

HUMANITIES INSTITUTE  
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# The Truman Show (1998)

Peter Weir

## OVERVIEW

**Director** Peter Weir (1944- ) is one of the best-known Australian filmmakers. He participated in what has been called the Australian New Wave in the 1970s, directing distinctive films like *The Cars that Ate Paris* (1974), *Picnic at Hanging Rock* (1975), and *The Last Wave* (1977) that made use of Australian settings. Weir's global status grew with *Gallipoli* (1981) and *The Year of Living Dangerously* (1982), the latter of which won an Oscar. Weir went on to make several Hollywood movies, including the acclaimed *Witness* (1985) and *Dead Poets Society* (1989), both also Oscar winners. Weir began making films less frequently in the 21<sup>st</sup> century but has maintained an international reputation.

**Film** *The Truman Show* tells a story of a man who discovers at age thirty that his whole life has been a television show (also called *The Truman Show*). He has lived on an "island" that is really a huge sound stage, and thousands of hidden cameras have tracked his every move; everyone else in the town is a paid actor. The film partially mimics the visual style of mid-20<sup>th</sup>-century television shows and commercials. Because the film opens with an interview with the television show's director, the viewer knows from the beginning that Truman's life is not what it seems.

**Background** Weir liked Andrew Niccol's script for *The Truman Show* and worked with him on it in the mid-1990s. He decided he wanted Jim Carrey for the role of Truman and had to wait a couple of years for him to become available. Ironically, the film was shot not on a soundstage but in the real-life "planned community" of Seaside, Florida. When the film was finally released, it was a commercial and critical success, earning three Oscar nominations, including one for Weir for Best Director.

## SYNOPSIS

*The Truman Show* begins by introducing Christof, Hannah Gill, and Louis Coltrane: the creator/director and two actors, respectively, on an enormously popular television show called *The Truman Show*. These three characters comment on the relative reality of the show. We soon meet thirty-year-old Truman Burbank, the star of the show—and the one person involved who does not know his life is a TV show. As far as Truman knows, he lives an ordinary life in a small island town called Seahaven, complete with picket fences and 1950s-style households. Truman goes to work every day at an insurance company; comes home at night to his wife, Meryl; and hangs out with his best friend, Marlon. But one day he believes he sees his father—whom he thought had drowned when Truman was a child. Truman begins questioning his world.

The film occasionally breaks from Truman's world to show what is going on outside it. Christof gives an interview on *Tru-Talk*, a discussion forum dedicated to *The Truman Show*. He says that Truman was adopted by the entertainment corporation when he was a baby and has been surrounded his entire life by paid actors and hidden cameras on the enormous soundstage/biosphere of Seahaven that Christof created near Hollywood. A flashback reveals that Truman once pursued a romance with a "college classmate" named Lauren—really a minor cast member named Sylvia, who took pity on Truman and tried to divulge the truth to him, until she was stopped by the show's crew. In the present, Truman's investigations reveal enough strange things that he decides to leave Seahaven. He is prevented several times but eventually takes a sailboat to the edge of the biosphere. Despite Christof's last-ditch effort to speak directly to Truman and ask him to remain in Seahaven even though it is a TV show, Truman walks out the door.

## CHARACTERS

*Truman Burbank* – man who has unknowingly lived his whole life as a reality TV show

*Christof* – creator and director of *The Truman Show*

*Meryl / Hannah Gill* – Truman's wife / the actress who plays her

*Marlon / Louis Coltrane* – Truman's best friend / the actor who plays him

*Lauren / Sylvia* – college classmate of Truman's / former cast member who now tries to free Truman

*Truman's mother*

*Truman's father*

## CHARACTER ANALYSIS

### **Truman Burbank**

Truman believes himself to be an ordinary man who sells insurance and lives with his wife, Meryl, in the small island town of Seahaven. In fact, Truman's whole life has been documented by hidden cameras, and everyone he thinks he knows is actually a paid actor.

