flexible time arrangement. Because of a strict regulation of the work arrangement, the patients could never have their entertainment unless permitted by Big Nurse. In spite of it, McMurphy insists on leading them to play basket-ball in the ward. Every morning, McMurphy runs wildly in the ward, blows a whistle and hustles the patients with one hand bouncing a basket-ball, "Drive, you puny mothers, *drive!*".[2] Evidently, McMurphy's way as a rule-breaker further disorders the ward management.

Finally, McMurphy alleviates the patients' stereotyped life pattern. According to the Panopticism, the ultimate consequence of time schedule rests with engendering a changeless living rhythm. So, in one Group Meeting, McMurphy directs Spivey to advise organizing a carnival in the ward. He first vividly describes the carnivals in his high school period as "marvelous", "noisy" and "gala occasion" and then highlights its jubilant and festival atmosphere by mentioning those decorations, crepe streamers, booths and games and most importantly, he signs "wonderful carefree years" [2]. Apparently, Spivey's emotional flow arouses the resonance among the patients and therefore they all express their strong zealotry toward it. By conceiving of a carnival, McMurphy alleviates the patients' changeless way of life.

Time schedule serves as a constraint in the hospital, coordinating its running mechanism, daily arrangement and the patients' living pace. As revealed by Foucault, through time schedule, a meticulous power penetrates into its inmates to intensify "the use of the slightest moment" and to maintain "maximum speed" and "maximum efficiency" [1]. Through his persistent efforts, McMurphy dispels obligatory rhythm and compulsory imperatives from time schedule.

In addition to time schedule, space division is another core aspect within Panopticon. According to Foucault, the disciplinary institution requires a mechanism of "enclosure", which means that it needs a place heterogeneous to all others but closed in upon itself [1].

As the novel represents, the hospital is composed of many independent spaces. Assigned with the particular functions, they constitute a well-ordered world. Combining medical treatment, personnel assignment and patient management together, Big Nurse establishes a complex individual partitioning. Through distributing the disciplinary spaces, she wields an administrative control over the ward. For example, she could observe the presence and the absence of the patients, establish an efficient communication with her subordinates and record the medical ration and operation. Roughly speaking, space division eliminates all the negative effects brought by diffuse and imprecise distribution and thereby ensures the stability of the disciplinary institution [1]. Thus, the resistance to the Panopticon also requires breaking its organization of spaces.

McMurphy claims for re-dividing the rooms through taking Spivey as his mouthpiece and aiming to break a rigorous space distribution. Forced to remain in their own spaces, the patients are subject to a unified spatial arrangement. Therefore, McMurphy considers it improper to constrain them in a single living space. Rather, he advises turning an out-of-use hydrotherapy room into their new activity room. In this way, those with hearing handicaps could remain in the room covered by ward music whereas the others could have their entertainment in a new room. Thus, re-distribution of ward space nullifies the relation of network toward a medically useful space.

By organizing "cells", "places" and "ranks", the disciplinary institution creates complex spaces that are "architectural", "functional" and "hierarchical" and thereby, transforming "the confused, useless or dangerous multitudes into ordered multiplicities" [1]. So, relieving the patients from their fixed position is equal to breaking the interlinking ward space and nullifying the constraints exerted through it.

C. Action Restriction

The Panopticon as a surveillance center is also for its restriction on its inmates' action. In reality, within the Panopticon, the old house of security, a fortress-like architecture, is replaced by a house of certainty so that there is no need to constrain the inmates with force. Rather, its power of efficiency and constraining force could be easily maintained by a clear-cut separation mechanism. In a word, the visibility pervading the Panopticon would impose a constant surveillance upon the inmates to engender "a real subjection" from "a fictitious relation" [1].

It is not difficult to find the hospital fulfills its medical function by careful separation of the patients to prevent contagion, disorder and violence. Through establishing an intense and efficient separation mechanism, the hospital cuts off the contacts among them and suppresses their action. Therefore, to break the Panoptic hospital as a surveillance center entails striving for freedom too. In the novel, McMurphy achieves that goal in two ways: he invigorates the patients with his laughter and organizes a fishing trip.

In the novel, the consequence brought by restriction on the patients is primarily reflected in their disinclination toward laughter. Entrapped in a ward in which no distraction is permitted, the patients virtually live like walking-machines. Because any negligent conduct might be recorded and denounced, they only dare to “snicker in their fists” [2]. However, along with his arrival in the hospital, McMurphy brings his laughter too. As revealed, laughter enables McMurphy to restore balance and hope among the patients.

Laughter makes the patients recognize their long-suppressed human instinct. Making his first appearance in the ward, McMurphy impresses both the patients and the medical staffs with his irrepressible laughter. As revealed through Bromden’s perspective, “it’s the first laugh I’ve heard in years” [2]. McMurphy displays his incompatible stance toward that long-established enclosed atmosphere, which represents the opposition between nature and machinery. With his laughter, McMurphy alleviates patients’ emotion, and thereby restores them from numbness to vitality.

