

PalArch's Journal of Archaeology of Egypt / Egyptology

SURVEILLANCE AND PANOPTICISM: A VISUAL CRITICAL DISCOURSE ANALYSIS OF THE SELECTED SCENES OF BLACK MIRROR

Sadia Naz¹, Saira Sajid², Rakhshanda Sartaj³

¹Lecturer (English) the University of Lahore, Sargodha Campus

²Lecturer (English) ILM College, Joharabad

³Lecturer (English) Hazara University, Mansehra.

E.mail: sadia.naz@ell.uol.edu.pk, Syra.alvi1118@gmail.com, Rakhshi.syed@gmail.com

Sadia Naz, Saira Sajid, Rakhshanda Sartaj. Surveillance And Panopticism: A Visual Critical Discourse Analysis Of The Selected Scenes Of Black Mirror-- Palarch's Journal Of Archaeology Of Egypt/Egyptology 19(4), 639-652. ISSN 1567-214x

Key Words: Surveillance, Panopticism, Black Mirror, Visual Critical Discourse Analysis.

ABSTRACT

The words surveillance and Panopticism become social theory and practice under the postmodern school of thought, primarily conceptualized by Michel Foucault. The purpose of introducing the theory is somehow to engage people under internal surveillance practices, imposed by state due to technological advancements. In this regard the movie Black Mirror reflects the same practice which is science-fiction series. The stance of the movie is to show and question the standard of human life, spending in a hyper and high-tech world. The living standard of people is under dystopian circumstances with reference to surveillance. The series covers different episodes of human lives with multiple themes and subjects while the panoptic surveillance theme of the technology is persistent throughout the story of the movie. Therefore, the movie reflects the themes of panopticism which is taken as hypertext that transforms the movie to hypertext. The hypertext impacts are explicit in the movie to trace out the surveillance, creating a general themes and message which are brought directly to the mind of audiences. The research in this regard the research is based on visual critical discourse analysis of movie Black Mirror.

INTRODUCTION AND BACKGROUND

Literary critiques and theorists perceive life is the imitative representation, reflected in fiction that is shown parallel to actual world. Fiction is not limited to written works but now surpassed the phenomenon, covering different movies,

dramas on screen, games based on immersive experiences. The technological world not only impacted common man but its impacts are explicit on literary works as well. In postmodern world literature positions its place in technological world and the stories develop in artificial world become hypotexts and hypertexts. Further, science fiction plays more important role because the said fiction makes science and literature, parallel to one other. In this regard Black Mirror is based science fiction, censored on cinema in 2011 from series 1 to 4, reached to 2017. The story of the movie is based on the dark reflection of the possible technology, planted and fit in the postmodern word, applicable to be utilized in real life in near future. However, most beneficial aspects of the movies are shown for human but the divers sides are presented in dystopic world, representing and depicting the practices of surveillance in postmodern societies.

According to Wright and Kreissil (2015) the term surveillance refers to the practice that keeps a particular society under strict and consist observation and monitoring to control people and misuse of power. (319) the term surveillance had been introduced and coined by Gary T. Marx in the year 1985. Further, he connects the term with surveillance society. The term surveillance is not new but an old phenomenon, triggered for communal life since long to control people while later the term in technological world has been used with dystopic practice to control masses. The dystopic representation of society with reference to surveillance is fictionalized. This dystopic representation of surveillance has also been fictionalized in different works like Franz Kafka's *The Castle* (1922) and Yevgeny Zamyatin's *We* (1924) are important. After short span of time *Nineteen-Eight-Four* by George Orwell is a famous dystopia published in the year 1948. The work addressed the concept of surveillance in complete position like *Big Brother*. Later on Michel Foucault introduced the term Panopticism as a social theory that is named surveillance and discipline in his book *Discipline and Punish: The Birth of the Prison* published in 1975. The theory further contributed to surveillance studies.

Black Mirror is the depiction of technological advancement and its creators himself has reached to position that the aim of life presented in the movie is the actual position of the world where we live now. We are now hanged with technology and cannot devoid ourselves from the addiction of technology. Each episode of the series is transitional in dystopias, presented in the movie. Alongwith multiple interpretation and themes of the movie the practice of surveillance is explicit. The panopticism stand point in the movie has been criticized several times despite of its least presence. The movie is clinged with technologies but still the panoptic elements are explicit but not exclusively.

