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"When the Capitol is watching: Surveillance in US-American Dystopian Youth Trilogies"

verfasst von / submitted by

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1. Introduction

Terrorist attacks in New York, London, Paris, and numerous other metropolitan areas have given rise to increasing, omnipresent and extensive surveillance measures in urban areas. As of now, surveillance observably encircles us in daily life, thus shaping and shifting notions of privacy. Particularly in an age of rapid, ever-advancing technology, surveillance becomes a threat to individuality, subjectivity, and privacy, because surveillance shapes daily life in society in many parts of Europe, the United States, and Australia and can therefore be considered as crucial issue to be dealt with in the Western world[1].

In North American young adult literature, notably US-American dystopian literature for adolescents, the issue of panoptic surveillance is frequently covered. Especially dystopian youth novels, which depict post-apocalyptic societies often ruled by strict surveillance-dependent governments, feature monitoring in various forms and present them as key to restoring conformity. Examples for such dystopian works include Veronica Roth's *Divergent* trilogy (2011-2013); Suzanne Collins' *The Hunger Games* trilogy (2008-2010); James Dashner's *The Maze Runner* series (2009-2016); Ally Condie's the *Matched* trilogy (2010-2012) and Rick Yancey's *The 5ᵗʰ Wave* trilogy (2013-), just to mention a few among a vast number of further works integrating this topic. The first two trilogies mentioned above will be given thorough consideration in the course of this thesis. Both *The Hunger Games* trilogy as well as *The Divergent* trilogy have been exceedingly consumed by adolescents and young adults, as of 2014 over 65 million print copies have were sold in the United States alone (Hall). The two series particularly stand out against other series because realistic and recognizable concerns of adolescents are addressed, and seemingly average protagonists assume the role of liberators in dark times (Young). I chose Roth's and Collins' trilogies in particular because both represent panoptic power and the extensive use of surveillance in an alarming as well as fascinating way, and both demonstrate powerful female protagonists who manage to overcome suppression.

The thesis is separated into four parts. The first part lays the essential foundation for a comprehensive literary analysis of the two young adult trilogies at hand. My method, and theoretical considerations such as principal theories and forms of surveillance are introduced in order to define basic cultural concepts necessary for a closer analysis of the

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[1] For the purpose of my thesis the term "Western world" refers to the US-American and European society, since surveillance is most significantly prevalent in the United States and in European countries.

literary works. At this point scholars such as: Kirstie Ball, Michel Foucault, David Lyon, and William Staples will be considered as primary agents in the construction of cultural concepts. Here, two prime concepts, namely panopticism and synopticism will be introduced. The first part will also be comprised of relevant definitions and characteristics of the respective genre - the dystopian young adult novel.

Having established the theoretical background essential for further analysis, the second part of the thesis will encompass a detailed and comprehensive literary analysis of Suzanne Collin's *The Hunger Games* trilogy with a specific focus on the socio-cultural concept of surveillance. The theories by Foucault, Lyon, and Staples will be discussed in regard to the literary texts. The third part will be structured identically to the second part, but examining Veronica Roth's *The Divergent* trilogy closely and applying concepts such as: panopticism, lateral surveillance or personal surveillance.

Finally, the fourth part of this thesis offers a comparative account of these two North American young adult trilogies, establishing significant similarities, analogies, and deviations in their representations of surveillance. This literary comparison will examine how forms of surveillance, the dystopian setting and individuality correlate and if there is an identifiable connection between these established variables. The underlying premise of this thesis is that surveillance appears not only as a phenomenon, but as a crucial constituent of the dystopian setting, and therefore, this thesis attempts to examine the reciprocal relation between dystopia, surveillance, and the individual. Thus, the primary focus of this paper is to identify the most striking representations of surveillance and panopticism in *The Hunger Games* and the *Divergent* series and to then link them with the heroines' subjectification.

2. Theoretical Background

2.1. Theoretical Basis

9/11 can clearly be defined as a breaking point in modern history[2], more specifically as a break in the realm of social stability and surveillance in the Western world. Specifically in Europe and the United States, governmental monitoring has become a component of daily life, which is also reflected in North-American literature. Representations of possible global disasters, terminating life as we know it (in 21st century US- and European societies), have already been covered in literature and film before this particular traumatic event had occurred. Sicher and Skradol discuss how our imagining of a potential future disaster is envisioned and thus re-envisioned by the ensuing representation of disaster in literature and film (151). The shift from an imagined reality to an effective reality, a phenomenon denoted as "the intrusion of the real into fiction" by Sicher and Skradol suddenly became reality (151).

Along this line of interpretation, I would claim that this 'intrusion of reality' has significantly changed our reading of dystopian literature, and in the process changed the preferences, needs, and viewpoints of young readers of this genre. The increasing success of dystopian adolescent and young adult literature needs to be interpreted in respect to three key arguments. Firstly, the rising consumption of dystopian young adult literature can be explained with the authors' fragmental depictions of reality. Up until now, there has not been such close proximity between the real world and the imaginative dystopian world; 9/11 brought the intrusion of the real into the United States, which "made it impossible to un-imagine dystopia as nightmare or fantasy" (Sicher & Skradol 152). Secondly, the collision of reality and the dystopian imagination caused recognition and fears in readers that dystopian imaginative events may eventually occur in reality. Thirdly, disastrous events such as 9/11 or the recent terrorist attacks in Paris call for a change of the national security system in order to prevent repeated threats to European and US nation states. As Sicher and Skradol aptly describe, "these events challenged human ability to control history and environment" (152). To put it briefly, such challenges posed by man-made or natural disasters lead to drastic counter-measures, such as increased camera surveillance and the establishment of databases collecting personal information. In the case of dystopian young adult novels measures of this sort mostly

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[2] As a consequence of 9/11, the US government implemented the highly controversial patriot act, severely infringing upon the privacy of US citizens by legalizing extensive surveillance and data collection. While the discussion of the consequences of 9/11 goes beyond the scope of this thesis, the events of 9/11 can be seen as a turning point, because the vital balance between security and privacy is perturbed (Etzioni 1,5).

appear in the form of regulating, strict, frequently totalitarian regimes, which annihilate subjectivity as a means of control and power.

In order to construct a theoretical framework necessary for the literary analysis of the texts at hand, it is important to establish a reference system built on the key terms in the realm of cultural studies. Therefore, I would like to outline the connection between the intrusion of the real, the dystopian genre, and Michel Foucault's criticism of history and modern society. A number of scientific disciplines such as psychology, philosophy, history, literary criticism, and sociology have profited from the major works of Michel Foucault, a French thinker of the 20th century. The interrelation between dystopian literature and Foucault's harsh critique on modern society can be established mainly when examining his works *Discipline & Punish* (1975) and *Madness and Civilization* (1961), with the former elaborating on the carceral nature of modern society (Booker 23). Booker claims that Foucault's work obviously lends itself to the interpretation and analysis of dystopia, when observing his viewpoints on the workings of modern society (26). The image of the panopticon, a visualization of the modern prison, which will be discussed in more detail later, represents the general inclination of modern society to exert power through a permanent flow of information and a monitoring of everyone involved in the social system (Booker 26). Foucault's vision of future modern society is dystopian in the respect that daily routine resembles the routine of a prisoner under constant surveillance. Therefore, the intrusion of the real has reached Foucault's image of carceral modern society. Since dystopian young adult literature has been shaped by similar human challenges as the US and European world of the 21st century, it becomes evident to appropriate Foucault's concepts established in *Discipline & Punish* for the analysis of the North American dystopian youth trilogies by Collins and Roth. But not only Foucault's works of modern society have to be taken into consideration, but also David Lyon's extensive work in the field of surveillance studies, which has strongly influenced cultural studies and sociology since the 1990s. Moreover, influential works by authors of the respective field, such as: Kevin D. Haggerty, Richard V. Ericson, Thomas Mathiesen, Kirstie Ball and Mark Andrejevic will be closely analyzed in the following.

2.2. Panopticism: Theoretical Considerations
In the current chapter the historical development and viewpoints of Bentham and Foucault will be expanded on systematically to provide the conceptual base for the literary analysis. The conceptual base features a detailed examination of panopticism in

dystopian settings as well as the model of the panopticon designed by Foucault. In both Collins' and Roth's trilogies, a panoptic regime is encompassing and regulating life of the protagonist and lays the foundation for the integration of several surveillance techniques. The following paragraphs will give insight into the preliminary premise to gain understanding of the original models of the panopticon by Bentham and Foucault, which will be later analyzed in the literary analysis.

Undoubtedly, Foucault's panopticon has to be seen as the guiding inspiration, most-cited and re-appropriated model of surveillance studies as well as of philosophical, sociological and psychological studies (Elmer 22). A fact often neglected in the analysis and appropriation when reverting to Foucault's key concept is its origin and initial social background theory provided by Jeremy Bentham. Elmer is censorious of various scholars' practice of disregarding Bentham's model of the original panopticon and only mentioning Foucault's advancement of the panoptic prison (22). As far as Bentham was concerned, the panopticon did not only signify a circular building, but also "was a sustained political project, and a schematic drawing of a reformist liberalism" (Elmer 22). In order to grasp in how far Bentham's and Foucault's approaches differentiate, Elmer compared unpublished letters and notes of the two scholars and came to several conclusions in order to draw the line of differentiation between the two concepts, which will thus cater for the understanding of modern approaches centering panopticism in the course of this thesis.
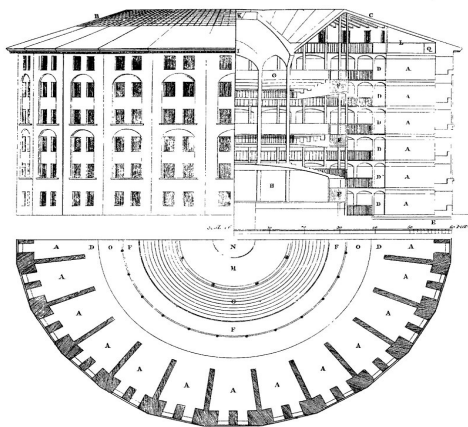
Fig. 1: Plan of the Panopticon (Bentham 201)

Firstly, Elmer concludes that Foucault reverses Bentham's governmental aspirations, thereby placing the panoptic subject at the center of the architectural draft (23). As a result, Bentham's original focus on the building designed as a site of watching shifts toward the watched subject or prisoner, and thus the possibility of being watched (Elmer 23). The emphasis on the building's architecture and major functions with regard to watching become obvious when looking at the schematic drawing above (Fig. 1). The

watchtower, occupied by what Bentham calls the inspector, serves as duplex abode, in that the inspector's workplace as well as his domestic home are both at the center of the panopticon (Bentham, *Panopticon* 35). Whereas Foucault leaves this double occupancy out of consideration in his work, Elmer claims that Bentham's patriarchal viewpoint of the panopticon's center is vital for the understanding of the surveillance within it (23). According to Bentham, the inspector and his family are isolated and are without connection to the outer world, and in their role, are similar to the prisoners. Therefore, their only remaining occupation is watching the events within the panopticon (*Panopticon* 44). Conversely, Foucault places the prisoners at the center of the panopticon, not the watchtower or the observing entity, thus the two approaches largely differ in regard to perspective (Elmer 23). In simple terms, it may be assumed that Bentham's panopticon operates as a site of surveillance with the aid of one, single, guided, unidirectional gaze; whereas Foucault's panopticon is built on the metaphor of all-encompassing surveillance, and can only be established under the guise of disparate power relations and as mentioned in the preceding chapter, is under the premise of a top-down hierarchy (Elmer 23-4).

Secondly, bearing in mind Foucault's and Benham's greatly diverse approaches toward the panopticon, Elmer points to the fact that Bentham's conception of an omnipresent watching entity, or using Elmer's formulation, an "all-registering eye" was appropriated in multiple works focusing modern surveillance and has largely influenced works of surveillance studies rather than Foucault's panopticism (24). By assuming that instances of panopticism in academic literature were mostly influenced by Bentham's concept of an all-seeing eye, Foucault's contributions to surveillance studies can be evaluated in a different light. It has been mentioned above that the latter conceptualization of panopticism sees surveillance rather as metaphor or figurative threat to individuality embedded in society. Therein, according to Elmer, Foucault's panopticon aspired to establish not one unidirectional gaze, but also a "landscape that could at any time impart in an individual a likelihood of surveillance" (24). To sum up, it can be observed that, although Foucault derived his panopticon from Bentham's architectural and conceptual scheme, the two approaches differ to a great extent in what they signify and for what purposes, or for which fields in academia the concepts can be used respectively. Now that the historical background of the panopticon has been established, the next step will be the explanation of the two concepts namely: panopticism and synopticism, considering their crucial characteristics, occurrences and possible ways they can be interpreted.

2.2.1. Panopticism and Synopticism

The previous paragraphs identified, discussed and summarized the differences between two major approaches regarding panopticism and it seems crucial to examine key points of the approaches which are most important for the analysis of this thesis at this point, which is Foucault's re-appropriation of the panopticon.

In 1975, Michel Foucault published his groundbreaking work *Surveiller et punir: Naissance de la prison*, which contraposes the brutality and staging of torture and physical punishment of the 18th century with the opaque practice of imprisonment of the 19th century (Mathiesen 216). The French writer emphasizes the transformation of penal practice by stating that "at the beginning of the nineteenth century, then, the great spectacle of physical punishment disappeared; the tortured body was avoided; the theatrical representation of pain was excluded from punishment" (Foucault 14). Executions, as common practice in the 18th century, can clearly be perceived as somatic punishment open to a huge audience following the spectacle. The form of the panoptic prison, which Foucault devised referring to Bentham's architectural concept, became overriding and subsequently superseded physical punishment. Generally speaking, the act of watching does not lay at the core of Foucault's panopticon, but rather the hierarchical structures presupposing coercion, punishment and violence. In order to disassemble panopticism into its vital parts, it seems obvious to retrogress to a more neutral level, and thus to explain what the term implies.