*Naïve* Truman lives in a simple, 1950s-style milieu that he believes to be the real world. For thirty years, Truman does not question this world—even when he is in college and briefly interacts with Sylvia, who tells him that he is living in a TV show. Until partway through the film, Truman simply accepts Meryl's and Marlon's explanations for strange things that happen.

*Cheerful* Truman frequently makes jokes, both with his family and friends, and with people he encounters in town and at work. He sometimes jokes with himself, too, which delights viewers of the show even though he believes he is alone at those times. Until he begins questioning his world, Truman is happy with his life.

*Determined* Once Truman begins to suspect that something strange is going on, he is determined to figure out what it is. Even though his mother and Marlon try to assuage his worries, he continues his investigations alone, ultimately sneaking out of his house, eluding the ubiquitous hidden cameras for some time, surviving a storm on a small boat, and leaving the soundstage despite Christof's protests.

### **Christof**

Christof is the creator and director of *The Truman Show*. In the style of an auteur, Christof wears glasses, black clothes, and a beret-like hat. He clearly thinks very highly of himself and elevates his work on the show over all other considerations in life.

*Egotistical* For Christof, his art is more impressive and more important than all other considerations. He wants *The Truman Show* to continue in its current form whatever the cost, and he refers frequently to the show's groundbreaking nature. Christof also claims that the fake world of Seahaven within which he has trapped Truman is better than the outside world.

*Callous* Christof does not care about Truman's preferences, his freedom, or his life. He makes Truman believe his father is dead, and he assigns Truman a set of friends, a wife, and a job. Christof scorns Sylvia's accusation that he has imprisoned Truman. Finally, he causes a storm in the biosphere's waters that nearly causes Truman to drown.

*Determined* Christof went to a great deal of work to design Seahaven and maintain *The Truman Show* for thirty years. In the film's final sequence, every person around Christof (including the network representative) tries to dissuade him from causing and then continuing the storm that almost kills Truman; Christof ignores them and only stops the storm when he wants to.

## Sylvia

A few years before the main action of the film takes place, Sylvia was an actor who played a minor role on *The Truman Show*. While doing so, she developed pity for Truman and subsequently devoted her energies to trying to free him from the show.

**Rebellious** While acting on the show, Sylvia knows that she is not supposed to talk to Truman or interfere with major story plans (such as Truman's impending romance with Meryl). Nevertheless, she lets him kiss her and tries to reveal the true nature of his world to him before she is hauled off by crew members.

**Determined** Sylvia persists in trying to tell Truman the truth and free him from Seahaven. She does so while acting on the show and being chased by crew members; she continues to do so in subsequent years from outside the set. Her living room is surrounded by posters that say things like "Free Truman! Rally on Thursday."

**Compassionate** Unlike the other actors and crew members on *The Truman Show*, Sylvia responds to Truman with compassion. Whereas the others are always trying to manage Truman's desires and prevent him from wanting to leave, Sylvia quickly realizes his situation is inhumane and sacrifices her own employment in order to try to release him from it.

## THEMES

**Reality** *The Truman Show*, released in 1998 amid a surge of reality television programming, makes reality and (one's perceptions of it) a central theme. Is Truman's world "real"? Everyone in the world except for Truman knows that it is constructed and partially scripted. But Truman himself knows no reality other than the set for *The Truman Show*. He experiences real emotions, real growing up, real work, and so forth. When Truman asks Christof at the end whether "any of it" was real, Christof replies, "You were real." Indeed, even though everyone else may be acting, Truman is not. The show thus lies somewhere between reality television and fully scripted television. At another point in the film, Christof says in an interview that people accept the world as it is presented to them. This is a crucial insight of the film. How can any of us be sure that we are *not* living in a world as carefully constructed as Truman's? The same question is posed by another popular film, *The Matrix*, released the following year.