RESEARCH STATEMENT

The words surveillance and Panopticism become social theory and practice under the postmodern school of thought, primarily conceptualized by Michel Foucault. The purpose of introducing the theory is somehow to engage people under internal surveillance practices, imposed by state due to technological advancements. In the postmodern world man has been privileged with different advancement where they are using different apps, cameras and many other computational tools which are evidently serving the man but on the other

hand man is trapped under the surveillance of state and he is surveilled everywhere. In simple words the man does not move from one position to another without any prior surveillance of the state. Black Mirror in this regard is analyzed to give the same description in the current research.

RESEARCH OBJECTIVES:

- 1) To explore Black Mirror movie representing the postmodern man
- 2) To analyze Black Mirror movie representing the phenomenon of surveillance and panopticism.
- 3) To give description of postmodern man in Black Mirror, trapping him on the name of technology.

RESEARCH QUESTIONS:

- 1) How postmodern man is represented in the Black Mirror?
- 2) How the concept of surveillance and panopticism is given in the Black Mirror?
- 3) How modern man is trapped through the phenomenon of panopticism where he is facilitated with advanced technology.

Review of the study

According to Dolgun (2015) History witnesses the indispensable role of surveillance in very society. The practices of surveillances have shifted modern societies from oppression and violence, coming from ancient tribes where the people faced different kinds of oppression and violence. (37) The surveillance system has been strengthened by the information technology and many technological advancements and place panoptic surveillance effective for societies. As a result the panoptic society is called surveillance society. However, power hierarchy is also installed through this panoptic surveillance where people have been controlled and disciplined. Further, the process of panopticism gives birth to binary divisions, suggested by Bentham. The binary division segregated society primarily into two poles; normal and abnormal, where the abnormal people are kept under panoptic system because they are declared as criminals, violators and law breakers and they are liable to face different kind of punishments, defined and prescribed by the state law. Further, panel justice system is introduced for this purpose in literary words. However, Foucault (1995) stands with his stand point, declaring the modern authorities responsible for granting punishments to their citizens, imposing indefinite discipline (227). Although, people needs independence but the state imposes its authority to control its masses, therefore, the harder form of surveillance has been shifted to softer corner of surveillance and no more limited to physical structure which is called the prison. Now the paradigm shift does not require any physical structure but needs a hegemonic control that is operated through panoptic system. Bauman and Lyon (2013) come with the opinion that the usages of electronic surveillance made redundant the walls and architecture structure of a building, referring to prison. (10) The advancement in technologies made a feasible for power structures to control and surveil people effectively and easily. In modern time an individual convicted to some misshape

is not explicit to one power but he/she is observed and watched by the entire globe through the usage of social media and electronic media. Therefore, the panopticism theory shifts to electronic panopticism that enables surveillance to control people through their virtual existences. This kind of panopticism disabled modern man from his will power. According to Norris (2003) CCTV camera is the more important mode and tool of electronic panopticism that control individuals and their will power. The persons are being watched in streets, shopping malls, schools, colleges, hostels, hotels and many other places where they remain cautious to avoid any kind of mishap. Further, Norris considers this kind of surveillance is most visible and productive system. (249) people, buying different objects, show their free will but their personal data and identities are shared at virtual world, can be surveilled at any stage when state feels need to retrieve information in case of any mishap or crime, committed by the person. This kind of free will does not mean independence but dependency because people's attitudes and behaviours are manipulated and controlled through panoptic system. (Dolgun, 2004: 9)

Further, another kind of panoptic surveillance system is created by the state or the people willingly involved where they share their privacy, though, some amongst them keep their identity hidden but still they are being surveilled. According to Bauman and Lyon (2013) that marketing and showing solidarity on facebook is also based on panoptic surveillance because the process is not only showing interest in any particular discussion or objects but it is the matter of panoptic surveillance where the personal information are shared and remained under strict surveillance, either extractable to state or hacked by hacker (107). We find the role surveillance in different ages, particularly different disciplines like; social relation, international relations, politics, humanities and many others went through this process but literature itself plays a positive role because through fiction and non-fictional works panopticism has been reported where the intertextual references to panoptic surveillance is also seen in different movies, dramas, novels, newspaper and TV news.

RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK

The current research deals with the issues of panopticism and surveillance from the perspective of visual critical discourse analysis. The research is qualitative in nature and data has been selected from Black Mirror movie in which some of the scenes have been selected. The current chapter deals with methodology of the research and theoretical framework.

THEORETICAL FRAMEWORK

For the current research Foucault's (1995) theory of surveillance and panopticon have been selected as he resembles the process of architectural design is persistent to modern school of thoughts, focusing on prisons, hospitals, factories, schools and colleges, whereas the process is used to keep people under observation in the name of disciplining them. In the theory of Foucault the process of panopticon moves from physical building to a new mode of discipline, used as discipline and surveillance methods to maintain power and authority. Foucault (1995) comes with opinion that "the major effect of the panopticon: to include in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (201). Promoting the

discipline and surveillance system the surveillants are not explicit to the surveillanced but implicitly working to impose authority and discipline.