In order to present a holistic outline of Foucault's panopticism, a systematic account of the crucial aspects of the author's respective chapter will be provided in the following paragraph. In examining the core aspects of panopticism alongside a realistic and conceivable example, namely the outburst of the plague in the city, it appears evident that Foucault places the effective, operating panopticon in an urban area where a large amount of people are gathered together. Several components vital to the functioning of the panoptic structure can be identified, the first part is "spatial partitioning", which includes imposed curfews, blockades of the town's entrances and specific districts, and the placement of syndics watching over allocated streets (Foucault 195). The syndic is responsible for the safety and surveillance of designated houses and bears resemblance to a an inspector in a prison, since he has the duty to lock in families, when orders are given, which eventually results in "a segmented, immobile, frozen space [where e]ach individual is fixed in his place. And, if he moves, he does so at the risk of his life, contagion or

punishment" (Foucault 195). By considering the author's depictions of the town in such an exceptional situation, it becomes increasingly apparent that the prison image cannot be disowned anymore. A further component of the panopticon's functioning is the constant gaze, however, not emerging from a single watchtower, but from the multiplicity of magistrate officers and syndics which patrol continually at observation posts and inform the governing forces about irregularities (Foucault 196). Importantly, Foucault states that the established surveillance system is based on "permanent registration" and in that "each individual is constantly located, examined and distributed among the living beings, the sick and the dead – all this constitutes a compact model of the disciplinary mechanism" (196, 197).

Upon closer scrutinization of this passage, it seems obvious that the panopticon is not only dependent on its annular structure, although it can be seen as asset when this structure is provided, but it is merely dependent on the perpetual gaze established through syndics and the disciplinary measures imposed on the citizens. For the purpose of examining the observation of objects as well as the subjects, it is important to take a step backward for now and to reconsider the aspects of visibility inside the panopticon. Generally, the term panopticon stems from the combination of the Greek word "pan" referring to "all" and "opticon" meaning "visual" (OOD). Bentham's concept presumes that all prisoners could be viewed in a visual sense at all time. Tightly connected to the architectural panopticon, the adjective "panoptic" stems from the exact Greek syllable combination and is translated as follows: "showing or seeing the whole at one time: a panoptic aerial view" (OOD). Though this, it becomes apparent that the visual representation and the visual gaze work as prerequisites for the panoptical prison, as it has been established above. The emergence of the modern prison is accompanied by a sudden shift in society. Foucault argues that penal practice shifted from many spectators watching few criminals toward few spectators watching a multitude of possible criminals (216). This abrupt shift in penal and carceral practice does not only strongly affect the realms of justice and punishment, but also affects social, political, economic as well as power relations (Mathiesen 217-18). Mathiesen cautions against an emerging "carceral society, in which the principle of panopticism … [has imperceptibly invaded] ever-larger segments" (217).

However, the panoptical structure and thus panoptic power within society can only function because of its two main objectives, namely visibility and non-verifiability

(Foucault 200-02). The inmate in a prison, as well as the confined citizens of the town where the plague takes its toll, are confined to some form of cell which can be seen from the outside (Foucault 200). Foucault points to the one-sidedness surveillance in the panopticon by stating that, he or she, the observed subject "is seen, but he does not see; he is the object of information, never a subject in communication" (200). Moreover, unidirectional surveillance is guaranteed and supported by the circular design of the panopticon. The gaze originates from the center of the annular architecture, therefore, firstly, axial visibility into all prison cells or all town districts is provided (Foucault 200). Secondly, lateral visibility is hindered by the divisions of the ring-like structure (Foucault 200). As a consequence, inmates inside the prison are aware of being watched, but are not able to see the inspector, other inmates or anything else happening outside the cell; hence hermetic discipline can be established. Ultimately, regardless of the purpose of the panopticon, be it a prison, a psychiatric facility, a hospital, a city or a workplace; Foucault identifies the separateness of watched individuals as unconditional requirement for the maintenance of discipline and order (201). That is to say, that the cooperative, unified and erratic mass needs to be prevented from forming itself, since the re-establishment of order cannot be secured. In the next step, the connection between power and visibility will be established, which will definitely reappear as crucial aspect in the literary analysis.

In Bentham's ideal prison, power seems to be present at all times, even if it is not performed actively. The circular architecture, the concentric design, the watchtower in the middle of the prison and all time visible and illuminated cells represent perpetual surveillance and simulate everlasting power (Bogard, "Simulation" 31). The reason why no physical observer needs to survey the prisoners on a continual basis is clearly the panoptic structure. Truth and the realization of power are masked and in this way unverifiable (Bogard, "Simulation" 31). The fundamental conceptualization for the perception of panoptic surveillance is the underlying premise of few observers watching numerous persons of suspicion; whereas synopticism implies the opposite hierarchical structure (Mathiesen 218). However, synopticism presupposes a large group of people observing few individual persons of interest.

In attempting to revisit Foucault's outdated concept of the panopticon in a timely sense, Mathiesen reworks concepts of surveillance in his work "The viewer Society: Michel Foucault's 'Panopticon' revisited" in a seminal way. Mathiesen strongly questions Foucault's omitting of mass media and television in *Surveiller et punir,* since TV

facilitates the opposing current to panopticism, namely synopticism, where the many watch and contemplate the few (219). Certainly, it needs to be acknowledged that both trajectories of directional watching; whether the few watch the many or vice versa, are equally omnipresent in contemporary society. However, it appears evident, that Foucault was wrong in his assumption that society has evolved from a situation where the many see the few to a life where the few observe the many (Mathiesen 219). Strikingly, technological progress has helped synopticism to gain ground, examples of this tendency are: reality TV shows, reporters, paparazzi etc. Lastly, it can also be stated that our world is dominated by both panoptical and synoptical surveillance tendencies, and, as Mathiesen claims, society has now reached the status of a "viewer society" in a bilateral sense, since we are watched and we also watch others in our daily routine.

Most obviously, Foucault's regime of psychological surveillance and mind control in a penal context bears limitations, as the panopticon is restricted to a confined space and synopticism appears to be an equally present phenomenon. In times of voracious immeasurable digital networks and information streams Bentham's as well as Foucault's concepts seem to be insufficient, therefore, the next chapter will give an account of the more modern concepts of panopticism.

2.2.2. Modern Conceptions of Panopticism

In times of booming surveillance, panoptical structures are increasingly integrated into literature, film and other medial forms. Most notably, sci-fi stories and dystopian novels seem to profit from the advanced technological possibilities paired with the societal fear of constant surveillance. Despite the fact that panoptic structures reappear repeatedly in contemporary literature or film, no consensus among scholars has been reached yet regarding a suitable renewal of the panopticon on the basis of modern technology.

Owing to the plurality of technological possibilities engendering a wide range of surveillance techniques, of cultural studies and sociology have attempted to describe panoptic control without technical limitations. Along this line, Poster presumes that the consumer society can be seen as an enormous panoptic mechanism with the consumers stepping in as prisoners (*Critical* 122). By entitling the modern panoptic structure "Superpanopticon", Poster points to the obvious extensiveness and ostensible boundlessness of the concept (*Mode* 97). Furthermore, Poster claims that Foucault's as well as Bentham's panopticon theories are obsolete in the sense that they were designed

in a time period where technical limitations obstructed human development (*Mode* 97). Nowadays, however, neither of are these limitations are dominant anymore, nor are individuals of society resisting against the permanent gaze of consumerism. Accordingly, Poster explains that "population participates in its own self-constitution as subjects of the normalizing gaze of the Superpanopticon" (*Mode* 97).

In order to be able to apply the concept of the Superpanopticon meaningfully in the context of a literary analysis, I will now determine how power and discipline are established. Lyon attempts to further develop on Poster's model and comes to the conclusion that the technology of power affects society in two ways (*Eye* 71). Firstly, norms are established, which force individuals to conform by providing personal information such as credit card numbers, or social insurance numbers. Secondly, artificial digital identities of these individuals are generated with the help of the provided data (Lyon, *Eye* 71). These digital identities, or what Lyon calls 'digital selves' influence the lives of the human counterparts immensely.

The connection between the panopticon and surveillance techniques which will be mentioned in the next chapter such as digital surveillance, electronic surveillance, and urban surveillance can be seen as tautly entangled in the sense that modern panopticism functions as overarching model. Even though the original panoptic structure seems to be outdated, it lends itself to providing a suitable metaphor for understanding contemporary surveillance. Lyon argues that contemporary society can rightly be compared with a prison, where invisible inspectors, or in modern terms, observers collect digital fingerprints (*Eye* 71). Correspondingly, the observed individuals are aware of their constant monitoring, although they cannot verify how and who is watching – thereby it can be referred back to axial and lateral visibility inside the ring-shaped panopticon. Since the ubiquity and amplitude of the panopticon as an overarching metaphor for contemporary surveillance has been ascertained at this point, the foundation was established as far as the major considerations in surveillance studies are concerned. The following chapter will turn toward the preliminary theoretical considerations and tendencies of the dystopian genre.

2.3. Surveillance: Forms, Functions, Purposes

2.3.1. Definitions

> "Suddenly, you realize that someone
> – or something – is watching."
> (Lyon, *Surveillance* 1)

The close examination of contemporary fiction from the perspective of surveillance requires the dissemination of basic principles of social and cultural studies, which will be of prime importance in the following chapter. The last chapter identified the basic principles of panoptic power and the structure of the panopticon, which in *The Hunger Games* and the *Divergent* trilogies is fundamental for Panem's and Chicago's use of: digital, body, and urban surveillance. Surveillance has multiple facets to be explored, and these are further extended through the fast and ever-changing evolution of computer techniques and Internet-based networks entailing significant alterations on privacy and security.

While David Lyon, a pioneer of surveillance studies, remarks that the field was not an area of major concern up to the 1970s, the term surveillance has evolved into a widely debated and ubiquitous term in humanities (*Eye* 6). The author acknowledges Foucault's contributions to cultural studies and social studies as groundbreaking and constitutive to further research in surveillance studies.[3] Through the course of the thesis Lyon's definition of surveillance will be applied which can be described as "any collection and processing of personal data, whether identifiable or not, for the purposes of influencing or managing those whose data have been garnered" (*Surveillance* 2). More specifically, today's extensive collection of personal data presupposes computer power, which may be defined as the foundation for modern mundane surveillance, mundane referring to monitoring of banal everyday activities in public spaces. Computer power allows for data to be "stored, matched, retrieved, processed, marketed, and circulated" (Lyon, *Surveillance* 2). At this point in the argument, one might pose the question if and why this increasing usage of surveillance is needed? Lyon relates the comprehensive use of observational practices to the complex structure of society, valuing mobility, speed, and security as the top-most priorities of our time (*Surveillance* 2). Reflecting on mundane surveillance, one might think of special agencies aiming at targeting individuals who appear potentially violent or dangerous to the public, but one might not think of the perpetual watching of everyday life incidents such as buying groceries or drinking a glass

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[3] The constitutive facets of the French philosopher's work will be discussed at a later point of this thesis.

of wine in a bar. However, nowadays, it is not only the purposeful observation of suspicious individuals that pervades our lives, but also the sempiternal surveillance of every global citizen. Lyon justifies this phenomenon with the growing need for evidence when a crime has been committed, but also with the perpetual presumption of guilt. In *Surveillance society*, Lyon defines the main purpose of these routines aptly:

> The whole point of this generalized, routine, everyday surveillance is that you may well have done nothing out of the ordinary, let alone violated some rule or broken some law, yet your transactions, exchanges, conversations, movements and calls still come to the attention of agencies and organizations for whom these activities are significant. (2)

From this perspective, it can be argued that mundane surveillance has two faces, in that one the one hand, it occurs continuously, potential crimes may be prevented and higher levels of security may be generated. On the other hand, its continuous occurrence may have the effect of depriving citizens of their privacy and individuality through the act of storing and processing every little aspect of their lives. Nonetheless, mundane surveillance is an omnipresent phenomenon, which has to be questioned in order to find out why it has been lightly accepted by society, even though it goes hand in hand with the aforementioned restrictions of human privacy and freedom. David Lyon points out that the terrorist attacks which took place in 2001 facilitated society's broad acceptance of surveillance, because wide societal approval of nation-wide security can only be established through comprehensive surveillance ("9/11" 35).

Unconditional acceptance seems to be very high, especially among US-American citizens, and accordingly, this unconditional acceptance can also be observed in literary fiction. Surveillance is one of the key themes in US-American literature and particularly youth fiction cautions against society's approval of mundane surveillance. It needs to be questioned whether it is the aim of young adult literature to disrupt society's acceptance, or whether it merely reflects the unwillingness of citizens to ask critical questions. For instance, the first part of the *Divergent* series shows that mundane surveillance is tolerated without criticism, when these measures prevent outbreaks of violence or post-apocalyptic scenes. In Tris's accounts of the past year, the reader learns that social sorting through surveillance is traded in for personal security.

But why, despite all the drawbacks of constant surveillance, has it become an accepted part of life in the 21st century and therefore also in dystopian representations of youth fiction? Not only is being watched commonplace, but also the act of watching, facilitated

through media, television and the Internet is a habitual aspect of life (Lyon, "9/11" 36). Hereby, the term "viewer society" is introduced by Mathiesen and re-appropriated by Lyon, referring to a society shaped by media, cinema, and TV, blurring the lines between private and public ("9/11" 36). Television encourages the obliteration of the difference between private and public, as it presents intimate sequences of life to a broad audience, e.g. in reality TV shows. Screening individuals' private details results in the progressive irrelevance of disclosing once-secret data about individuals. Thereby, Lyon mentions the term 'public gaze' referring to a large group of people watching a particularly important event through mass media. Lyon presents the consequences of the obliteration of private and public realms in the following extract: "As things once 'private' have become open to the 'public gaze' of many, and as intimate and once-sequestered areas of life are 'screened', so it seems of less and less consequence that this or that bit of once-protected personal data is disclosed" ("9/11" 36). Furthermore, Lyon observes two additional processes induced by 9/11, which are vital for an understanding of the current practices of surveillance. Firstly, Lyon argues that the gaze of the many, fixed on the few, may trigger specific representations and interpretations of the world ("9/11" 36). It can be argued that the traumatic events in 2001 will lastingly affect narratives of American history in the context of violence and security. Secondly, Lyon establishes the thesis that, once the narrative is generally approved and accepted among society, it becomes "the means of legitimizing other kinds of official 'watching' (for 'terrorists' in this case) of the many by the few" ("9/11" 36).