Laughter dispels the stress and tension engendered by restriction on action. Generally, laughter helps regulate mood, reflect psychology and express emotion. Instinctive and spontaneous, in no case should it be repressed or silenced. Against a mechanistic and alienated environment, laughter is an effective way to combat the negative influences of an increasingly urban and technologized society. Through laughter, the patients make eye contact with each other, share their feeling and display their mutual understanding and sympathy. Obviously, being antithetical to restriction in the ward, laughter alleviates its suffocating atmosphere.

Laughter bonds the patients together and changes their backward and negative situation in their conflict with Big Nurse. Just as what McMurphy stresses, “when you lose your laugh you lose your *footing*” [2], laughter makes the patients survive in a preposterous world.

According to Tuan, space is not merely “a biological need”, but “a psychological need”, “a social perquisite” and even “a spiritual attribute” [6]. By relieving the patients from the restriction with his laughter, McMurphy exemplifies the internal connection between freedom and space, and as Bromden indicates, laughter could “keep yourself in balance” and “keep the world from running you plumb crazy” [2].

The restriction in the Panopticon also creates an enclosed space. Foucault pointed out that the Panopticism replaces the crowd congregation, multiple exchange and individual merging with “a collection of separated individualities” so that the inmates live in “a sequestered and observed solitude” [1]. However, through an outdoor fishing trip, McMurphy breaks the patients’ enclosed living space. Roughly speaking, the crucial role of the fishing trip in resistance to spatial limitation mainly includes three aspects: nullifying the binary separation system, removing the necessities ration and making patients really feel the freedom.

The fishing trip relieves the patients from their isolation caused by separation. For one thing, the inmates in the Panopticon are constantly marked and classified according to a binary, “division and branding” [1]. For another, the inmates are separated with each other because a panoptic institution prevents its inmates “from coming into contact with his companions” [1]. In the novel, to exert a more effective control over the patients, Big Nurse classifies them into Acutes and Chronic, who are further divided into Walkers, Wheeler and Vegetables. Besides, she designates each of them according to their specific cases. According to her, Acutes are curable and could leave the hospital after recovery while Chronics incurable and should receive the long-term treatment. Therefore, rather than communicate with Chronics, Acutes avoid any physical contact with them because they are afraid of being grouped as parts of them. It is self-evident that such a classification imposes and strengthens the disciplinary effect in the Panopticon. However, the fishing trip helps counteract the separation obstructing their mutual contacts. During the fishing trip, both Acutes and Chronics are given the maximum of degree of freedom so that they are free from the constraint on their action. Some patients lie on the deck while others enjoy themselves under sunshine. With the ship sailing into the deep sea, all of them behave cooperatively and work animatedly, which is oppositional to their permanent isolation living condition. Moreover, during such an unexpected sea adventure, the patients spontaneously establish a solidarity and companionship with each other, and it undermines the separation in the hospital.

The fishing trip removes Big Nurse's restriction on patients' daily necessities. Because deriving from an emergency mechanism used during the plague, the Panopticon is originally a closed place, in which people receive their ration from the intendant responsible for their quarters. In the hospital, every patients' daily ration is strictly limited, even including their cigarette. Cheswick shouts at Big Nurse that "I ain't no little kid to have cigarettes kept from me like cookies!" just because she forcefully takes away their cigarette [2]. However, the fishing trip provides them with what they could not have acquired in the hospital. For instance, McMurphy takes the patients to drink beer and firewater. Under the instruction of George, Harding, Scanlon and Martini catch the fish and they even take their salmon and halibut back to the hospital.

More importantly, the fishing trip rekindles the patients' longing for freedom, especially George and Bromden. On one side, George regains his zealousness during the fishing trip. Before McMurphy's arrival, he has never imagined leaving the hospital and in consequence become increasingly negative and depressed and even lost his hope for life. That is why he refuses to be the captain and stresses that "Those boats awful *dirty* any more - everything *awful* dirty." [2] Amazingly, the fishing trip makes him realize that he still holds a strong nostalgia toward sea adventure, which reminds him of his youth. As the patients' captain, George commands the trip, directs and takes them safely back to the seaport. When returning from the trip in triumph, George is passionate, which is revealed in changes of his mind. On the other side, the fishing trip makes he feel his long-lost freedom. Just leaving the hospital, Bromden is stressed because he feels the Combine working all the same. However, his angst gradually disappears with his self-relaxation and finally, when the boat heads for the deep sea, Bromden feels the trip really brings him "a great calmness" [2].

It is commonly believed that sea is a symbol of vastness and freedom, representing an unlimited possibility for human being. Therefore, when going on their fishing trip, the patients are not victims enslaved in an enclosed space but the conquerors in a wild world. As described by Kesey, when coming back from their fishing trip, although all the patients are blood-speckled, sunburned and even full of stinking of beer and fish, they are like "conquering heroes" [2]. So, the fishing trip is essentially a countermeasure to the restriction in the hospital and in that way, McMurphy awakens the patients' aspiration for freedom.

IV. CONCLUSION

McMurphy's resistance to spatial limitation could be summarized as a process of striving for a living space without the interference from the outside. Therefore, he not only violates the institutional constraint imposed to limit the patients' living space in the hospital, but also strives for their action freedom. McMurphy's efforts deconstruct the hierarchical surveillance and restriction in the Panopticon and undermines the power mechanism in the hospital.

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