Visual Critical analysis as research method and theory

Theoretical visual analysis is based on a presumption that in pre-modern societies visuals did not enjoy a center-space owing to scarcity of these images. With the onset of modernity, visual images became center of cultural practices. “Ocular-centrism” as a term coined by Martin Jay (Downcast Eyes) points towards the same significance of visual in the contemporary life. Chris Jenks (“The Centrality of the Eye”) points towards an inextricable link between seeing and knowledge in modern and postmodern world saturated with visual imagery. Jenks argues that contemporary world is nothing short of a ‘seen phenomenon’ (Jenks, 2). Jean Baudrillard (Selected Writings) another media theorist also agrees that in postmodernity demarcation between real and simulation has become almost impossible so much so that we inhabit a ‘scopic regime dominated by simulations or simulacra’. He posits that in technologically developed cultures rift with mediated imagery, visuals have become seminal in the process of meaning making. Visual technology such as photography, film, television, digital graphics, and acrylics surrounds subjects with a bombardment of TV programs, advertisements interspersed in them, and snapshots present a world view in visual terms. The worldview presented by mediated images is never innocent and transparent; rather these mediated images interpret and display worldview in a particular way.

A critical approach to visual analysis makes this distinction between vision and visuality as a theoretical foundation. Social scientists tend to assume that visual images are just a reflection of their social context and hence become guilty of overlooking the seriousness of visual images. Critical visual theorists propound that visual imagery should be questioned to unearth the prejudices behind it. Hence, critical visual approach compels readers of visual texts to reflect about social and material conditions which make a visual text possible and also its effects on subjects. As Grieda Pollock (Vision and Difference, 7) thinks that all cultural practices have substantial role in the construction of meanings and worldview. Donna Haraway (Primate Visions) also posits in her seminal work that visual culture produces and is produced by social inclusions and exclusions and a critical analysis of visual culture should take into account these practices as well as their cultural signification.

Donna Haraway (189) like other media scholars posits that postmodern scopic regime should be challenged and contested. According to her, the critical task of media critics is to differentiate between different ways of seeing and gauge the impact of these visualities. She reminds us that proliferation of visual technologies in everyday life accounts for the ‘unregulated gluttony’ which is assessable only to power elites associated with, capitalism, colonialism and patriarchy (188). She propounds that visuality furthered by these power groups produces only those visions that benefit them, thus cementing the hierarchies in classes, races and genders. Haraway also posits that having technology at their disposal these groups claim the universality of such hierarchies, thus normalizing social differences and their acceptance. Such normalization tends

to eradicate all resistance. Critical endeavor initiated by Haraway aims to see how a particular form of visibility is mobilized by institutions which shapes subject's worldview. Such visibility backed by technological regime denies ways of seeing that pose resistance to its invested interest. Haraway persistently argues that critical visual theorists need to proliferate 'oppositional visibility' that can question hierarchical visibility.

Critical Visual Theory presumes that interpretation of visual images needs to take into account three sites at which the meanings of an image is constructed, i.e. the site where an image is produced, the site where it operates on spectators, and the site where audience watches it. To put it simply, to analyze a visual text, the Critical Visual Theory concentrates on technological, compositional and social aspects of an image production.

DISCOURSE ANALYSIS

Discourse is defined by Michel Foucault (*The Archeology of Knowledge*, 8) as a particular knowledge about the world that shapes the perception of the subjects. Lynda Nead (*Myths of Sexuality*, 4) includes 'art' into discourse category. She believes that in a technocratic world visual images constructed through art should not be left out of discursive knowledge category. She posits that art is a specialized and extremely potent kind of knowledge used to shape the world view. Nead posits that visual and verbal modalities are used to articulate discourses. Nead also argues that in postmodern visual culture "intertextuality" becomes a very strong element to develop a discourse. Intertextuality refers to interdependence of one discursive form on another form. This interdependence, also helps in construction of the meaning in an elaborate way. Nead thinks of visibility as a discourse where the media team constructing a visual text invests it with a particular meaning and strive to make it visible, while other narratives and voices are quieted. Thus an image maker interpellated by patriarchal ideology would construct an image showing woman as an aesthetic object and man the bearer of aesthetic gaze. Such a construction of worldview will contribute in making not only femininity visible, but masculinity as well. Power of the discourse can be discerned from its contribution in disciplining subjects into certain ways of perceiving. In fact Foucault emphasized that discourse makes subjects.