Surveillance, or in this case, more specifically 'watching', may be performed in two ways, or directions. The above-mentioned watching of the many by the few may serve the purpose of segmenting and dividing individuals into specific categories, therefore, this form needs to be systematic and target-oriented. The second direction of watching, with many watching the few, can also be explained by consulting the 9/11 discourse. The term viewer society can be applied when identifying the workings of the global screening of the attacks, where many watch a relative small number of victims dying in the Twin Towers compared with the total amount of watchers around the whole world. In this particular case, mass media exploited every possibility of screening the traumatic event and displaying its full brutality and immediacy live on global television (Lyon, "9/11" 37). By disclosing every single detail of the terrorist attacks to a wide audience, the considerable impact on society, politics and economy was formed. Accordingly, discourses and narratives incorporating surveillance are intricately connected with the 11th

of September 2001 (Lyon, *Surveillance, Eye)*. The consequences of the developments mentioned above are particularly relevant for the literary analysis of *The Hunger Games* trilogy, because Panem can be defined as viewer society including obligatory broadcastings of the Hunger Games, public humiliation or punishment of citizens, and mass media manipulation.

As main reasons for surveillance have been constituted at a general level, the essential term "surveillance society", coined by Lyon needs to be considered to lay the theoretical background and to provide an in-depth understanding of the social fabric shaped by surveillance in *The Hunger Games* and *Divergent* trilogies. While surveillance has existed for thousands of years, the degree of watching one another has drastically changed, and Lyon identifies this tendency as a seminal feature of the surveillance society. To be more precise, a surveillance society can be defined as a society "dependent on communication and information technologies for administrative and control processes" (Lyon, *Surveillance* 1). According to Lyon, observation practices have been unsystematic and rare in the past (*Surveillance* 1). However, the so-called "mundane surveillance", usually performed by spatially distant organizations, pervades every aspect of life systematically and comprehensively and cannot be avoided in the 21st century (Lyon, *Surveillance* 1).

Lyon efficiently summarizes Foucault's work in regard to surveillance, by noting that modern society makes use of austere means of regulation, though simultaneously rejecting brutal and violent forms of punishment (*Eye* 7). This involves a shift from external measures of order to internal measures of order. This means that numerous disciplinary practices are established, guaranteeing a secure and controlled life (Lyon, *Eye* 7). Consequently, these patterned practices, according to Foucault, lead to a more clear-cut distinction between 'acceptable' and 'unacceptable' behavior - on the one hand defining citizens as 'normal' human individuals, but on the other hand these members are produced as objects of the power discourse (Lyon, *Eye* 7). Before providing a categorization of the most important forms of surveillance, one last paramount issue, namely identity, will be considered in the subsequent paragraphs. The topic of identity within the context of surveillance regimes is significant, because both protagonists Katniss and Tris undergo identity transformations triggered by perpetual surveillance practices. Through the courses of the trilogies the heroines repeatedly reconsider their place and function in the surveillance societies of Panem and Chicago.

What lies behind the rise of the surveillance society is the disembodiment of individuals, or what Lyon calls "disappearing bodies", a phenomenon taking place "when we do things at a distance" (*Surveillance* 15). Conventional means of communication such as phone calls still bear traces of an individual's voice, whereas e-mails or chat-room conversations do not exhibit any resemblance to the communicating entity's identity. One major drawback of disappearing bodies is clearly the disappearance of unique character traits of enlivening a conversation or interaction. Nevertheless, Lyon admits that considerable efforts are made in order to make bodies reappear. One example would be the video-conference (*Surveillance* 15). In this format of conversation, the bodies, faces, and voices are virtually installed in order to render negotiations between businesses or private conversations more personal again. However, can disappearing bodies as a key symptom of our society be established? Lyon states that bodies have already completely vanished due the large majority of computer-based interactions, although so-called 'emoticons' may be classified as attempts to reinvent the aspect of embodiment, since smileys are "meant to stand in for the invisible face" (*Surveillance* 15). Yet, it can be read that the author presents a rather gloomy picture of the disappearance of individuality and identity. At this point, elaboration is needed on how this process is accomplished and in what way identity and consciousness are affected.

To begin with, disappearing bodies is not only a phenomenon identifiable in dystopian youth literature such as *The Hunger Games* series and the *Divergent* series, (where each individual is constantly reduced to a small moving dot on a virtual map depicting the state), but it also appears to be rather ordinary in the 21st century. I mentioned previously that an important transition, in the controlling of systems and also in the way that modern society/the modern nation state is regulated, has occurred over the past few decades. A major change that may be identified relates to control as well as social contact. Lyon asserts that traditional societies value interactions from person to person as well as the establishment of co-presence, which has always been the aspired mode of communication (*Surveillance* 15). The rise of the cell phone and the Internet has changed the way of interaction significantly. One's signature, personal identification numbers, and lastly credit cards create new virtual identities, thereby functioning as tokens of trust and reliability (Lyon, *Surveillance* 16). Most importantly, Lyon notes that such technological possibilities as well as organizations, i.e. banks, "extended the range of human actions, as did artifacts such as the telephone, so that more and more could be done at a distance without the co-presence of bodies in relation" (*Surveillance* 16). Certainly, social

relationships and experience have disintegrated and have been affected substantially. It can be argued that these disembodied and abstract relationships are not stored in human memory, but administered through databases and networked computer systems (Lyon, *Surveillance* 16). Indeed, the selection of personal data ordered by means of electronic tools primarily serve the primary purpose of holding together the enormous mass of disembodied personal information, which constitutes the basis for mundane surveillance. Basically, surveillance emerged and spread rapidly because of the pending need to maintain disembodied data. This argument appears to be both striking as well as consequential when observing Lyon's standpoint. The author rejects that surveillance follows an entirely negative and manipulative purpose, in stating that "surveillance itself, while it always expresses purposes, values and power relations, is not inherently negative, malign or antisocial" (Lyon, *Surveillance* 16).

Disembodiment also plays a significant role in the youth trilogies at hand, as each text demonstrates protagonists whom are not treated respectfully and who are not considered as individuals, but merely as objects prone to the government's malign objectives. For example, Peeta is used as object of propaganda in *Mockingjay*, extinguishing his own character and thereby achieving disruption of his individuality from his body.

Closely observing the shift from proximity to distance in personal interactions, it becomes more obvious that surveillance initially functions as a helpful tool for the purpose of reacting to the change within social conditions. Attempts have been made to try to explain how surveillance emerged on such a broad level. However, David Lyon detects three additional arguments regarding disappearing bodies within the context of a surveillance society. Firstly, he admits that we do not live in a completely disembodied world. Co-presence and face-to-face interaction which take place in the workplace, education, and politics still play a significant role (Lyon, *Surveillance* 16). Aside from our close networks with friends, family members, and colleagues: we imprint our footprints, or more accurately fingerprints, into a gigantic network controlled by private agencies which record our everything consumed, every preference as well as every action. The sociologist argues that the majority of all our interactions are electronically mediated, although the degree of disembodied relations vary across regions, countries, age group etc. (Lyon, *Surveillance* 17). Secondly, the author repeatedly points to a potentially dangerous consequence of disappearing bodies, which is the change of the notions 'public' and private' (Lyon, *Surveillance* 17). Thus, it can be said that that private homes seem to

become more open to the public since electronic devices store personal actions in virtual space, like the Internet, and make it available to independent agencies. Although interactions of any sort become increasingly disembodied, our bodies themselves leave traces and may be used for specific purposes without our knowledge (Lyon, *Surveillance* 17). Lyon formulates this paradox the following way:

> Even our bodies, often thought in modern times to be 'our own', and thus private, become a source of surveillance data. Paradoxically, the embodied person is still not in view. Only the image or the trace counts. The disappearing body makes an exclusive focus on privacy less salient to surveillance. (*Surveillance* 17)

Finally, Lyon concedes that communication and new information technologies are the primary causes for disembodiment (*Surveillance* 17). This is an outlook worth bearing in mind when analyzing surveillance-related issues, and also the reciprocity between society and technology is another key element for this discussion.

Technology is a crucial constituent of the blurring of lines between public and private, as well as communal and individual life. Therefore, it can be asserted that identity, or what Jenkins calls "identification", is tightly interwoven with recent shifts in society regarding these opposite polarities (162). The following paragraph will discuss the question of how conceptions of identification are connected to the surveillance society.

Jenkins' theory of identification lays the foundation for an inter-related approach linking surveillance and identity formation. In order to relate these two terms, the author identifies the essential characteristics of the theory of identification, which are:

> ➢ identification is an open-ended process implying change
> ➢ self-identification and categorization are connected
> ➢ identification is based on different perceptions of similarity and difference (Jenkins 162)

The next step of the argument presupposes the linkage of these terms with one another, and the exploration of the interrelation between disembodiment, identification, and surveillance. As established previously, the body functions firstly as a site of surveillance indicating a person's physical traits. Secondly, it has been detected that interactions occur more frequently at a distance and are electronically mediated, which obliterates our perception of private and public and also confounds our awareness of what should remain private or what should be used for public purposes. These two processes are inevitable in 21st century Western society and appear to be justified by government or public agencies

as measures of protection and/ or management (Jenkins 162). Jenkins also argues that the line between protection and management is very fine and points to the fact that "control and care have always been intimate bedfellows" (162). It is evident that modern governments claim the right to surveillance, but at the same time mask this claim with the promise of extensive security and protection. However, Jenkins alludes to the danger and inaccuracy of one-sided and observational surveillance. Since those being watched are never aware of the time, date and range of their surveillance, this process represents an intrusion into one's individual's personality (162-3). This is particularly evident in the *Divergent* trilogy, since Chicago's citizens are aware of the extent to which they are being watched and manipulated by other factions from inside the city as well as from the by the Bureau of Genetic Welfare from outside the city. In this way, the citizens are subject to a two-fold intrusion of their individuality.

On the whole, it can be concluded that generic surveillance significantly changes the way, we, as the one's being watched, are identified by governments, agencies and organizations, but also how we perceive ourselves and the people we interact with. Disembodied surveillance does not include perceptions of self-identification, and therefore, lacks in providing a full and true picture of the observed. Using the abovementioned definitions as a basis, this thesis will now elaborate on a variety of surveillance forms and techniques that are most relevant for the analyses of the *Divergent* and *The Hunger Games* series.

2.3.2. Electronic Surveillance

Modern society is dependent on technology and information-based networks, since large-scale surveillance is more beneficial and efficacious in its outcome especially when electronic measures are utilized, as it gives those in power the means to regulate, classify, and store citizens' personal information. However, electronic surveillance yields tremendous amounts of data, which then, needs to be stored, thus again co-opting technological means of storage. According to Lyon, electronic surveillance "has to do with the ways that computer databases are used to store and process personal information on different kinds of population" (*Eye* 8). On the basis of this definition and Lyon's approach to identifying prime characteristics of surveillance society, one may observe that this kind of society is driven by technological procedures and the inherent progress facilitated by the means of electronic tools. I have chosen to incorporate electronic surveillance because it forms the basis for other surveillance techniques. Furthermore,

electronic surveillance is tightly connected to the dystopian setting, since both the governing forces in Panem and Chicago respectively, rely on extensive storage databases in order to control their citizens. In particular, Roth's *Divergent* series exhibits a strong correlation between electronic databases of footage regulation, because data pertaining to the citizens is not only stored in databases inside the city, but also transferred to networks outside the city and is additionally used by the Bureau of Genetic Welfare for scientific purposes (Roth, *Allegiant* 105, 114). As seen in this example, I would argue that electronic surveillance builds the foundation for other techniques such as digital surveillance, body surveillance, and finally lateral surveillance and therefore it was chosen as the first example of the different techniques in this thesis.

The relationship between technology and society has been a central point of discussion in Alvin Toffler's *The Third Wave* (1980). Toffler stresses that new technologies strongly influence societies' social development by suggesting that nowadays, societal change is purely impelled by technological progress. Toffler ascribes a highly positive and indispensable function to technology, whereas Lyon criticizes this overly affirmative stance, while also simultaneously discrediting overly dismissive voices, that reject technological success; by arguing that they are inclined to what is called technological determinism (Lyon, *Eye* 9, *Surveillance* 23-25). Precisely, Lyon points out the numerous possibilities of social contexts and varying social variables when interpreting the relationship between society and technology (*Eye* 9). As a consequence, Lyon draws the conclusion that electronic surveillance "is both socially shaped and has social impacts, but the nature of the shaping does not necessarily render the impacts predictable in any straightforward sense" (*Eye* 9). In other words, the author deviates from the notion which assumes that technology is the sole driving force for social change, but professes that the relationship between the two variables, namely society and technology, is based on mutual interaction. These conclusions have important consequences for dystopian literature; on the one hand, technology acts as the enabling factor that allows: the division into Districts, the technical realization of the Games, the storage and also the broadcasting of Surveillance footage in *The Hunger Games* series. On the other hand, the Erudite faction claims the exclusive right to the advancement of technology, and this results in public disorder in the *Divergent* trilogy.

Both trilogies examined in this thesis feature totalitarian systems which obtain and maintain power and control through pervasive surveillance. As Anthony Giddens puts it,

"[t]otalitarianism is, first of all, an extreme focusing of surveillance" (303). In order to establish an connection between the dystopian setting, surveillance, and technology, one can look at George Orwell's *Nineteen Eighty-Four* (1984) which can be considered as one of the most important examples of all-encompassing surveillance by the nation-state. Lyon ascertains that Orwell's novel had a considerable impact on sociology, stating that "the metaphor of 'Big Brother', in particular, now expresses a profound cultural fear in areas quite remote from what Orwell originally had in mind" (*Eye* 11). Interestingly, in the 1980s the Orwellian setting was not seen as a potential threat to society.