**Freedom** In the opinion of Sylvia, Truman is essentially Christof's prisoner in the fake world of Seahaven. We learn that Truman was the product of an unwanted pregnancy and was adopted at birth by the entertainment corporation that then immediately launched *The Truman Show*. The two actors playing the roles of Truman's parents had, of course, no real legal rights over Truman, as evidenced by the fact that Truman's "father" was written off the show during Truman's childhood. But because Truman is thirty years old at the time the film takes place, it is unclear how Christof can legally justify sending crew members to seize Truman the first several times he tries to escape. The film seems to support Sylvia's contention that they are treating Truman like a prisoner. Christof insists that if Truman really persisted in trying to leave, he would let him; and indeed, this is exactly what happens at the end of the film. Regardless, the film does not provide any support for Christof's contention that Truman is better off captive in picture-perfect Seahaven than free in the real world.

**Family** Truman never meets anyone to whom he is biologically related. It is clear that the actor playing Truman's father is very attached to Truman; brief flashbacks show his affection for young Truman and his frequent attempts to save the boy from harm. Truman's relationship with his mother is less clearly drawn. The only substantial scene with her is one in which she tries to convince the adult Truman that he could not have seen his father. This suggests that this actress is more interested in upholding the show's status quo than in helping Truman. Meanwhile, Truman believes himself to be married to a woman who, he later discovers while looking at their wedding photos, crossed her fingers when she married him. She, presumably at the behest of Christof, tries to convince Truman that they should have a baby. Whether the pregnancy would be real or faked is unclear, as it does not take place. In any case, neither Truman's supposed mother nor his supposed wife gives him true, selfless support.

**Fandom** At various points, the film breaks away from Truman's world to show people watching and commenting on *The Truman Show*. While there are presumably casual watchers of the show as well, what we see are avid fans who seem to watch the show almost all the time. This includes a pair of elderly ladies who have pillows with Meryl's and Truman's faces on them, an Asian family with *Truman Show* décor on their walls, a pair of bored security guards in a parking garage, a man constantly watching the show from his bathtub, and the employees and patrons of an establishment called *The Truman Bar*, where the show always runs on the bar's TV. The existence of the discussion forum show called *Tru-Talk* and brief shots of huge crowds watching major events of Truman's life at locations like Times Square provide further evidence of the show's popularity. Perhaps surprisingly, as it could mean the end of the show, most of the avid fans applaud Truman's bid for freedom and erupt in cheers when he leaves the soundstage at the end. The film suggests that even obsessive fandom is shallow: after Truman ends his show by walking off the soundstage, two of the avid fans we have seen casually wonder what else is on and reach for the *TV Guide*.

**Advertising** Unlike most American television shows, *The Truman Show* does not have commercial breaks. Revenue comes instead from extensive product placement. Quite often during her conversations with Truman, Meryl will pause to sing the praises of an object she has recently acquired. At one point, Truman begins questioning this behavior, asking her whom she is talking to. Marlon, too, usually appears at Truman's house carrying a six-pack of beer that he holds up to the camera and praises. Throughout the world of Seahaven, advertisements are visible on posters. We learn through an interview with Christof that "everything on the show is for sale" through the "Truman Catalogue." This baked-in advertising seems likely to diminish the show's authenticity in the eyes of the film viewer, but there is no indication that it bothers the viewers of the show. As excessive as the product placement is, however, the ubiquity of advertisements in the town of Seahaven is no different from what one sees in the real world; ultimately, the film hints that we, too, are surrounded by advertising just as much as Truman is, if perhaps more subtly.