Discourse however is not always repressive. It can be subversive, meant to subvert the dominant discourses floated by dominant culture. Undoubtedly, power works from above to suppress counter voices and legitimate the privileged position of elite groups, but there is also power in resistance. Foucault posited that power operating from top down is countered with resistance. Hence Power is not something imposed from the top of society down on to its oppressed bottom layers. Foucault (95) claimed that where there is power, there is resistance. Foucault's argument entails that many discourses operate in a culture and compete for dominance.

Rosalind Gill ("Discourse Analysis", 18) posits that discourse is perpetuated through a wide range of visual, verbal, written texts and practices and all of these make legitimate subject matter for discourse analysis. To conduct a discourse analysis then according to Tonkiss ("Analyzing Discourses" 248) and

Gill is to forget preconceptions about the material and subject it to fresh gaze. As Foucault (25) says, “pre-existing categories must be held in suspense’ for an analysis. Although, they must not be rejected out rightly, but the “tranquility with which they are accepted must be disturbed”. He offers strategies for discourse analysis. Discourse analysis demands familiarization with the text to chart out major ideas. He suggests that visible and invisible both must be paid attention to.

Visual critical discourse analysis Black Mirror

The section is the analysis of Season 1-episode 2 where the accumulative quantity of fifteen million merits has been shown that people are involved in practice, pedaling bikes to get different benefits and merits. These images are explicitly observed on the screen. In this part of the movie the element of panopticism is quite explicit in physical form, showing the people where the live. Their places are different from traditional way of life where men are living in different cells, seems to be room which are structured without walls and windows and covered by screens. Further, the working portion of every man is designed as cell. The purpose of separate cell is to confine and keep people under social surveillance and to not engage them as collective individuals. Further, the collective efforts are harmful for panoptic prison (cited in Foucault, 1995, 201). Furthermore, the individuals who are living in separate cell and working separately are capable to maintain a surveillance society. People apart from the said practice are unable to keep themselves engage in social practices and interaction because the virtual world gives to addiction to virtual environment. People living in the virtual world also consume their virtual needs for their outfits and try to enjoy their liked hobbies which are performed in form of different activities on screen. This process also involves keeping people under social surveillance to measure and observe their acts. Surveillance provides them a good example to not disturb the power hierarchy. According to Lyon (2004) there is method, called channeling consumption used to maintain and manipulate social order through consumer surveillance (137).

The consumer policy is reflected in the series, showing vending machine purchased for controlling to check their habits and attitudes. The process falls in panopticism where individuals are confined to follow the decision-making power, imposed by the state alongwith their duties, defined for them. However, under strict surveillance people are restricted to some boundaries but still they have multiple choices to perform different activities according to their choices, still liable to surveillance. Despite this mutual understanding between the virtual world and human world, people are forced to watch different advertisement of companies which are also persistent on their screens and if people try to devoid or switched on to other activities, are liable to pay penalty for their actions. However, in part of individuals if they try to play tricks, to not watch the advertisement and to avoid not pay the penalty. They are informed to completely remain visible to the surveillance system. The series reflects the story of the central character Big who has been ward to resume viewing because he avoided an adult movie commercial. Therefore, he is forced for the acts but what in counter happens with the person who practices and operates the surveillance system, is simply answered that he remains absent and implicit in the entire

process. The person who is absent and unseen, operating the surveillance system ensures the applicability and consistency of the surveillance system. Further, it is shown if people go with their own way of practices would not face self-control policy and would cross the limits. On one hand panopticism ensures the applicability of surveillance on people but at one side it reduces the willpower of manpower because people lose their individualities and remain liable to follow the order of such authority that is audited by state. Similarly, the same practices are observed in the scene where different bikers pedaling their bikes and remain observed under the surveillance system.