With regard to superior control systems of society, debates about the demise of privacy, the cover-up and betrayal of secrets, the excesses of police power and Big Brother erupted and brought significant breaks in sociology (Bogard, "Society" 58). Nevertheless, Bogard goes even further in arguing that these outdated topics are not of prime concern, but that a major shift has been underway for years ("Society" 58). More specifically, the so-called "*disciplinary societies*, which were organized principally … by *technologies of confinement*" underwent a transition toward "societies of control" (Bogard, "Society" 58, Deleuze 167-82). Put simply, control is not dependent on rigid rules and timetables anymore, but rather on electronic tools and measures of confinement, or as Bogard deduces: "[c]ontrol is now an inclusive, continuous, and virtual function, traversing every level and sequence of events, simultaneously molecular and planetary, no longer limited by walls or schedules" ("Society" 59).

The most essential conclusion which can be drawn from Orwell's sinister dystopia, and which is also put forward by David Lyon, is the lack of counter-measures against surveillance and against the monitoring regime (*Eye* 12-3). Advancing techniques, processes and tools in the technology realm facilitate electronic surveillance on a broad scale, which fosters disruptive governmental systems and over-powering totalitarian regimes. What is most intriguing about Orwell's novel is both its indispensable influence on both sociology and literature, and also its display of a possible reality consisting of perpetual surveillance in a time where this was not yet a threat to humanity. This is also the reason why this particular example has been chosen to underline the connection between totalitarianism, technology, and surveillance in this thesis. In both the *Divergent* and *The Hunger Games* series', totalitarianism is a central theme and in both of the series' the main protagonists strive for breaking the oppressive and unjust regimes, personified

by Jeanine and the Bureau of Genetic Welfare and by President Snow and the Capitol.

To sum up, electronic surveillance can be considered as the foundation of modern surveillance, turning constant observation into a menace for 21st century European and US-American societies. Undoubtedly, electronic surveillance has proved to be crucial for the development of a variety of techniques of surveillance, making storage and processing easier and more convenient to handle. An additional technique dependent on technology is digital surveillance, which is a vital feature of modern surveillance and a dangerous tool that could be used in totalitarian regimes and is frequently used in Roth's and Collins' novels.

2.3.3. Digital Surveillance

Digital surveillance can be considered as most important form of electronic surveillance. This is a crucial technique for monitoring, because it carries a very important function in the course of both trilogies, especially in the third novel of the *Divergent* series, namely *Allegiant*, the reader learns that video cameras are installed in every sector of Chicago and that citizens are constantly under digital surveillance, with the records being used for the purposes of progression in human experimentation.

Digital surveillance can be defined as the large-scale recording of people's actions and behavior by means of video cameras. Kroener and Neyland determine that surveillance cameras have evolved into a key piece of technology for both domestic as well as national security over the past 25 years (142). A possible problem regarding the usage of digital surveillance is the amount of unregistered private and public cameras, therefore, it is uncertain whether or not crucial areas in large cities are covered by this means of security or not. Interestingly, the number of cameras covering areas prone to dangerous situations or terrorist attacks varies strikingly. Kroener and Neyland note significant differences in the number of surveillance cameras across Europe. While as few as 100 video cameras are installed in public areas across Germany - Austria and Belgium have a considerably larger number of public cameras, with the UK significantly outperforming its European counterparts (142).

At this point, it has to be noted that digital surveillance may be used for a variety of purposes. While video cameras in Germany, Austria, and Belgium are mostly used for traffic control and management and minor offenses, they can also be used for the

protection of official buildings such as government premises (Kroener & Neyland 142). Strikingly, the authors state that data retrieved from these cameras are often not even stored, but only manually recorded in case of noteworthy occurrences (Kroener & Neyland 142). In contrast, countries such as the Netherlands exhibit much stricter regulations of digital surveillance, expanding utilization areas to school monitoring, comprehensive traffic management, and even privacy regulations (Kroener & Neyland 142). However, these measures appear to be somewhat feeble in comparison with digital surveillance enacted in the United States. Again North America assumes the leading position in terms of this specific type of surveillance technique. Kroener and Neyland name examples of much more advanced formats used by the US-American government such as the combination of surveillance cameras with facial recognition software or the installment of a so-called 'Watch Center' in Baltimore. The Watch Center is a term which is used to refer to a camera network overlooking commercial and residential areas (142). These advanced formats such as facial recognition and the recognition of genetic codes are also represented in the third book of the *Divergent* series, which points to the reflective function of dystopian youth literature.

Taking a closer look at *The Hunger Games* trilogy, another relevant phenomenon can be identified based on the workings of digital surveillance which is the broadcasting of surveillance footage. Recorded and stored surveillance footage is not only analyzed and used for maintaining control and power by the government, but also the broadcasting of surveillance footage assumes a crucial function in Suzanne Collins' dystopian series. Broadcasting surveillance footage, or more specifically crime footage, functions as a counter example against routine surveillance practices and involves isolated, non-systematic and highly visible observation practices. Moreover, broadcasting Surveillance footage might have severe implications on society, media and power relations. Doyle outlines the motive and offers an explanation as to why Surveillance camera footage might resonate and one explanation is because it is intriguingly, often bewilderingly similar to reality (200). Broadcasting crime footage makes it available to a broad audience, therefore the footage may possibly influence a large number of citizens and direct people's opinions toward a certain direction. Regarding the content of Surveillance footage, Doyle interprets the influence of media as follows:

> The footage is important in reinforcing a particular, prominent system of meaning about crime, one in which, for example, crime is portrayed as random, inexplicable, violent acts by strangers … We tend to think of media influence

rather narrowly in terms of this kind of effect on the understandings and views of audience members, and we miss other impacts. (200)

It becomes evident that, by providing surveillance footage with predetermined content, media organizations and TV companies have the viewers' unbiased mindsets at their disposal (Doyle 200-01). As Doyle claims, broadcasting crime footage is not the only tool used in influencing and manipulating a wide audience, but it merely acts as component of a circuitous current with regards to surveillance and control. As a result, this trend in surveillance studies, namely broadcasting surveillance footage will move us "towards a more emotionally charged, punitive, vengeance-oriented approach to crime and control" (Doyle 201).

Although the act of broadcasting ominous surveillance footage might appear as an obvious side effect accompanying mundane observation, Doyle states that it rather opposes routine practices of surveillance, because it relies on informants on the one hand, and on its extreme visibility on the other (200). As I will show in chapter 3.2.4., the phenomenon of broadcasting footage is predominantly evident and crucial in *The Hunger Games* trilogy, because extreme visibility is on one side established by comprehensive digital surveillance within the arena of the annual Games, and on the other side by the obligatory screenings of the Games – every citizen of Panem is forced to watch particularly violent scenes.

2.3.4. Body Surveillance

The past few years have entailed various changes with regard to technological means which serve to promote surveillance. As I have established Foucault's concept of disappearing bodies, face-to-face interactions are no longer necessary for most arrangements of everyday life. Even though the body seems to become more and more detached from an individual's identity, it begins to serve other purposes. Lyon refers to the increasing importance of biometrics or body measurement, for instance the identification via handprint or fingerprint, and its role in controlling, Palestinian workers in Israel as an example (*Surveillance* 69). Another tool gaining ground in various fields, primarily in medicine, is DNA recording and analysis which serve as a means to identify potential diseases in genetics (*Surveillance* 69). At this point it may be argued that Lyon's 'theorem of disappearing bodies' does not quite correlate with this growing trend of collecting biometrical information. Nevertheless, Lyon still manages to establish a link between these two tendencies, asserting that "embodied persons are no more in view in

body surveillance than they are in the world of digital surveillance" (*Surveillance* 70). Put simply, body surveillance involves the collection of abstract data, which could range from storing: fingerprints, handprints or footprints, retina scans to DNA patterns by the government or affiliated organizations.

Additionally, Ball lists numerous novel techniques of incremental significance, which include: hand geometry, voice pattern recognition (which are used for body part identification) and psychometric testing, ability testing, hair strand testing, lie detector testing, genetic screening and serving behavior prediction in job recruitment scenarios ("Organization" 91). Interestingly, these sophisticated, advanced techniques are predominantly used in North American workplaces, which, as Ball argues, highlights the supremacy of the United States in the field of surveillance again (91). Furthermore, drug and alcohol testing as well as the administration of medication or serums which serve to enhance or obstruct one's will can be identified as forms of body surveillance. These techniques of bodily surveillance represent a relatively small focal area of many possible application areas, and all of these purposes share one characteristic – the simplification of the categorization of individuals according to specific categories on the basis of the collected data. In the information society of the 21st century, the body is defined according to its informational value (Van der Ploeg, "The body" 177).

The above-mentioned examples of body surveillance lead to the following definition: body surveillance is the deployment of the body or body parts as a means of identifying, predicting and analyzing human behavior and conditions for specific purposes such as social sorting (Lyon, *Surveillance* 70, *Social* 13-30). In compliance with Lyon, Kirstie Ball, too, detects a shift in identifying and monitoring individuals in public spaces, or at the workplace and concludes that "the body itself has emerged as a legitimate surveillance target because of the immense level of detail and 'truth' *about the person* it is thought to provide. Body data enable the organization to divide and classify *par excellence* at the level of the individual" ("Organization" 91-2). Body surveillance allows for private as well as official organizations to generate profiles of citizens, labeling them with specific attributes as a means of social sorting. Likewise, medicine might benefit from genetic profiles, assessing a body's vital records and classifying a person as normal or abnormal, healthy or pathological and high or low risk (Van der Ploeg, "The body" 177). As a result, private and public organizations, institutions and companies might have the power to install comprehensive profile networks, covering the majority of citizens in

the future, which can be seen as a threat to individuality. Van der Ploeg cautions against the attributed identities allocated by these agencies to become "a person's shadow: hard to fight, impossible to shake" ("The body" 178). Correspondingly, the *Divergent* series reflects Van der Ploeg's statement aptly, when we take look at the faction system that is based on the citizens' genetic predispositions, which are impossible to shake and hard to fight. Tris, the protagonist, succeeds at uncovering the government's extreme focus on body surveillance and finally claims her right to be perceived as an autonomous individual independent of her genetic dispositions.

Governments consider body surveillance to yield a highly complete and truthful picture. It has already replaced identification by means of passports or credit cards in many American and European workplaces which shifts identification from what a person possesses to what a person is (Lyon, *Surveillance* 70). A problematic aspect made apparent by this is the transition from possessing an object, like a passport or a credit card, toward being an object in order to have evidence of one's identity, thus a person's claim of a particular identity is not of relevance anymore. As Lyon states, "information for identification may now be extracted from the body that can override the person's own claims" (*Surveillance* 70). On the whole, this might imply that human reliability and truthfulness is questioned, and contrasting this, is that identification is increasingly processed on the basis of bodily characteristics and is therefore difficult to forge or modify. Again, the notion of the surveillance society comes into play, referring to every society that is "dependent on information technologies for administrative and control purposes" (*Surveillance* 1). In the third part of the *Divergent* trilogy, human reliability is in fact questioned and perceived as detached from the body and the person's individual claims are overridden. The Bureau of Genetic Welfare classifies Chicago's citizens as either genetically pure or genetically damaged, a classification that cannot be altered by the person him- or herself. Social sorting inside the city is solely based on bodily characteristics.

Van der Ploeg views the informatization of the human body as rather problematic (qtd. in Ball, "Organization" 99) and argues that biodata belongs to another category of information and is not the same as allocated identity numbers or passports. This is because biodata comes from a person rather than offering information about a person (qtd. in Ball, "Organization" 99). Accordingly, Ball points out various risks and problematic issues with using biodata as a crucial source of identification and mentions

the iris scanner as an example. This specific gadget scans a human's iris aligning the retrieved data with former scans which could be used to allow or revoke access to a building or secured workplace as an example. Ball demonstrates that the iris scanner constitutes a much more severe transgression of bodily integrity, because individuals under surveillance cannot be fully aware of the recorded data ("Organization" 99). The author compares the iris scanner with the lower body cavity search performed when authorities are looking for concealed drugs or dangerous objects, usually conducted at the entrance of official buildings or prisons. Bell states that the latter form of body surveillance does not reveal as much information about a person's identity as the first form might reveal (Ball, "Organization" 100). Undoubtedly, the repetitive breach of the bodily integrity of individuals might have harmful implications, which are observable in both human individuals in Western society as well as in fictitious dystopian characters.

Exploring these implications, Gibson defines one technological gadget of body surveillance, the lie detector, as a "translator of the body, inscribing it as holding an ultimate truth and hence becoming a specific site of truth investments" (Gibson 63, qtd. in Ball, "Organization" 100). Subsequently, repeated subjections of the body to measures of body surveillance such as lie detector tests, DNA testing, retinal and iris scanning; convert the body into a "fragmented site of cross referenced [sic] zones or assemblages of meaning" (Gibson 63). Body surveillance may not be as predominantly noticeable in our daily life compared with other forms of surveillance, nonetheless, its advancing usage must not be underestimated. Biometrical data are abstract and understood to be of absolute truth and rather complex to falsify, rendering an exact picture of a monitored individual despite of the threat the extensive usage poses.

In summary, individuals are increasingly detached from their bodily integrity and privacy under the mask of security. This however, can have tremendous effects on their sense of identity and personality as the most truthful imprint of their identity in official matters are made up of bodily records, individuals may lose the belief in their personal characteristics and traits that make them human. This issue will be addressed in the analysis of the effects and influences of body Surveillance on the protagonists' behaviors and ways of thinking.

2.3.5. Urban Surveillance

Nowadays, life is predominantly organized within cities. The majority of the world's population lives and works in cities, and those who live in rural areas mostly find urban environment close to their proximity (Lyon, *Surveillance* 51). The aforementioned techniques, forms, and respective phenomena of surveillance appear to depend almost entirely on the systematic regulation of daily urban life. Lyon states that "[i]t is in the city that we experience surveillance in ways that are multi-faceted, multi-layered and moment by moment" (*Surveillance* 51).

Constant identity checks that are facilitated through mundane actions such as buying, traveling, telephoning, working and entertaining oneself catalyze, what David Lyon calls "simulant sorting in the city" (*Surveillance* 51). Why cities offer more possibilities for sorting processes can be easily explained with the provided and sufficient means of resources. Congested urban areas provide enough space, manpower and financial funds for all-encompassing surveillance, paving the way for maximum security. Therefore, electronic surveillance, body surveillance, digital surveillance, and urban surveillance are not mutually exclusive, but might all appear simultaneously within the confinements of the city. This statement can be justified through the representations of The Capitol in *The Hunger Games* as well as Chicago in the *Divergent* trilogy.