**Television** Peter Weir himself has been critical of television and has said that his family watched very little television when his children were young. It is unsurprising, then, that the film *The Truman Show* presents television in a negative light. Everything about *The Truman Show* (the show) is simply a more extreme version of what already exists on television: the advertising, the attempt to ape reality, the placing of commercial considerations above human ones. Weir uses various camera techniques that stylistically mimic the American sitcoms of the 1950s. The whole appearance of Seahaven, too, has a mid-century American feel, complete with white picket fences, uniform houses, and men and women wearing dated clothing (for example, Meryl always wears dresses, never trousers, and she wears a traditional white dress and cap to her "job" as a nurse). Television is presented as retrograde. It is also presented as ubiquitous and absorbing, through the images we see of people ardently watching the show.

**Artists** The character of Christof, creator and director of the show *The Truman Show*, presents directors as control freaks prone to hubris—perhaps an ironic self-commentary from director Weir. Christof comes across as pretentious when interviewed. He is—despite a teary-eyed late speech to Truman about how he has witnessed every moment of his life—undoubtedly the villain of the film. Christof thought it was acceptable to take a baby and lie to him throughout his whole life. He prevents Truman from leaving Seahaven several times. Worst of all, when Truman gets on a sailboat and tries to escape Seahaven by sea, Christof uses the soundstage/biosphere's technology to cause a storm that almost drowns Truman. Clearly, the life of a human being is less important to Christof than good TV. Sylvia becomes vocally critical of Christof after leaving her acting job on the show. Other than Sylvia, no one else is seen to question him. Christof's crew members follow his directives uncomplainingly until one of them is finally hesitant to help create the storm. It is also not until this scene that the representative of the network that airs *The Truman Show* orders Christof to do something he does not want to do. Christof ignores this order.

**Greed** The underlying motivation for many of the things presented in the film is greed. The show *The Truman Show* is very much a product of the American capitalist system. The film offers no indication that anyone at the network raised objections to Christof's plan to take a baby and imprison him in a fake

world. Instead, they came up with a plan to generate advertising revenue through product placement—which meant effectively forcing Truman to use products that they wanted to advertise. The world knows that Truman has sometimes struggled with lack of freedom: almost all stages in his truncated flirtation with Sylvia/Lauren were caught on camera and aired as part of the show, as are his later attempts to find answers after he believes he sees his father. Sylvia, in addition, has been organizing rallies and perhaps doing other things to try to free Truman. None of this matters to the executives, who decree that the show should continue year after year. Although Christof is motivated by ego more than greed, the film hints that greed may be motivating some of the show's long-time actors, especially Meryl, who embraces the product placement and always pushes Truman to do what she knows Christof and the executives want. Truman himself is not greedy at all: he dreams of quitting his job and traveling to Fiji.

#### DISCUSSION QUESTIONS

1. Christof argues that Truman has had a better life in the fake but comfortable world of Seahaven than he would have had as the product of an unwanted pregnancy in the real world. Does he have a point?
2. Louis Coltrane, because he has acted on the show since he was seven years old, and Hannah Gill, because she plays Truman's wife, have spent a huge portion of their lives living on the soundstage of Seahaven and developing relationships with Truman that are somewhat real and somewhat deceitful. How would you assess the morality of this situation?
3. Christof states that people accept the reality of the world they are presented with and do not really want to probe any deeper. To what extent do you agree with this statement, and why? Can you think of other examples (from movies, books, or real life) of people declining to examine their situations critically?
4. What do you think Truman will do when he goes out into the real world?

## SCENES

### TELEVISION SHOW

**Reality television** – A man discusses what people want from television shows. He says, “There’s nothing fake about Truman,” and he notes that some people “leave him on all night.” A woman, with a label across the screen that says “Hannah Gill as Meryl,” says that there is no division between public and private life for her. A man, with the label “Louis Coltrane as Marlon,” says that nothing on the show is “fake”; it is “merely controlled.”



**Audience** – Two men watch Truman and Meryl on TV, commenting that the camera always cuts away before you can “see anything.”