The next section of the analysis deals with season 1-episode 3, delineating the entire history of you. This section shows the episodes that deal with the electronic surveillance, forward ahead than normal surveillance and the society is taken as whole in this process. According to Bauman and Lyon (2003) Electronic and technological based surveillance is more important in protecting the interest of state and avoiding threats in postmodern world. The surveillance deals with the security system and shows the facts how modern surveillance is triggered. (115) Keeping the practice of electronic gadgets which are used for security purposes, involved in CCTV cameras and related social surveillance like personal mobiles and laptops based surveillance are important to remove security related risks. Further, it is assumed in the near future that under electronic surveillance man will move evolve biological surveillance, implanting and injecting genes of surveillance in individuals to act accordingly with one another where state would pay attention to ensure the surveillance system, working properly. Further, the biologic surveillance controls and ensures to control and keep intact with huge group of people. Black Mirror in the mentioned series shows the practice of biologic surveillance, towering the panopticism to fit a microchip in every individual's neck. The term grain is used for the process as implanting the microchip. With the help of microchip the owner of the forum sees different scenes where individuals are observed while performing different acts. Further, if interview is conducted the person who appears for interview or the interviewer observe and watch the entire interview at home. The authority is given to the person to zoom, pause, rewind, forward and watch multiple times the entire interview. The entire process of seeing interview is controlled and operated through a remote control. Although, the process seems to be friendly but the entire authority is given to owner, granting permission to people. Police is another state's pillar, controlling masses and ensure to maintain discipline and safety in a society. Police department is given authority to watch people 24 hours who pass through airport security check. Once again the benefits of the state are kept in best interest of people but still the surveillance gives birth to raise several questions to violate the standard of privacy. The violation of privacy not only affects the grain's owner but people who interact with grain are also put in the same queue for problems. To confirm and show consistency in the process people are intimidated already that they are under the surveillance system and the system can easily access and extract data from their memories. This extraction and surveillance system is triggered every time at any stage when the surveillant necessitates observing people. Further, the system is more attractive and triggered every time because people are understood that they are watched every time. In case surveillant is not watching the people, still people devoid banned things and remain loyal to the

surveillance system. People are identified with their actions and their identities are explicit while the surveillant is not explicit and remain hidden. This section shows that people however follow the surveillance system but they cannot enjoy their freedom and remain under the clutches of psychological trauma.

This section of the analysis deals with the season 2-episode 1 that is entitled with *Be Right Back*, shows the actions of main characters of the series who has been given the task of bringing back her deceased boyfriend. The task is based on online account, operated through her personal account of social media. The boyfriend has brought back while using the surveillance system as personal chats, appearing on screen of the boy has been watched and then voices is assimilated and transformed to a real looking body, resemble to him. This episode shows the practices of postmodern people who are ready to share their panoptic prison with other people of other cells. As punishment the deceased boy shared his personal data online. This system of surveillance does not intake individuals but also incorporate other individuals who are interacting with them. This kind of social exclusion is made mandatory and accessible through electronic surveillance, disguised by socialization of people. At first stage people are ensured to keep in touch with other people through screen in close environment which is the guaranty of their shared information to be safe but later they are exposed and used against them. The surveillance system is more effective and diasopatic. Through this process of surveillance the personal data of different people are sold out to different people and agencies, either used for amusement or for promoting interests. Social media plays the central role in this regard while later the data are presented on electronic media for public popularity. According to Lyon (2018) that “social media depend for their existence on monitoring users and selling the data to others.” (37). Therefore, man’s personal data is used against him for the interest of others or he is blackmailed. This kind of surveillance is a trend in postmodern world which is called social media surveillance which is ensured paradoxical representation. Larger group of people have already relinquish their privacy while using different modes of social media but Marx (2016) challenges the operation of social media surveillance, categorically looking for the diverse and aversive impacts on privacy when the personal information of a person is shared who willingly bestowed, however, he cannot give exclusive consent or stop his/her personal data to be retrieved. (3-4) It mean that postmodern man is inflicted with adverse reactions of social media surveillance and can get ride off the system. Further, the panoptic importance and structure in the series has been shown as the surveillant albeit is missed out completely and the surveilled is completely explicit to audience. However, in this postmodern scenario people are capable to share his/her personal information, pictures and data with one other but unfortunately the surevillants retrieve the entire personal data and information which seem to be protected and private. So, the postmodern man is in trouble because of the dysoptic nature of the surveillance.

The analysis of this section deals with season 2-episode 2, named *White Bear* deals with different punishments of panoptic surveillance which are evidentive in different forms of prison cells for people. The first impression of prison cell can be taken as punishment for state people who are under the clutches of surveillance. Particularly, these individuals are considered abnormal people