The accessibility and visibility of cities is an enabling factor for urban surveillance. Even though the perception and appropriateness of rendering cities visible or rather invisible changed significantly in the past, cities have always been of distinctive local value in terms of power, security, and defense. Lyon sees the architecture of ancient Greek cities as a paradigm, where an orderly city was intended to constrain chaos (*Surveillance* 52). Moreover, Plato and Aristotle perceived the spatial arrangement of cities as a reflection of what society could be (Cohen 206). These conceptions of the city mainly emphasized the city as the center of command and obedience, patterned structures were mainly reflecting intricate power relations of a state or kingdom. Progressing in history, urbanization underwent alternating decreases and increases. In the 17th century additional lightning measures were enforced in order to ban violent crimes and evil deeds, the 19th century strengthened the negative perception of urban darkness and nights in cities (Lyon, *Surveillance* 52-3).

As Lyon detects, numerous models of the city have dominated social studies since the 1960s. These models range from the city allowing maximum visibility to discourage violation, to a city where communality and neighborliness should prevent criminal incidents, to so-called digital fortresses that focalize the segmental aspect of urban life (*Surveillance* 53). The 21st century brings forward modifications with regards to the perception of visibility in urban space. Since contemporary surveillance is based principally on information networks, so, life in contemporary urban space is also dependent on an intricate entanglement of information about the city's inhabitants. Lyon argues that contemporary urban congested areas, also referred to as "informational cities" enforce visibility on urban citizens via the storage of digital tabs, or indexical personal information on the one hand, and via the literal act of making people visible through digital surveillance on the other (*Surveillance* 53).

It has already been discussed that digital surveillance describes the recording of daily life via video cameras and tapped or bugged audio recordings. In contemporary urban areas, the degree of visibility reaches its peak, with public places as well as workplaces and spaces of leisure such as: restaurants, sporting areas, and shopping malls all under constant video surveillance. Most importantly, when considering the degree of visibility in cities, is that citizens are mostly well aware of their visibility, Lyon aptly explains this urban phenomenon in the following way:

> [T]he information infrastructure allows those visual images to be checked, stored and compared with other kinds of personal data. Within the city, citizens may expect to be constantly 'illuminated' – made visible – by a multitude of means, not only from dawn till dusk but from dusk till dawn as well. (*Surveillance* 53)

Firstly, while surveillance in the city might pursue the purpose of literally watching everything that happens in a city, sociologist David Lyon identifies one probable main reason for this and that is the apprehension of eventualities (*Surveillance* 54). To expand on this in more detail, it can be argued that cities, due to their spatial dimensions and heterogeneity on several levels, require governing bodies to anticipate actions and trends in order to exercise order. Dystopian youth novels such as the *Divergent* and *The Hunger Games* series offer paradigmatic representations of cities as locations where regimes exercise power through urban surveillance. The Capitol of Panem in Collins' trilogy spatially segregates the ruling elite from the lower classes of population. In this case, the Capitol's usage of urban surveillance acts as a tool for President Snow to orchestrate and maintain power. Building on this, Lyon claims that urban surveillance is tightly connected

to a city's governments' concern of social orchestration (*Surveillance* 56). Written records of urban citizens such as: voting records, birth records, marriage and death documents or transaction protocols, predominantly serve the purpose of selection and classification. Motives such as the orchestration of power, manipulation, and persuasion might be the agenda of the governing forces (Lyon, *Surveillance* 56).

Certainly, surveillance in urban life operates on a seemingly invisible level. Citizens take it for granted, participate actively without questioning these practices and function under the guise of maximum security. Nonetheless, visibility is one of the most important reasons of contemporary urban surveillance because the city's population can only be controlled, categorized and orchestrated by means of rendering everyone visible and observable.

2.3.6. Mass vs. Personal Surveillance & Lateral Surveillance

After analyzing surveillance in terms of its quality and functionality; I will now take a closer look at how surveillance is directed at a mass of observed subjects or individual subjects. This difference is particularly noteworthy, because both heroines Katniss and Tris are primary targets of surveillance in various ways. Both heroines are objects of personal as well as mass data surveillance, since they appear as parts of the mass as well as protruding individuals.

Within the context of increasing surveillance practices in the 1980s, Roger Clarke examined the individual's position embedded in a network of data. As early as 1988, Clarke coined the term "dataveillance" and defined it as "the systematic use of personal data systems in the investigation or monitoring of the actions or communications of one or more persons" (502). Clarke further distinguishes between "personal dataveillance" and "mass dataveillance" (502). The former describes the systematic "surveillance of an identified person" usually by the means of collecting and maintaining personal records (Clarke 499). Clark notes that this form of surveillance plays an important role in the fight against terrorism, but also against many forms of abuse or fraud (499). Mass surveillance always involved the monitoring of groups of individuals, which usually "belong to some class of interest to the surveillance organization" (Clarke 499) as opposed to personal surveillance.

According to Clarke, mass dataveillance is far more dangerous when compared to personal surveillance. For the most part, mass surveillance is undertaken without a specific suspicion, thus to the individual, the surveillance is completely arbitrary. Rather than being surveyed on grounds of a specific suspicion, data is collected arbitrarily and suspicion arises as a result of it (Clarke 508). The result is what Clarke calls "a prevailing climate of suspicion" which most alarmingly "tends to subvert individualism and the meaningfulness of human decisions and actions, and asserts … the primacy of the state" (508).

Detached from this strict top-down hierarchy, surveillance is the format of "lateral surveillance". Andrejevic conceptualizes the term "lateral surveillance", also known as peer-to-peer surveillance, signifying "the use of surveillance tools by individuals, rather than by agents of institutions public or private, to keep track of one another, covers (but is not limited to) three main categories: romantic interests, family and friends or acquaintances" ("Work" 488). It can be argued that lateral surveillance appears to be rising in frequency, even though the term might cause confusion at first. To expand on the abovementioned definition, it must be clarified that lateral observation does not equate to mutual surveillance by individuals, which would imply transparency and reciprocity (Andrejevic, "Discipline" 397). Andrejevic highlights the important difference between lateral surveillance as a type of surveillance that is "asymmetrical, nontransparent, reciprocal observation" whereas mutual monitoring as phenomena features the opposite characteristics. Mutual monitoring involves positive and cooperative attitudes on the side of the observing peers, for example, collaborative watching can be utilized in order to protect one another and prevent each other from violating regulations. Thus, the term facilitates, as Andrejevic claims, the "displacement of 'Big Brother'" ("Discipline" 405). By establishing lateral surveillance, the government or governing entities delegate diverse tasks of monitoring to so-called 'little brothers', which can be ordinary, uninvolved citizens (Andrejevic, "Discipline" 405). Consequently, these newly acquainted agents of surveillance become part of larger governing and observing networks, eventually adapting the imposed attitudes and opinions, and, as a result of extensive manipulation, these formerly ordinary citizens, become the government's chess pieces.

As a result of constant top-down surveillance enacted by the government, institutions or powerful companies, citizens adapt their behavior according to the expectations of the observing entities. Adjustments may include, among a variety of behavioral adaptions,

different wording or phrasing of statements in public or adapted behavior (gestures, facial expressions) in a social context. An example can be seen in the first novel belonging to the Suzanne Collins' trilogy, this example warrants consideration when discussing behavioral adjustments, as Katniss accounts numerous incidents where she is obliged to suppress certain thoughts or statements.

2.4. Dystopia in Literature

> "We are living in very troubled times. More than ever before,
> we need utopian and dystopian literature."
>
> (Zipes ix)

The role of surveillance in modern society is a popular and widely discussed topic in literature, especially literature targeting adolescents and young adults. However, there is one particularly prominent tendency in youth literature that is virtually responsible for cementing surveillance as important aspect within the genre, and that tendency is the depiction of dystopian worlds.

Suzanne Collins' *The Hunger Games*, Veronica Roth's *The Divergent* and James Dashner's *The Maze Runner* are all key examples of works which display or represent this trend in youth literature. Diverging from classical works such as Orwell's *1984,* Bradbury's *Fahrenheit 451* (1953) or Huxley's *Brave New World* (1932) (which can be considered as part of the canon of (adult) dystopian literature), these dystopian youth-bestsellers are usually published in the form of a trilogy and thematize the struggle of young individuals against a cruel state characterized by ubiquitous surveillance. The trend of commercially successful dystopian youth literature can be observed for more than seven years, which may be regarded as a rather long time span within this specific field of literature (Eccleshare). In the recent article "Why do teens like dystopian fiction so much?" dystopian youth fiction's superior position is discussed, and the following citation points to possible drawbacks of adolescents' reading dystopian literature:

> My 13-year-old daughter seems to be reading nothing but stories set in horrible future worlds. In them, the land and the buildings are destroyed, laws are broken, rulers are corrupt and adults have either disappeared or been reduced to unreliable protectors. Wouldn't it be better to show children how to look after the world they live in rather than to tell them that what exists is not worth saving? (Eccleshare)

It becomes apparent that gloomy, post-apocalyptic depictions of the world we live in right now, do not offer any truly inspirational solutions to save this world, but they rather provide stimuli to imagine an afterworld, which can be shaped in new ways by the teenagers themselves. Dystopian fiction is flooding the market when compared to any other genre in young adult literature, and, I would believe that it has not yet reached its high point. Despite voices of critique prophesizing the impending decrease of dystopian worlds in popular culture, it can be argued that worsening economic, environmental and political situations all over the world, especially climate change will provoke an increase in demand for utopian and dystopian literature, films, video games etc. In fact, the rising demand for the depiction of dystopian settings can be explained in rather sober terms. The past few years have brought scientifically verifiable results with regard to climate change, but the results have not been limited to empirical data regarding the world's deteriorating status. For the first time in history, people in Europe and America may notice the development in their individual regions. To put it briefly, life in the 21st century changes rapidly and dystopias are making its way into our reality, which results in the growing interest in possible future scenarios. In line with this, a recent article in *The Guardian* illustrates the fact that also the purpose of reading dystopian literature has changed significantly, arguing that dystopian fiction was previously used to reverberate our fears and concerns, but nowadays some of these stories reflect reality (McFadden). Further to this, the article explains that dystopian fiction formerly provided us with clues on how to change the dangerous habits of the consumerist society.

In contrast, recent films adapted from novels featuring dystopian settings can likely be seen as red flags, which is emphasized in the following quote: "Contemporary dystopian literature and films … pull their inspiration increasingly from our worst imaginings of ourselves and seem to be closer to reality than not. The line between entertainment and reality blurs to a point of alarm" (McFadden). It seems apparent that dystopia is no longer an unimaginable depiction of the far-away future, but a part of life in the 21st century, which is a belief also claimed by Margaret Atwood, another famous writer of dystopian novels, at the end of 2015 at a conference (McFadden). While McFadden, Atwood, and Eccleshare, among other writers and scholars, fear that children's and teenagers' hopes for a possible change of the world might be corrupted or destroyed by dystopian fiction, Lois Lowry, author of the dystopian novel *The Giver*, rebuts these negative viewpoints and points toward the other side of the coin in stating that:

Young people handle dystopia every day: in their lives, their dysfunctional families, their violence-ridden schools. They watch dystopian television and movies about the real world where firearms bring about explosive conclusions to conflict. Yes, I think they need to see some hope for such a world. (qtd. in Zipes xi)

From this perspective, the dystopian setting has undergone a radical change, for it cannot be seen as a far-away, terrifying world that might be become reality, but dystopia is already embedded in reality, rendering adolescents hopeful as well as hopeless at the same time. Upon closer scrutinization of the quotation above it can be concluded that the basis for dystopian fiction is hope, the desire to change the world, and freedom. Even though adolescents and young adults are constantly confronted with their own individual dystopias, they still seek fictional dystopias in the form of films or books, hoping that realistic solutions will be made accessible.

The following chapter will be dedicated to identifying important themes, structural considerations of the genre of dystopian youth fiction, in order to being to be able to classify and analyze the important characteristics of the specific dystopian trilogies at the core of this thesis. This is an essential preliminary step in order to combine the dystopian genre with the socio-cultural concept of surveillance.

2.4.1. Dystopia in Young Adult Fiction: Themes and Structural Considerations

It has already been established that fiction for children and teenagers is thriving because of multiple reasons. In the next step, this thesis will analyze which themes and structural distinctive features are especially relevant for the target group and which similarities can be identified among the dystopian youth fiction and dystopian youth trilogies in specific. What all these trilogies and rather dense young adult novels have in common at first sight is their depiction of a futuristic afterworld, typically set in the future, and the way in which they reveal the repercussions of an excessive, unsustainable, disease-provoking and particularly the unhealthy lifestyle of the Western world (Basu, Broad, and Hintz 1). Young readers are confronted with a rather delicate issue: the idea of a perfect world or rather the search for a perfect world. The pursuit of an ideal future has in fact captivated readers for several centuries, the corresponding term first being coined by Sir Thomas Moore in his *Utopia*. The term "utopia" derives from the Greek syllable combination "outopos" and is translated as "an imagined place or state of things in which everything is perfect" and is also defined as the opposite of "dystopia" (OOD). Therefore, "dystopia"

can be defined as "an imagined place or state in which everything is unpleasant or bad, typically a totalitarian or environmentally degraded one" (OOD). A salient point to note is that the latter definition carries a more precise definition of the political system of the dystopian setting, whereas the first definition does not aim to elucidate the fields of which perfection is to be achieved. Tortaro aims at compensating for the lack of adequacy and providing a more comprehensible and thorough definition of the two terms,: and claims that the utopian world is an idealized world in which harmony is established on the physical, psychological and spiritual level (127).

In contrast, the dystopian setting in children's and young adult literature is shaped by multi-layered suffering, traumatic experiences, and violence inflicted upon a male or female protagonist (Tortaro 127). Furthermore, Tortaro emphasizes that trauma and suffering are fundamental aspects of the dystopian youth novel and are thus distinguishing features of the genre (127-29). When analyzing Roth's *Divergent* and Collins' *The Hunger Games* series, a third term needs to be taken into consideration, namely "post-apocalyptic," which is "[d]enoting or relating to the time following a nuclear war or other catastrophic event." (OOD) It can be argued that the dystopian setting cannot emerge out of thin air: a catastrophic event, war or natural disasters always precedes dystopias.