**Reassurance and reunion** – Marlon and Truman sit on a dock and talk. Truman says it feels like the whole world is somehow revolving around him and everyone else is in on it. Marlon reminds him that they have been friends since they were seven years old. Christof, watching the exchange on a screen in a control room with several other people, speaks into a headset and says, “The point is that I would walk in front of traffic for you,” and Marlon repeats exactly this phrase to Truman. Marlon says that he would never lie to Truman and that there is nothing to be “in” on. Marlon then announces that he has found Truman’s father and brought him; the man appears, and he and Truman embrace and cry. Meanwhile, Christof, watching, gives directions about camera movements and music cues. He and the other crew members congratulate one another on a beautiful scene. Sylvia, also watching *The Truman Show*, looks at the TV screen and frowns.



**Tru-Talk** – The program changes to *Tru-Talk*, a discussion forum about *The Truman Show*. The introduction to *Tru-Talk* explains that Truman's entire life has been televised since his babyhood, that thousands of hidden cameras record his movements, and that Seahaven Island is actually the world's largest soundstage, essentially a biosphere, with Christof and other crew members presiding from a control room hidden in the "moon."



**Interview** – The host of *Tru-Talk* conducts an interview with Christof. They discuss Christof's decision to write Truman's father back into the show. Christof reveals that he originally had Truman's father "drown" in order to give Truman a fear of water that would prevent him from trying to leave Seahaven Island. Christof and the interviewer also discuss the fact that Truman was the product of an unwanted pregnancy and was legally adopted at birth by the entertainment corporation in order to be the star of this groundbreaking semi-reality show. Christof confirms, too, that while the show runs 24 hours a day without commercial breaks, they generate revenue via product placement, and everything on the show is available for purchase through the "Truman Catalog."

**Callers** – At this point in the *Tru-Talk* episode, they take calls from viewers. One person who calls in is Sylvia, who criticizes Christof for essentially imprisoning Truman. Christof scoffs at her, insisting that Truman has a better life than he would have without *The Truman Show*. Sylvia's room is decked with posters and bumper stickers that say "Free Truman." When the call ends, Christof states that Meryl will soon be leaving the show and that another romantic interest for Truman will be introduced.

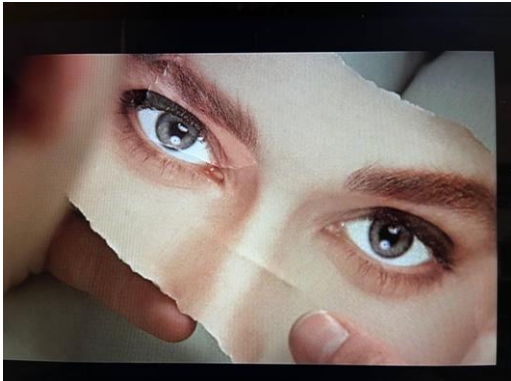


## DAILY LIFE

**Morning** – A man looks in the mirror and talks to himself. A woman’s voice is heard saying “you’re going to be late!” The screen says “Day 10,909.” The man walks out of the house and greets neighbors on a tidy street lined with white picket fences. An object suddenly crashes down from the sky; Truman picks it up. It looks like some kind of light and it has a label that says “Sirius.”



**At work** – The man drives a car, listening to the radio, and picks up a paper and a fashion magazine at a newsstand. A couple of people greet him as “Truman.” Truman goes into his office at an insurance company. He surreptitiously picks up the phone and asks to be connected to the Fiji Islands; he asks for Sylvia Garland. He is told there is no listing for that name. He rips part of a woman’s face out of the fashion magazine he bought earlier.



**An unusual morning** – Truman drives to work. The radio glitches. He fiddles with the dial and ends up on a channel that, he realizes, is providing a real-time description of his own location and movements. The normal classical station then kicks back on. Truman looks concerned. He walks past the newsstand without buying anything. He starts to go into his office but changes his mind. He runs into a different building, where people look surprised to see him. He tries to get in the elevator, but when the elevator door opens, he sees a table with food on it instead of an elevator. Two men hustle him out of the building.