who are responsible for killing someone or they are in dire position to commit some crimes. There the panel justice observation is watching such people while other harmless people are excluded. Each day every individual, who is engulfed in the clutches of surveillance web, is erased with his memory and the entire process of punishment, granted to huge bulk of population is operated in form of amusement or amusement park which is named out white bear. One of the important gesture; is seen when the physical structure of panoptic cells have reverted in the said episode of the season 2. We may approach the surveillants approaches in large number, working for surveilled groups through their cells phones' observation modes, providing a new system of surveillance. The first part in this episode is evidentiary for this kind of surveillance where people from their houses are recording videos for one of the convicted is found in the middle of the streets. It shows that state surveillance system is no more operational because it has been replaced now by people-centered surveillance because now they are presenting the reality to word and the people who are recording the convicted are now playing their role as "surveillants". This practice stands for self-justice that has been suggested by Foucault (1995) with his stand point that "panopticon can be used as a machine to alter behaviour, train or correct individuals" (203). We do see two functions of the surveillance in the given episode; the one is about the conviction, granted punishment and secondly people are being guided to learn the discipline as crowds are being taught how to surveil the convicted. Therefore, surveillance is perceived a pressuring practice because people have to willingly surrender to be the part of this process. The message of such surveillance may leave a message to other individuals as they may replace the convicted one day if they commit any misdeed and they would be treated in the same way. Through this practice a permanent labeling of surveillance is left on the mind of people because they are reminded that they may be surveilled at any stage of their life, therefore, their consciousness level become more logical because they know that every individual may be treated by this kind of surveillance practice and the practice becomes more natural and appropriate to mankind. Further, to attain amusement and enjoyment people watch amusement park that is used as social court. This kind of surveillance in contrast to other forms and practices of the surveillance are more important because the abnormal and guilty are given punishment as normal and innocent people are nominated for giving punishment. This process is more grounded on binary division which is relegating every kind of power mechanism.

This section of the analysis is about season 2-Episode 3, names as shut up and dance, is parallel to the previous episode "white bear" because the same episode is also dealing with punishment of the criminals but their nature of committing criminal is different from the white bear. In this episode we are introduced with a teenager who is granted punishment because he was watching porn movies as observed and reported by surveillant. The boy actions and practices of watching porn movie is detected by surveillant, hacking his computer and observed him direct through his webcam, recorded all his activities. The action of the boy is shown that he recorded masturbating through webcam, to be used for blackmailing. Bennett (2001) comes with opinion that the usage of webcam, operating through different application available on internet, are monitored and based on surveillance that leads to imprison an individual for doing something illegal. (204) Therefore, the given examples of the episode are more important

because they are considered private surveillance, showing the private crust of a particular person who is easily accessed and trapped by the surveillants. Through this surveillance the boy has been caught and punished as well as to set out his way for discipline. During his punishment he has been asked by the surveillant to perform some duties as he obeyed and if he deviates from what he has been assigned will lead him to expose to society. This episode about criminal's punishment is parallel to White bear but the convicted is not moved to physical structure but he faces social exclusion. The physical structure in the entire episode is replaced by the active change in this episode. The movement of convicted is limited to his personal boundaries like; his house, room, forestland, bank, bus stop, workplace, hotel room and street. He is not only surveilled through his personal gadgets, public spheres, private rooms and workplace but also in dark woods through drone camera. This kind of punishment is rewarded through different surveillance system like; GPS, CCTV, Drone and Web cam which are electronic modes of surveillance. In this episode the panoptic surveillance is constantly watching the convicted through these electronic gadgets where the observer and surveillant is completely unknown.

This section deals with season 3-episode 5, named as men against fire, dealing with different power hierarchy to surveil people, making them discipline and this kind of surveillance is functioned in different workplaces, prisons, markets, schools, colleges and many other places. Michel Foucault (1995) extends his stand point to call this surveillance as discipline from organization to society by different means of panopticism (Noted in Lyon, 1994: 24). Before entering to the modern and postmodern world people were controlled through alternative authority and powers of army and police to ensure the discipline in the society but now in the postmodern world the process of surveillance moved to the soft corner where people are still controlled but through soft power. It is no more in practice that power imposition may be triggered through harder modes and models but it is exercised through softer authority of surveillance, operated through technology. The given episode is about the transformation of power structure from harder form to softer corners where high-tech is planted for softer mode of surveillance. This kind of surveillance system is introduced with MASS implant, given to arm forces to manipulate what they observe. In this episode arm forces are seen to observe and surveil people who are dangers and harmful, even babies are also the part of this mission to be surveilled. The forces are not given the authority to perform several actions but with the help of high-tech to give the distorted images of the convicted. Reaching to the end position of the episode the soldiers are capable to use their freewill to kill people whenever they want. Contrasting to the idea of panopticism people are no more in position to sustain their will power, disrupting and devoid them of humane decisions and what happened at the end, turned to a number of power. The reference point from the episode is explicit on several zooms, can be seen on soldiers' helmets and beds. Marx (2016) observes the practices as the implanted chips are the mode of new surveillance and violate the bodily privacy for the purpose, implanting surveillance (28). Further, the activities of soldiers are recorded and they are later threatened when they disobey the orders because the surveillance system also surveilled them.