Having established the application of a few basic theoretical concepts relevant for an in-depth analysis; the significance, function and focus of the dystopian world in youth novels needs to be defined. Basu, Broad and Hintz argue that dystopian writing in young adult novels pursues two main ambitions, to warn and to frighten young readers of potential global problems in their own living environment (1). When addressing universal and multi-layered concerns such as "liberty, self-determination, environmental destruction, looming catastrophe, questions of identity", authors of dystopian novels reflect on the rapidly increasing gap between the individual consciousness, technology and nature (Basu et al. 1). The large majority of adolescent and young adult literature provides troubling depictions of teenagers who struggle with becoming adults and thus they depict the development of a self-determined individual. Dystopian fiction extends the aspect of identity, because it includes harsh and extreme life-changing disasters, which require the protagonist teenagers to grow up faster than originally expected from them.

Basu et al. devise a three-fold classification system dividing recent dystopian youth novels into three distinctive categories based on the major themes of the novel. These 'thematic strands' can be identified in the way the novel portrays drastic issues of the real world in the dystopian setting (2-4). The following paragraphs will elaborate on the abovementioned classifications in order to provide a comprehensive division of theme lines.

I. Environmental destruction

The most recent dystopian youth novels deal with environmental concerns, disasters and catastrophes and sensitize the adolescent readership to upcoming problematic scenarios. Lloyd's *The Carbon Diaries 2015* (2008) and *The Carbon Diaries 2017* (2010), Bacigalupi's *Ship Breaker* (2010) and Dashner's *The Maze Runner* series (2009 – 2012) are some of the most recent examples for youth novels emerging in this genre category. All three feature significant cataclysms which destroy large parts of either Europe or the United States. Natural disasters such as droughts, rising sea levels, tsunamis, lack of fossil resources, sand storms force the majority of civilization to adapt to a new their new life or mass migration (Basu et al. 3).

In the previous chapter the increasing consumption of dystopian young adult literature was focused on. This particular strand of dystopian literature for young readers is progressing because of the topic's great urgency and analogy to reality. Therefore, this thematic thread functions to serve as a warning and is aimed at getting young readers to think critically about the ecological and environmental future and implications that our present lifestyle might induce (Basu et al. 3).

II. Post-apocalyptic landscape

As mentioned above, the post-apocalyptic or dystopian setting follows a cataclysmic event, such as: a war (nuclear), diseases or viruses, attacks of ghosts, barbaric creatures, collapsing asteroids, and alien invasions, there are more examples not mentioned as the list is extensive. Authors note that this topical strand has to be acknowledged as a predominant and accelerating thread within contemporary dystopian youth fiction and titles which reflect this category include: Yancey's *The Fifth Wave* series (2013 – 2016), Collins' *The Hunger Games* series (2008 – 2010) and Ryan's *The Forest of Hands and Teeth* (2009). The post-apocalyptic scenario presupposes a group of survivors who managed to escape or survive the apocalyptic

event and now they face a new life in painstaking living conditions (Basu et al. 3). The post-apocalyptic landscape scenario requires a dramatic event which, in most cases, achieves a comprehensive restructure of existing communities, cities and society as a whole, which consequently gives way to establish a dystopian world molded by repression, coercion, fear, and often surveillance.

III. Conformity and totalitarian regimes

In Orwell's *1984,* political inhibition can be identified as the core of the dystopian novel because citizens are shaped by a universal and ever-controlling regime (Basu et al. 3). In line with this, rigorous governing apparatuses and totalitarian authorities enforce conformity and compliance. This is established through means of omnipresent surveillance, which can be characterized as the third thematic category of dystopian literature.

Dramatic events such as war or apocalyptic scenarios, result in chaos and anarchy, hence society is convinced to demand new strong leaders who will reestablish normality. Typical examples which illustrate this theme are: Roth's *The Divergent* (2011), Lowry's *The Giver* (1993) and Westerfeld's *The Uglies* series (2005 – 2007) because conformity is presented in a highly exaggerated way (Basu et al. 3). Finally, this thematic category is characterized by a struggling and disjointed community unable to oppose the government as well as a constant search for harmony between the self and community.

IV. Enslavement and psychological control

Accompanying increasingly advanced technological possibilities, this thematic plot line can be found extensively within young adult novels as a means of exploiting the dystopian scenery on behalf of powerful individuals or political regimes. By establishing rigorous totalitarian systems and dividing society into categories such as: Districts in *The Hunger Games* or factions in the *Divergent*, not only creates conformity but also facilitates psychological oppression and can thus be identified as the fourth thematic line of dystopian children's literature provided by Basu.

As stated by Basu et al., this form of psychological control might range from physical or psychological enslavement to technological or economic enslavement, forcing specific social groups to endure miserable living conditions (4). A key prerequisite for

the exorbitant degree of control in novels belonging to this particular thematic strand, is the stable, imperative government and a pronounced power apparatus, who prevent citizens from developing diverging thoughts which could threaten authority. As a means of gaining and keeping full control and dependency of all citizens, agents of authority prescribe mind-altering surgery, tracking devices or psychological manipulative treatment, to ensure that alternate opinions cannot be facilitated (Basu, et al. 4). Exemplary dystopian novels pertinent to this category are: Fisher's *Incarceron* (2007) and *Sapphique* (2008), Oliver's *Delirium* (2011), and those already mentioned above.

When analyzing these four thematic categories closely, it becomes apparent that these strands cannot be viewed as separate subject lines but rather overlap each other. All four thematic lines bear one important resemblance – surveillance. Surveillance can be identified as the unifying bond between the otherwise distinctive thematic categories of dystopian young adult literature, since its presence in the vast majority of contemporary dystopian fiction for younger readers is unquestionable.

As it has been demonstrated above with the aid of examples and reoccurring plot characteristics, it can be deduced that the dystopian setting functions as a foundation for a dysfunctional social system, a totalitarian regime and for unequal power relations executed with the help of cunning monitoring systems limiting the daily actions of citizenship and, most importantly, restricting individuality. The fictional dystopian world fosters the brute execution of surveillance techniques and depicts human society at its worst. The following paragraphs will attempt to fill the last blank space between the three key terms namely: surveillance, panopticism and dystopia; which make up the theoretical part of this thesis. Then, the general correlation between the dystopian setting and surveillance, in the past and the present, will be analyzed. Subsequently, insight into the relation between observation and dystopia regarding North American contemporary young adult will be provided.

2.4.2. Dystopia and Surveillance in Contemporary North American Young Adult Trilogies

As it happens, ubiquitous surveillance is an essential and seemingly indispensable component of the daily life in the greater regions of North America, Europe and Australia. Nonetheless, citizens who go about their daily are unaware of the techniques and processes of monitoring. In fact, the majority of people under surveillance have never

seen a control room, not to mention have acknowledged the given fact that all data is recorded, processed and might possibly be utilized for security, marketing, statistical or research purposes. As Lyon expresses in *Surveillance studies*, the knowledge of surveillance is merely based on myths, thus he argues that "we know about surveillance because we have read about it in a classic novel … [or] have seen a film depicting surveillance" (139).

Consequently, the tense bond between popular culture, entertainment and the perception of surveillance acts as an unalterable and is vital for the analysis of surveillance in a literary and socio-cultural context. On top of that, Kammerer argues that the relation between, what he calls "the spectacle" and "surveillance" is not one-sided, hence issues resolving around surveillance are integrated into novels, films and popular media, however, surveillance in its own right is influenced by media in regard to perception, attitude and actions (Lyon, *Surveillance studies* qtd. in Kammerer 99).

The mutual dependence of the two terms, namely dystopia and surveillance, can be illustrated most expediently and meaningfully when looking at an example which manages to connect the two concepts within this respective genre, and that is George Orwell's *1984*. This novel demonstrates the continuous anxiety of ever-present monitoring and at the same time functions as preview of the "totalitarian potentials of any modern bureaucratic state" (Lyon, *Surveillance studies* 143). What is particularly conspicuous about Orwell's novel, which was published in 1949, is that it offers a strikingly realistic depiction of the future of the surveillance state, when observed through the lens of the present surveillance society. Moreover, Kammerer remarks that the representations of "Big Brother" and of daily life in the fictional Oceania have gained a crucial position in the realm of sociology and cultural theory on the one hand, but also the terms, locations and names, such as "Big Brother", "Newspeak", "Airstrip One", and "thoughtcrime" have been integrated in academic research and are still applied as a tool of analysis in surveillance studies on the other hand (100). Even though this dystopian novel was published more than 65 years ago, the dystopian setting depicted: Oceania, appears almost as a simulacrum of the present use of surveillance, pervading private and public life. Similarly, surveillance cameras installed in public places, workplaces and shopping malls, the so-called "telescreens", in the novel, resemble digital surveillance in the 21st century. Another parallel is social division enforced on Oceania's citizens, consequently resulting in a lack of privacy, the loss of human individuality and dignity

(Kammerer 100). However, the main reason why Orwell's novel has to be considered as an essential building block in order to understand the present usage of ubiquitous surveillance, is the ultimatum presented: attempt to conquer monitoring or learn to accept it. Thus, *1984* has clearly demonstrated the connective link between dystopia and surveillance, as it illustrates that surveillance does not only shape society, but also the individual in the dystopian setting.

Following Lyon's argument, bilateral reciprocity of dystopia and surveillance is essential within the context of this thesis, as the majority of surveillance theory dystopian at its core (*Eye* 201). However, Lyon also notes two central problems affecting the relationship between surveillance theory and dystopian literature (*Eye* 201). Firstly, dystopian literature, as seen in the examples of *1984* and Foucault's panopticon, leans toward negativism and fatalism, meaning that it solely depicts undesirable situations and the economic, political, and moral nadir of society (201). Secondly, Lyon notes that dystopian works do not offer strategies or clues on how to overcome dystopia and how to reestablish normality in daily life, work, individuality and politics (*Eye* 201).

Indeed, when re-reading the preceding chapter focusing on the structural characteristics and themes found in dystopian literature for young adults, it is evident that Lyon's argument can be directly applied to dystopian youth fiction, since all the mentioned representatives of this genre provide dreadful depictions of future dystopias and warn young readers that certain developments can still be prevented and none of these novels offer a suitable, realistic strategy for prevention, but rather show the adolescent readers how to endure dystopian life.

Going a step further it seems important to explore why surveillance and dystopia do not only appear in reciprocal interrelation within adult literature, but why these phenomena frequently appear in young adult fiction at all. It has been remarked above that surveillance in popular culture teaches readers to a large extent, how surveillance can be conquered or handled by the individual. Similarly, Mallan observes that constant surveillance is not limited to watching adults, but teenagers and children are also under the ever-vigilant gaze and are thus forced to perpetually negotiate their place in life, among their colleagues, parents, friends, supervisors in relation to watching entities (2). In addition, Mallan describes the growing need for teenagers' dealing with surveillance in society in the following way:

Therefore, it is vital that both young people and adults acquire some sense of the ubiquity of surveillance technologies in order to understand just how life chances and opportunities may be affected and the ethical implications when the rights and welfare of individuals and groups are restricted. (2)

The constant gaze also influences adolescents' and young adults' way of perceiving their personal function within society and forces them to negotiate who they are and who they want to be, this can be called the process of self-development, or in some cases self-transformation. To put it simply, dystopian literature reflects young adults' individual journeys of self-transformation situated within a surveillance society, and therefore intensifies young readers' critical ability and handling of ubiquitous surveillance in reality.

All things considered, it can be stated that dystopia, surveillance, and panopticism, although independent concepts, assume a reciprocal relationship within the context of youth literature. By presenting and discussing issues threatening the established way of life in the Western world, especially North America and Europe, dystopian young adult literature succeeds in communicating the dangers of widespread surveillance. Thus, empowering young adult readers to assume an active role in averting the ominous dystopian future. This chapter constitutes the theoretical part of this thesis. The following chapter uses the established theoretical concepts in the analysis of the primary literature, represented by two youth dystopian series, which were published in the last eight years. The upcoming chapters will elaborate on how the novels adapt the three concepts surveillance, panopticism and dystopia.

3. *The Hunger Games* trilogy by Suzanne Collins

The second and third part of this thesis is dedicated to a thorough literary-cultural analysis of two recent, widely popular and propagated young adult trilogies published in the past eight years. Scholars have interpreted the trilogy extensively. The reason for choosing the two trilogies: *The Hunger Games* and *Divergent* was because of the immense and broad impact the novels had in popular culture for adolescents as well as young adults, thus both two trilogies exhibit interesting analogies from a socio-cultural and literary perspective. From here onward, the thesis will use the aforementioned examples to evaluate and analyze the extent to which the theoretical concepts defined and discussed previously apply.

The Hunger Games trilogy consists of: *The Hunger Games* (2008), *Catching Fire* (2009) and *Mockingjay* (2010). Four screen adaptions of the three novels were supremely successful which serves to substantiate the assumption that the series written by Suzanne Collins represents one of the most successful young adult novels of our time. It seems obvious that the trilogy set new standards within the realm of dystopian literature for younger readers, which can be explained by the strong, determined female heroine; the incorporation of recent contemporary trends and issues of society; the use of modern technology and developments; and finally the riveting dystopian, but remarkably realistic storyline.

At the center of the story is a teenage girl named Katniss Everdeen living in the twelfth District of the country Panem[4] in a future dystopian world. As the trilogy features first person narration, the reader finds him- or herself intrigued with the personal and intimate feelings of the female protagonist. Simultaneously, the usage of first person focalization also succeeds in creating a hostile and daunting image of the oppressing totalitarian regime enacted by President Snow and the Capitol.