**Friend** – Truman hits golf balls on an empty street with a man he calls Marlon. Truman confides in Marlon that he is restless to leave the island, particularly to go to Fiji. Before going back home, Truman sits on a beach by himself, flashing back to a memory of a stormy boat ride with his father when he was a child that ended with his father getting swept away to sea and apparently drowning. He tells Marlon that a lot of strange things have been happening, that he thinks he is being followed, and that his dad is still alive. He gets Marlon to leave with him and sit on the beach to discuss his worries. Marlon insists that Truman's life is ordinary and that the place they live is the best place on earth.



**Long-lost father** – The next morning, Truman again goes to the newsstand and buys a newspaper and a fashion magazine. He deviates from his usual routine, though, when he sees a man whom he addresses as “Dad.” Truman tries to talk to the man, but several people suddenly appear and hurry the man onto a bus. Truman goes to talk to his mother about what happened. She expresses doubts that the man he saw was really his father.



**Photographs of father** – Truman sits in his basement and opens a trunk. He pulls out a small box containing photographs of himself as a child with his father. Meryl opens the door and comes down the stairs. He hides the photographs and pretends to be fixing the lawnmower

**Afraid of water** – Truman is given an assignment to pursue a potential customer on Harbor Island. Truman hesitates but agrees. At the ferry terminal, Truman buys a ticket but turns around instead of getting on the ferry.



## WIFE

**Wife** – Truman goes home and talks to a woman whom he addresses as 'Meryl'. He again expresses his desire to go to Fiji, but she reminds him of their mortgage and car payments and their discussions about having a baby. She encourages Truman to give up on the Fiji dream and kisses him.



**Disagreement** – Truman goes home and talks to the woman from earlier, whom he addresses as 'Meryl'. He again expresses his desire to go to Fiji, but she reminds him of their mortgage and car payments and their discussions about having a baby. She encourages Truman to give up on the Fiji dream and kisses him.

**Photo album** – Meryl, Truman, and Truman's mother look at a photo album together. Truman comments that Mount Rushmore looks small. Meryl gets up to take Truman's mother home and encourages Truman to stay and watch his favorite show, "Show Me the Way To Go Home," which the announcer describes as a love letter to small-town life. Truman continues to look at some of the pictures; his eyes widen when he notices that in his and Meryl's wedding photos, she is crossing her fingers.



**Checking on Meryl** – In the morning, Truman tells Meryl he needs to talk to her. She says she needs to rush to the hospital because they will be doing several surgeries following an elevator accident the day before. "I'll cross my fingers for you," he says. After she leaves on her bicycle, he surreptitiously gets on his own bicycle and follows her. He goes into the hospital and asks to speak to his wife, 'Nurse Burbank'. People try to prevent him from going beyond the reception area, but he thwarts them and gets back to a room where Meryl does indeed appear to be helping with a surgery.



## ROMANCE

**College days** – Two women in a bar look at a TV screen; above the screen is a sign that says “10910: NUMBER of DAYS RUNNING!!” Truman is on the screen holding the red sweater; the image on the screen then changes to an outdoor shot of “Seahaven College.” A younger Marlon and Truman practice for a marching band. Truman makes eye contact with a young woman sitting on the grass nearby. They smile at each other. A young Meryl, dressed as a cheerleader, crashes into Truman and apologizes for being so clumsy. Truman, Meryl, and Marlon attend a dance, where Truman again sees the young woman from the earlier scene and they smile at each other. But she is hustled out of the dance by two men.