This section deals with the analysis Season 4-episode 2, is named with Arkngel , dealing with the biological surveillance. Biological surveillance is the central and major subject of this episode. Parallel to arm forces' behaviors, observed through surveillance, imposed and operated by government in the titled: Man against Fire is surrounded by another story of a little girl who is inflicted with surveillance system by her mother to censor sexuality and violence to protect her from those unseen and unwanted desires which are not observed by the child but may be experienced by the child at any stage. The process is implanted the mother's surveillance to see and record all activities of her daughter, even her heartbeat is censored. This surveillance process of a daughter is continued in her adolescence period, ensuring her discipline, purposed for both power and mother's satisfaction. Following the Foucauldian's concept Dolgun (2015) stands with the opinion that "there are multiple powers rather than a single power". (93) The episode is about the surveillance of a mother rather than the state, implanting her to be surveilled for personal choice which is in real sense not sanctioned by any of the state body like constitution, executive and judiciary. Therefore, this kind of surveillance stands as personal surveillance, although not sanctioned by state but intaked as personal choice. Further, as a parental sensitivity and duty the daughter has been kept secured and liable to be controlled through panoptic surveillance, is closely and clearly seen in the episode. This panoptic tower of parental surveillance is planted by her mother and she must be grateful and thankful to technological advancement. The entire process of surveillance has been granted for security of the daughter that is the panoptic surveillance in postmodernism.

This section of the analysis consists of season 4- episode 3, is named with crocodile that deals with electronic surveillance, depicted in a different way. This kind of surveillance is called recaller, based on police type of surveillance, used and implanted by insurances companies for traffic accident of those vehicles, insured by the company. The surveillance system is triggered through electronic devices, memorizing to people what they have seen and listened at time of accident. Using this mode of surveillance people may call the entire incident with images and exact sounds, they observed and noted. This kind of surveillance is triggered through the memories of the people who see power and also understand feelings. The panopticon reaches to a peak position where the people's feelings are approached in the prison cell and their memories are watched for legal purposes. The entire memories are recalled through this system of surveillance, although, the personal and private lives of the people are disturbed through this panoptic prison.

CONCLUSION

The creator and the producer of the movie Black Mirror has given attention to the adverse effects of using high-tech on humanity. Although, technology has been shown productive when it comes to serve human's life because it has made the process and human life very convenient and effective but negative effects of technology such as dystopian robots, mind control, surveillance and social media addiction are prominent. Analyzing different themes from the movie, I opted panoptic surveillance from the movie that has been displayed in the movie, impacted individuals and society.

The study shows the intertextual relationship between a movie Black Mirror and a social theory panopticism, working on physical structures which are covering different areas of human life like; social exclusion, personal's surveillance, panoptic prison and binary division. The panoptic surveillance challenges and snatches the mental and aesthetic happiness of the people who cannot use their willpower and they are punished in the name of security purposes. Further, they are monitored through different gadgets like; CCTV, Webcam, Drone, Social Media account. Their virtual world is more dangerous than physical enemy. All observations and surveillance, imposed on human life due to their virtual presence and high-tech position fall under this panoptic surveillance. Technology at one hand facilitated man's life and made his life more easy and accessible to all far away distances but the movie does not stand with the factor, critiquing the panoptic surveillance. More in ease through technological advancement is more in trouble in postmodernism. Therefore, Foucault's panopticism is more applicable to the surveillance society, depicted in the movie series. However, the elements of panopticism are not directly involved in the scenes of movies, but observed at different stages as Genette (1997) as postmodern stands with the opinion that the concept of text "in a manner not that of a commentary" (5). Through this study it is seen that the movie intakes the panoptic surveillance, implanted in postmodernism, showing how power is relegated in modern man's life. According to Foucault power is everywhere but it depends upon the person how he controls the mind and emotions of the masses. Similarly, the panoptic surveillance has been used as a power to control the mind of people.