The title of the series accounts for the annual tradition coerced on the young generation of the whole country of Panem. This annual tradition has two chosen adolescent members of every District participate in the gruesome "Hunger Games"[5], which involves the young

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[4] Capitalization adheres to the original references in the novels as in "Panem", "Hunger Games", "Capitol" and "District".
[5] Akin to the title of *The Hunger Games*, it can be reasoned that the regime of President Snow purposefully creates a scarcity of resources, employing extensive surveillance measures and limiting the agricultural and industrial resources (available to the citizens of Panem. Fittingly, the name of the country of Panem is

citizens killing one another with the sole goal of surviving. The hierarchical structure of Panem consists of detached Districts, with every District is assigned a specific field of work area (i.e. agriculture, mining). Every District is governed by the regime with the help of numerous techniques of surveillance such as: cameras, wire-tapping systems etc. Surveillance is implemented in every realm of daily life, which will be analyzed in one of the three sub-chapters of the literary analysis.

In the first part of the trilogy, named *The Hunger Games*, the organization and the carrying out of the annual Hunger Games lays at the core of the novel. The other central part is the cruel inflictions posed upon children and adolescents between the ages 12 and 18 who are forced to participate in the Games, when their name gets drawn in the so-called 'reaping'. What is particularly intriguing about the annual tradition is the constant live broadcasting of the Games in all Districts. Some events, are obligatory and must be watched by every single citizen for instance the most tragic or significantly brutal killings. In the first book in Collins' trilogy Prim Everdeen, Katniss' younger sister, and Peeta Mellark are chosen to become the tributes (the two chosen adolescent members from the reaping) of District 12. However, Katniss surrenders and takes her sister's place, and consequently, the two adolescents are sent to this year's arena of the Games. In a series of terrifying killings; induced by the Capitol's Gamemakers, who are manipulating the Games from a control room and are able to oversee everything that is happening on the one side and on the other side induced by the tributes themselves who kill their opponents in order to remain alive and to possibly emerge as the winner. The two representatives Peeta and Katniss are the only remaining adolescents at the end. In an act of defiance and rebellion, Katniss succeeds at duping the Capitol in making them believe that the sole solution to ending the 74th Hunger Games is suicide by both adolescents as tragic star-crossed lovers. The two protagonists both win the Games and get awarded with a mansion, wealth, superfluous resources, fame and return back to District 12.

In the second book of the trilogy, namely *Catching Fire*, Katniss and Peeta, who have returned home with the expectation of a peaceful and uneventful future, are taken by surprise regarding their Panemian duties as victors. Life has changed significantly for the two, formerly poorer, modest and nature-loving teenagers. It becomes apparent that their shared victory in the Hunger Games did not pass undetected. Katniss is perceived as a

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derived from the Latin word panis meaning bread - a resource which is available in limited quantities, its scarcity is being used as a justification for omnipresent surveillance by the regime.

symbol for rebellion by President Snow and a wide range of citizens in other Districts, which is also emphasized in a confidential conversation between the girl and the president. The surveillance metaphor is strengthened once again and can be seen when the president declares that Katniss should be watched constantly and that her moves will have dramatic implications in the future. Although Katniss does not accept her role as leading figure of resistance yet, she feels partly responsible for the well-being of her peers in District 12, but also for her fellow citizens in Panem.

The subsequent Victory Tour, where the annual victor speak about the arena's fights in order to pay tribute to the dead tributes. This aggravates the situation in some of the poorer Districts, and the four-note tune, which appeared in the first book as a sign of Katniss' and Rue's alliance in the Games, now signifies the districts' uprising against the Capitol. Meanwhile, as conditions exacerbate in the Districts, Peacekeepers are sent to the districts as a means of counteracting signs of revolt or undesirable, forbidden transgressions, and Katniss discovers that District 13, originally presumed as totally destroyed, prepares to fight and overcome the Capitol's rigid totalitarian power. As an act of thwarting the developments within Panem, the 75th Hunger Games are declared Quarter Quell. These Games will follow extraordinary rules, as the tributes of this year will be made up of former victors from all the Districts, implying that Katniss is forced to take part in the Games.

The arena designed for the Quarter Quell holds deadly surprises for Peeta and Katniss, with the help of powerful allies such as Beetee, Finnick, and Johanna, the girl is able to survive. By coming to the conclusion that the tributes in the arena are not Katniss' enemies, but the enemies are rather the Capitol and President Snow's regime of oppression and coercion. Katniss fires an electronically charged arrow into the force field of the arena, which forcefully terminates the 75th Games and publically revolts openly and visibly to every citizen of Panem. The second book ends with Katniss' discovery that District 12 has been eradicated, Peeta has been taken captive by the Capitol and that her new home is District 13, where the preparation to fight against Snow takes place.

The third and final book of the trilogy called *Mockingjay* is not centered on the annual Hunger Games, but brings the issue of Panem's rebellion and the overthrow of the totalitarian power structure into focus. In the final part of Collins' series, surveillance together with the deliberate broadcasting of footage intensifies. An example can be seen

when Katniss is asked to act as the emblem of revolt by President Coin, the reigning president of ominous District 13. By appearing in propos[6], propaganda videos, in Districts where dilapidation and destruction have taken their toll; the so-called "girl on fire" functions as an instigator and is the leading force and the powerful persona in the civil movement. Well-prepared and strong soldiers of District 13 succeed at rescuing Peeta from captivity in the Capitol, although it appears evident that he was psychologically and physically tortured, and brainwashed with the belief that Katniss is the enemy.

Emotionally destroyed, the female protagonist comes to the conclusion that killing President Snow is her sole destiny. Finally, a special rebel team, called Star Squad 451[7] is assigned to invade the Capitol, which is originally not formulated as major combat squad, but merely as representatives of the oppressing party. Therefore, constant surveillance within the squad is vital, in order to signal the Capitol that the rebellious movement is approaching. The invasion of the Capitol by Star Squad 451 can be perceived as a simulation of the 76th Hunger Games, as so-called pods, which are deadly traps installed by Snow and the Gamekeepers, are hidden throughout the whole center of Panem; rendering it a complex and deadly task to approach Snow.

After most members of the squad die tragically and sequentially and Prim and Katniss' narrowly escape nearly being burned to death by firebombs (place by the rebels), the rebels still manage a successful coup d'état, and President Coin replaces Snow.
Although President Coin establishes a democratic government, which can be verified in the scene where remnant victors vote on the future of the Hunger Games; this establishment of a new order has to be seen critically. At the day of Snow's execution, which is led by Katniss, she fires her arrow at Coin instead, but Coin's murder is blamed on Katniss' unstable mental condition and therefore Peeta and Katniss are sent home to presume a new life. The epilogue depicts the two former victors as a couple with two children, still struggling with the gruesome memories of the past, however, approaching

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[6] The propaganda instruments used by the movement against President Snow, in particular the myth of Katniss as the "girl on fire", bear resemblance to the propaganda instruments used by Nazi Germany in World War II. Both movements demand images of strong leaders, around which disillusioned citizens can rally. Furthermore, in both cases the preferred medium for transmitting the image of the strong leader is video imagery, whether the image of Katniss is projected to the citizens of District 13, or the image of the Führer is used to create Nazi propaganda videos.

[7] At this point it seems salient to draw the reference to Bradbury's *Fahrenheit 451* once again, since Collins' choice of name is clearly not arbitrary. I would argue that the Star Squad 451 in Collins' trilogy is tightly connected with the club of exiled book-lovers in Bradbury's novel, both groups can be seen as resistance groups against a totalitarian governments. Furthermore, Collins' reference can also be seen as strong argument supporting the claim that *The Hunger Games* trilogy belongs to the dystopian genre.

each other with small steps and attempting to lead a normal life.

3.1 . Panopticism in *The Hunger Games* trilogy

Dystopian young adult fiction is commonly concerned with power, presenting totalitarian, and blatantly rigid regimes as the only means of re-establishing normality after fatal apocalyptic scenarios. Notably, *The Hunger Games* trilogy by Collins places governmental power at its core, constituted of a president, who appears to reign like a totalitarian dictator or king. It is exactly this overarching, intricate dictatorship that resembles Orwell's panopticon constituted through the constant scrutiny of Oceania's citizens. According to Foucault, panopticon provokes a state of constant visibility that ensures the automatic operation of power in the prisoner (201). Furthermore, the automatic functioning of the established power system presupposes exact and continuous surveillance in order to maintain the power networks independent of the government or surveillance agents (Foucault 201). In short, Foucault extends Bentham's notion of the circular prison and identifies visibility and unverifiability as the two main principles which ensure the panopticon's functionality. In general, these two principles can be applied to the trilogy's universal power system, and appears to assume various shapes throughout the course of the series. At first, the overall governmental structures present through the course of Collins' entire trilogy have to be analyzed through the lens of panopticism. Each novel of the series will be discussed consecutively with the aim of identifying tangible representations of Foucault's and Bentham's concepts of the panopticon.

According to Pulliam, the institutional power system of Panem operates as hybrid of the sovereign society and the disciplinary society, which were both conceptualized by Foucault (172). Within the sovereign society, citizens are predominantly governed through body-focusing mechanisms, whereas the subjects of a disciplinary society are dominated "through having their consciousness transformed into instruments of their own subjection" (Pulliam 172). Sovereign societies are characteristically governed by a king or totalitarian ruler, and as already established, President Snow as solitary ruler of Panem, exemplifies the power relations of the first form of society. When Katniss' confidante Gale is caught during the illegal act of hunting in *Mockingjay*, he is whipped publicly upon the president's command, which demonstrates his sovereignty. Moreover, Finnick reveals the Capitol's routine of selling citizen's lives, illustrated in the following quote: "President Snow used to … sell me … my body … I wasn't the only one. If a victor is

considered desirable, the president gives them as a reward or allows people to buy them for an exorbitant amount of money. If you refuse, he kills someone you love. So you do it" (Collins, *Mockingjay* 190). The extract demonstrates Snow's drastic methods of displaying his power and supremacy once again, and thus shows that even well-situated citizens, who live in the Capitol or the richer Districts, are not immune to his measures of order. The whole population of Panem is under constant surveillance, and wealth or reputation do not prevent President Snow from exercising his power upon citizens.

In contrast, the characteristics of the disciplinary society can be found in the orchestration of the annual Games, where children and innocent adolescents are driven to brutally murder their peers as a result of the repeated inscribing of the Capitol's power mechanisms (Pulliam 173). The abovementioned phenomenon of broadcasting surveillance footage can be seen as an integral part of the panopticon generated by the Capitol, since continuous displays of power prevent the average citizen from questioning or defying measures of power. As a result, the panoptic structure of power is operates primarily on an all-encompassing level and is consistent throughout the whole trilogy, until the point where Katniss and her team invade the Capitol and are able to overthrow him.

In a next step, it seems imperative to examine specific representations of panopticism in each novel, for the minor panoptic measures allow for the constitution of President Snow's long-lasting and seemingly invincible panopticon named Panem. Firstly, as Katniss describes in the first part, *The Hunger Games*, the physical structure of both the arena and the arrangement of the Districts exhibit a circular form resembling the original construction of Bentham's panopticon. The Districts are spatially confined as explained in the following extract, "Separating the Meadow from the woods, in fact enclosing all of District 12, is a high chain-link fence topped with barbed-wire loops" (Collins, *Hunger* 5). The Districts are arranged in a circular form around the Capitol, which is indicated at the beginning of the novel, "The result was Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens" (Collins, *Hunger* 20). Panem's citizens are threatened constantly, since leaving one's allocated District means the possibility of a violent punishment. Force fields and electronic fences are installed in order to prevent them from illegal trespassing and influence people's behavior. So-called Peacekeepers, which are agents of surveillance and punishment, control the citizens' behavior around the whole country; limiting individuality and free will to an extent the

government is able to control constantly.

The arena in the first novel, although not explicitly disclosed as resembling a circle, expands Bentham's and Foucault's perception of a hemispherical panoptic structure. However, the main components of the panopticon's arrangement, namely the watchtower in the middle and visible segments, are evident in the first novel. At the center of the arena is the so-called Cornucopia, which is "a giant golden horn shaped like a cone with a curved tail, the mouth of which is at least seven metres high, spilling over with the things that will give us life here in the arena" (Collins, *Hunger* 172). In the protagonist's account, the reader finds out that all tributes are positioned equidistant from the Cornucopia, which also suggests that the 24 tributes are allocated in a circle around the center. Although visibility within the arena is not established through an inspector's gaze anymore, the panoptic gaze is deployed through means of technology, such as live-cameras, wire-tapping devices and tracking devices. In applying high-quality 21st century or yet to-be-invented surveillance techniques, the confined circular space of observational interest can be expanded easily to large dimensions of land. Additionally, one or several watchtowers are no longer needed as the surveillance headquarters may be possibly placed anywhere in the country of Panem, which is also suggested by Katniss when she states, "Somewhere, in a cool and spotless room, a Gamemaker sits at a set of controls, fingers on the triggers that could end my life in a second. All that is needed is a direct hit" (Collins, *Hunger* 205). The tributes of the Games are entirely aware of the fact that they are subjects to constant observation, not only by the Gamemakers themselves, but also by the citizens of Panem.

The arena in the second novel bears resemblance to the arrangement of the first novel's arena, although reflecting the circular structure of the original panopticon even more ostensibly. The heroine's account of the arena's construction gives detailed insight into the arrangement of Bentham's original inspector's cabin, segments and the watchtower: "All right, there's the Cornucopia, the shining gold horn metal horn, about forty metres away. At first, it appears to be sitting on a circular island. But on closer examination, I see the thin strips of land radiating from the circle like the spines on a wheel" (Collins, *Catching Fire* 322). Once more, the arrangement of the fighting zone of the annual Hunger Games is circular, with the Cornucopia representing the center or central watchtower of the arena, the thin strips of land resemble the prisoner's cell and allocated individual segments in Foucault's panopticon, and constant visibility is again

established through various means of digital surveillance. In the course of the Quarter Quell, Katniss and her allies discover that the arena is not solely shaped like a circle, but is designed as a clock, with each passing hour activating dangers in one of the twelve segments, two tributes are allocated to each segment (Collins, *Catching Fire* 322, 392). I would argue that the arena in the second novel can be seen as a renewed, and highly sophisticated hybrid of Bentham's and Foucault's panopticons, combining complex technologies with the original substructure of the visible and non-verifiable prison.