**Lauren/Sylvia** – In the library, Meryl and Marlon try to get Truman to quit studying but he insists that he must continue because final exams are the next day. Meryl and Marlon leave. Truman sees the young woman from before in the library and introduces himself to her. She smiles at him but says that she is not allowed to talk to him. He asks her out for pizza. She says that if he wants to do that, they have to go now. They run out of the library together; she leads him to the beach in the dark. “They’re going to be here any minute,” she says. He kisses her. A car drives up; she rapidly says various things to Truman, including “everybody knows everything you do,” “everybody’s pretending,” “my name’s not Lauren. My name’s Sylvia,” and “it’s a set, it’s a show.” The man who grabs her and puts her in the car says he is Lauren’s father and that she is schizophrenic, while she shouts, “he’s lying!” and “get out of here! Come and find me!” The man says that they will be moving to Fiji.



**A remembered face** – Back in the present, Truman takes a picture of Meryl out of its frame to reveal another picture on the back: a composite picture made of torn-out parts of photographs of women’s faces. “Close, but no cigar” he says. Sylvia is seen to be watching *The Truman Show*; she tears up as she sees what he is doing with the pictures.



## THE ESCAPE

**The first try** – Truman goes to a travel agency and asks to get on a flight to Fiji. The travel agent tells him that there are no seats available on planes to Fiji for at least a month. He goes to the bus station and boards a bus that says it is going to Chicago. A man gets on the bus and tells everyone to disembark because there is a problem with the bus. Meanwhile, people in the Truman Bar watch *The Truman Show* and discuss why Truman wants to go to Chicago.



**Further attempts** – Meryl comes home to find Truman sitting in the car. He tells her to get in. Over her protests, he begins driving at a high speed. A group of other cars suddenly appears to create a traffic jam. He quickly drives in a different direction, but they are again thwarted, this time by a supposed disaster at a nuclear power plant. Truman tries to escape on foot but is pursued and captured by several men.



**Meryl losing patience** – Meryl stands at the Burbanks' front door and thanks two police officers for their help. They leave. Truman accuses Meryl of disliking him. She denies it and suggests making him a "Mococoa" drink, while extolling the benefits of this product. He asks what she is talking about, and they begin to fight physically. "Do something!" Meryl shouts. Truman asks who she is talking to. Marlon appears at the front door with a six-pack of beer. Meryl cries and says that no one should be expected to work in these conditions.



**The second try** – Two men in the control room look at the feed from Truman's basement on a large screen. Truman himself cannot be seen; when Christof comes in, one of the men says Truman seems to be asleep under a pile of blankets. It soon becomes clear that Truman has escaped without anyone noticing. Christof orders the crew to cut the transmission; they are shocked but they comply. The broadcast switches to a test pattern with Truman's face on it. The cast and crew scramble to try to find Truman. A network representative comes and expresses concern to Christof.



**Truman at sea** – The crew checks the feed from the cameras on the “sea” around Seahaven Island and discover Truman on a small sailboat. Christof resumes the broadcast with this feed, to the delight of various audience members. Truman pulls his composite picture approximating Sylvia out of his pocket and looks at it. Sylvia, watching the show, tearfully laughs. Christof orders a crew member to flip the switch that will cause a storm at sea, even though someone expresses concern that Truman could die. Christof orders the storm to continue anyway, until Truman nearly drowns. Christof stops the storm just in time.



**Edge of the world** – Truman sails on the calm sea until eventually the front of the boat bumps into a wall painted with clouds and sky. Truman tries to punch through the wall but cannot. He cries. He gets off the boat, realizing the water is very shallow there, and walks along the wall until he reaches a staircase. He walks to the top of the staircase and opens a door.



**Afterwards** – Christof speaks to Truman through a speaker. He tells him that he is the star of a beloved television show. “Was nothing real?” Truman asks. “You were real,” Christof replies. “That’s what made you so good to watch.” Christof insists that the world outside of Seahaven is no better or more authentic than Seahaven itself. He tells Truman he shouldn’t leave because he belongs in Seahaven. Truman takes a bow and walks out the door. Sylvia puts on a coat and rushes out of her apartment. Other viewers around the world cheer. Christof frowns. “Let’s see what else is on,” one of the TV viewers says to another.