REFERENCES

- Allen, Graham (2000). *Intertextuality*. London and New York: Routledge.
- Armstrong, Jesse (Writer) & Welsh, Brian (Director) (2011, December 29). *The Entire History of You*. [TV series episode] In C. Brooker & A. Jones [Executive Producers], *Black Mirror*. London, Britain: Endemol Shine UK. Retrieved from [netflix.com](https://www.netflix.com)
- Bauman, Zygmunt & Lyon, David (2013). *Liquid Surveillance: A Conversation*. Cambridge, UK and Malden, USA: Polity Press.
- Bakhtin, Mikhail M. (1986). *The problem of speech genres*. In C. Emerson & M. Holquist (Eds.), *Speech genres and other late essays* (pp. 60-102). Austin: University of Texas Press.
- Bennett, Charlie (2001). *Cookies, web-bugs, webcams, and cue-cats: patterns of surveillance on the World Wide Web*. *Ethics and Information Technology*, Volume 3, Issue 3, pp. 197–210.
- Brooker, Charlie (2011, December 1). *Charlie Brooker: The dark side of our gadget addiction*. *The Guardian*. Retrieved from <https://www.theguardian.com/technology/2011/dec/01/charlie-brooker-dark-side-gadget-addiction-black-mirror>
- Brooker, Charlie (Writer) & Foster, Jodie (Director) (2017, December 29) February 18). *Arkangel* [TV series episode] In C. Brooker & A. Jones [Executive Producers], *Black Mirror*. London, Britain: Endemol Shine UK. Retrieved from [netflix.com](https://www.netflix.com)
- Brooker, Charlie (Writer) & Harris, Owen (Director) (2013, February 11). *Be Right Back*. [TV series episode] In C. Brooker & A. Jones

- [Executive Producers], Black Mirror. London, Britain: Endemol Shine UK. Retrieved from netflix.com
- Brooker, Charlie (Writer) & Hillcoat, John (Director) (2017, December 29). Crocodile. [TV series episode] In C.Brooker & A. Jones
- [Executive Producers], Black Mirror. London, Britain: Endemol Shine UK. Retrieved from netflix.com
- Brooker, Charlie (Writer) & Tibbetts, Carl (Director) (2013, February 18). White Bear [TV series episode] In C.Brooker & A. Jones
- [Executive Producers], Black Mirror. London, Britain: Endemol Shine UK. Retrieved from netflix.com
- Brooker, Charlie (Writer) & Verbruggen, Jakob (Director) (2016, October 21). Men against Fire. [TV series episode] In C.Brooker & A. Jones
- [Executive Producers], Black Mirror. London, Britain: Endemol Shine UK. Retrieved from netflix.com
- Brooker, Charlie & Bridges, William (Writers) & Watkins, James (Director) (2016, October 21). Shut up and Dance. [TV series episode] In C.Brooker & A. Jones [Executive Producers], Black Mirror. London, Britain: Endemol Shine UK. Retrieved from netflix.com
- Brooker, Charlie & Huq, Konnie (Writers) & Lyn, Euros (Director) (2011, December Fifteen Million Merits. [TV series episode] In C.Brooker & A. Jones [Executive Producers], Black Mirror. London, Britain: Endemol Shine UK. Retrieved from netflix.com
- Dolgun, Uğur (2004). Gözetim toplumunun yükselişi. *Yönetim Bilimleri Dergisi*, Volume 1, Issue 3, pp. 1-21.
- Dolgun, Uğur (2015). *Şeffaf Hapishane Yahut Gözetim Toplumu*, İstanbul: Ötüken Neşriyat.
- Foucault, Michel (1995). *Discipline & punish: The birth of the prison*. (A. Sheridan, Trans.). New York: Vintage Books.
- Genette, Gerard (1992). *The Architext: An Introduction*. (J.E.Lewin, Trans.). Berkeley: University of California Press.
- Genette, Gerard (1997). *Palimpsests: Literature in the Second Degree*. (C. Newman and C. Doubinsky, Trans.). Lincoln and London: University of Nebraska Press.
- Kristeva, Julia (1986). Word, Dialog and Novel. In T. Moi (Ed.), *The Kristeva Reader*, pp.34-62. New York: Columbia University Press.
- Lyon, David (1994). *The Electronic Eye: The Rise of Surveillance Society*. Minneapolis: University of Minnesota Press.
- Lyon, David (2018). *The Culture of Surveillance: Watching as a Way of Life*. Cambridge, UK and Medford, USA: Polity Press.
- Marx, Gary T. (2016). *Windows into the Soul Surveillance and Society in an Age of High Technology*. Chicago and London: The University of Chicago Press.
- Miola, Robert S. (2004). Seven Types of Intertextuality. In: M. Marrapodi (Ed.), *Shakespeare, Italy, and Intertextuality* (pp. 13-25). Manchester: Manchester University Press.
- Norris, Clive (2003). From personal to digital CCTV, the panopticon, and the technological mediation of suspicion and social control. In D. Lyon (Ed.) *Surveillance as social sorting*. London and New York: Routledge.
- Wright, David & Kreissl, Reinhard (Eds). (2015). *Surveillance in Europe*. London and New York: Routledge.