With repeating performances of omnipotent power in all three novels, President Snow communicates, that he alone is able to control a whole country and that he is the sole regulating force of power. On top of that, Snow justifies his merely brutal and intricate methods in order to supervise Panem's citizens, with the explanation that Panem would otherwise succumb to self-destruction (Wezner 148). In the course of the trilogy, Katniss understands President Snow's function as leader and regulator of the panopticon of Panem and uses the network of power and surveillance for the benefit of freeing her country from the dictatorship. Truly, the panoptic structure of the arena and the country Panem is the foundation for the establishment of surveillance throughout the whole country. By reversing panoptic power relations with Katniss' repeated demonstrations of rebellion and more importantly the disclosure of Snow's arbitrary government, she is the only character able to break the panoptic structure apart. *The Hunger Games* trilogy functions as a paradigm for panoptic control in a dystopian setting, since the future post-apocalyptic country succumbs to the repressive regime of the Capitol as a result of omnipotent observation.

3.2. Surveillance in *The Hunger Games* trilogy

Since fundamental basics of Suzanne Collins' trilogy have now been constituted on the content level and it has been determined that a panoptic regime underlies the surveillance apparatus of Panem, an analysis of the aspects of surveillance depicted in the story may follow. Following Mallan's argument surveillance cannot be seen as one of the main aspects framing the dystopian novels, but as a "*modus operandi* of the governments depicted within the fictional societies" (2). In this respect, multitudinous surveillance techniques utilized by President Snow function as a principal governing procedure masked by providing increased security. Likewise, Mallan identifies a latent ambiguity in *The Hunger Games* trilogy and expresses this in the following quote, "Ostensibly, surveillance is used as necessary strategy to protect citizens but in effect it is an insidious

means to control and regulate their behaviors" (2). Notably, the first two parts of the trilogy, *The Hunger Games* and *Catching Fire*, display this predicament rather openly, because the government's administration of society's daily life is dependent on surveillance. However, citizens do not question the modus operandi, since freedom and security are facilitated. While surveillance is not questioned by Panem's citizens in the first and second part of the series, suspicion arises among the population in the third novel, causing them to scrutinize and challenge the longtime rigid dictatorship, which suppressed society rather than catering for security and peace.

Therein, following Mallan's line of argument again, the first two books present two antithetical propositions. On the one side, citizens of Panem are accustomed to daily monitoring and feel that the lack of privacy goes hand in hand with increased means of security, therefore, hyper-securitization justifies the renouncement of individual privacy (Mallan 2). On the other hand, the conflicting proposition implies that it is an individual's unimpeachable right to claim his or her right to freedom of speech and action (Mallan 2). These two conflicting views dominate the entire trilogy. The different standpoints toward surveillance are also impersonated by characters, who are either succumbing to the totalitarian regime in a fearful manner or who are standing up to claim their right to privacy, individuality and virtual freedom. Katniss, the female protagonist, can be seen as example for the former, because she queries the means of extensive surveillance from the beginning, but learns to repress her real emotions toward the government, the status quo, and monitoring of everything that is happening in Panem. The following quote emphasizes how the surveillance state shapes and influences her in her developmental process:

> When I was younger, I scared my mother to death, the things I would blurt out about District 12, about the people who rule our country, Panem, from the far-off city called the Capitol. Eventually I understood this would only lead us to more trouble. So I learned to hold my tongue and to turn my features into an indifferent mask so that no one could ever read my thoughts. (Collins, *Hunger* 7)

Subsequently, the reader also learns that Katniss assumes playing a certain role, to say what is expected of her, briefly, she is forced to give up her real personality and has to pretend to be someone she is not. Indeed, surveillance largely affects an adolescent's growing-up process, which will also appear as a recurring issue throughout the analysis of surveillance in the trilogy. In the following chapters, the various strategies of observation in *The Hunger Games* trilogy and their effects on the characters will be discussed.

3.2.1. Panem as Surveillance Society

Suzanne Collins conceptualizes the dystopian apocalyptic state denoted Panem, which is located in North America, and, due to unsettling wars, is based on a rigid, highly intricate and complex social system. Panem's society can be most obviously identified as a surveillance society, according to Lyon, since its administration is reliant on communication and information technologies (*Surveillance* 1). All processes connected to control processes, such as the recording of citizens and their location, their belonging with regard to social strata, District and occupation, are stored by the means of electronic networks. At the beginning of the first novel, the protagonist gives insight into her personal thoughts about the reaping, the annual ceremony of selecting tributes, where a representative of the Capitol draws two names out of a large bowl filled with slips of paper with printed names of all adolescents between 12 and 18. Additionally, the name of a possible tribute is included when the potential participant has reached a certain age, but also when regulations imposed by the Capitol are violated, which increases the risk of one's name being drawn. Gale for example, Katniss' best friend and hunting partner, has a rather high chance of getting drawn, since his name is printed on 42 slips of paper in the reaping glass ball of District 12. The reaping represents the Capitol's demonstration of might, power and visibility, which is depicted in the following extract:

> Taking the kids from our districts, forcing them to kill one another while we watch – this is the Capitol's way of reminding us how totally we are at their mercy. … Whatever words they use, the real message is clear. "Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen. (Collins, *Hunger* 21)

By demonstrating that no citizen of Panem remains undetected and unmonitored, and even children and teenagers are not spared from treacherous observation, it could be claimed that surveillance is unidirectional. However, all three parts of the trilogies exhibit multiple instances of bidirectional watching, although in most cases involuntarily. In the first case, few observes, namely President Snow and government agents, watch the many via electronic means of data storage. However, in the second case, the public gaze, whereby a large group, particularly the majority of Panem's citizens, is inherent. The public gaze refers to the broadcasting of positive or negative events through mass media, which is definitely the case with the annual broadcasting of the Games, appearing in the first and second novel (Lyon, "9/11" 36). In theory, the public gaze, or Mathiesen's concept of the viewer society, can be applied when describing the paradigms of voluntary watching by the general public, whose decision to participate is influenced by their peers,

therefore are subjected to the snowball effect. On the contrary, citizens of Panem do not attend public screenings of the Games due to peer pressure, but rather because of civilian obligations and the fear of violence imposed by the authorities.

On the whole, Panem's society might unequivocally be identified as a surveillance society as well as viewer society in the broad sense. Even though, the latter concept cannot be applied in its original sense, as citizens of all Districts assume the active role of watching as well as the passive role of being observed on a daily basis. Surely the government's extensive surveillance apparatus observing almost every spot within the Districts in the first and second part of Collins' trilogy, is overriding; meaning that society most frequently assumes the role of the passive observed entity. However, the end of the second and the third novel offer a reversal concerning the citizens' role in the context of surveillance. By actively watching Katniss', Peeta's, and the other tributes' conspicuous instigations for rebellion, such as the hand gesture in recognition of Rue's death and the short tune whistled by the heroine, the civilians of the poorer Districts take part in the rebellion and assume an active intercessory role. Subsequently, the female protagonist deliberately destroys the arena of the Quarter Quell, with the knowledge that the entire country will watch this act of defiance and might arouse participation from some of them. At this point of the trilogy, it can be argued that Panem's surveillance society transforms into a crumbling viewer society, making visible that the established surveillance state does not cater for the greater good of Panem's citizens, but that it exploits and suppresses minorities deliberately. The following extract out of *Catching Fire* gives an account of Katniss' last moments prior to the destruction of the arena of the 75th Hunger Games and reveal the corrupted state of the totalitarian system: "Haymitch's last words of advice to me. Why would I need reminding? I have always known who the enemy is. Who starves and tortures and kills us in the arena. Who will soon kill everyone I love. ... Yes, I know who the enemy is" (Collins, *Catching Fire* 456-57). All at once, this reversal is accompanied by drastic socio-structural changes, since Katniss proves to the watching and subdued audience that the rigid governmental structures can be pried open in the near future. It can be stated that the reversal from a viewed society to a viewer society at the end of *Catching Fire*, causes not only changes in the mindset of the majority of Panem's poorer and segregated citizens, but also the female protagonist Katniss obtains new strength and confidence, and finally realizes what an essential role she needs to take on for the greater good of the state's future. By and large, in revealing and thus embracing the regime's greatest weakness but also greatest strength, namely the

intricate surveillance system, it is possible for the rebels to overcome President Snow and to precipitate major change.

At this point, it needs to be clarified how the female heroine and the rebelling forces are able to utilize the surveillance apparatus to their advantage. It has already been mentioned that Katniss is used as the icon for the opposing force against the Capitol, underlined by the following quotation presenting Plutarch and President Coin as leading forces when it comes to defeating the Capitol with its own weapons:

> Therefore, we've hand-picked the eight of you to be what we call our 'Star Squad'. You will be the on-screen faces of the invasion. … You're going to be as useful to the war effort as possible," Plutarch says. "And it's been decided that you are of most value on television. Just look at the effect Katniss had running around in that Mockingjay suit. Turned the whole rebellion around. Do you notice how she's the only one not complaining? It's because she understands the power of that screen." (Collins, *Mockingjay* 287-88)

Through this conversation between Plutarch and the selected soldiers of the Star Squad, it becomes apparent that the viewer society functions as key element within planning in overthrowing the government. The rebels have found a valuable member in Plutarch, since he was Gamekeeper and is well aware of all surveillance, security, and obstruction measures poses by the Capitol to prevent invasion of any sort. Therefore, Plutarch and his knowledge can be identified as the basic premise for using surveillance to the rebels benefit. One of the most specific and striking examples is the usage of holographs, when the Star Squad invades Districts 1,2 and the Capitol. Once again, the viewer's paradigm is reversed, because the commander of the squad has access to an extensive map of Panem's center, and to its hidden dangers aiming at obstructing invaders. Katniss describes these surveillance gadgets as following, "The commanders here are working off Plutarch's holograph. Each has a handheld contraption called a Holo that produces images like I saw in Command. They can zoom into any area of the grid and see what pods await them" (Collins, *Mockingjay* 291). The viewer's paradigm is inverted in the sense that the rebels including the Star Squad, although not directly watching President Snow, are able to foresee possible dangers posed by him and therefore, they are not helpless tributes caught in an area, but they have the power to plan and lead their way into the Capitol out of their own account. Since the trilogy's framework with regard to surveillance has been concretized, more specific techniques and strategies of monitoring will be of concern in the following chapters.

3.2.2. Body Surveillance

Body surveillance is definitely a phenomenon dependent on progressing technological means and is therefore thriving in the 21st century, and more importantly, an essential component of surveillance in dystopian worlds set in the future. Referring back, it has been stated that body surveillance relies on extensive information networks and its main aim lies in easily classifying large groups of people according to predefined categories (Van der Ploeg, "The body" 177). The body is seen as sole source of information, dissociated from the person's identity, name, age or character. Along this line of argument, all three parts of the trilogy feature this type of surveillance to a great extent.

Firstly, I identify constant monitoring of fighting tributes in the arenas in *The Hunger Games* and *Catching Fire* as the most conspicuous usages of body surveillance. By injecting tracking devices, the Gamekeepers as well as the Capitol receive information about location of the tracked person. The small tracking devices are placed directly before the tributes enter the arena, having no chance of resistance, as indicated in the following quote:

> I place my hands and feet on the lower rungs and instantly it's as if I'm frozen. Some sort of current glues me to the ladder while I'm lifted safely inside.
> I expect the ladder to release me then, but I'm still stuck when a woman in a white coat approaches me carrying a syringe. "This is just your tracker, Katniss. The stiller you are, the more efficiently I can place it." (Collins, *Hunger* 167)

Accounting for the doctor's passing remark that Katniss' motionlessness might assist in placing the device efficiently, it might be suggested that the tracker also monitors health information, such as the heart rate, blood pressure, nutritional level, or whether injuries are harmful to the entire system. This claim can also be justified by analyzing various scenes of the first and second part, taking place in the arena. As an example, the death of each tribute is signaled to the other competitors as well as the audience by using a simulated cannon shot, which sounds off within seconds after the end of the participant's life. The main purpose of body surveillance can definitely be applied to the trackers' employment in the trilogy, because body information is gathered in order to categorize and evaluate the tributes' condition in the arena. On condition that the tracking device is functioning properly, the Gamekeepers and President Snow have the immense power to influence the tributes lives in the arena. In conformity with the name 'The Hunger Games', the Gamekeepers might hamper the Games' sequence, weather, dangers, resources, and general conditions, thus turning the participants into playing pieces. This transformation from being a self-sufficient individual to being forced to acting as piece on

a game board is completed after the tracking device has been inserted. As soon as the authorities in the control room monitor vital body information, intimate data is utilized and exploited solely for the citizens' (wealthy, living in the Capitol) entertainment. On the basis of the data gained, the Gamekeepers adapt the game's rules and conditions, with the aim of catalyzing further killings, causing deaths, and other spectacular pursuits. Concerning Katniss' process of individualization and transforming from a game piece to a determined active subject, the forceful removal of Katniss' tracker by Johanna in the second part, *Catching Fire*, might be seen as turning point in the trilogy. Although the removal of the tracking device out of her forearm is not administered by herself, the extraction nonetheless signifies to the reader, and to Panem's watching audience that the heroine is no game character in the battle for power anymore, but a willing player herself.

Secondly, the mutations or 'mutts', and pods designed by the Capitol might also appear as valid representations within the context of body surveillance, since they are reliant upon the collected body data of the tributes. If the watching agents in the control room realize that one particular participant has not fought for a long time or faced obstacles of any sort, it might be easily decided to put them in danger deliberately, for instance by placing mutts within the arena. In the first novel, Katniss, Peeta, and Cato have to face tremendous wolf-like mutations, which were genetically altered, rendering them highly aggressive, cunning, and deadly. In analogy, the second novel, too, exhibits genetically enhanced animals and weather conditions generated by the Gamekeepers, among which are deadly monkeys, blood rain and poisonous fog threaten to kill the tributes. Admittedly, these technological alterations and simulations utilized for the purpose of the Games do not appear to belong to body surveillance in the first place. However, it has to be mentioned that the alterations are almost always used as response to collected body data of the watched entities. As an example, the wolf mutations as well as strategically placed firewalls, preventing Katniss from overstepping the arena's border, can be noted as reactions caused by body surveillance. Even though strategic dodges such as enhanced artificial animals, firewalls and blood rain are only placed as means of entertainment, all of them serve the identified purposes of body surveillance, because they classify and regulate the watched people, they react to body information gained by the trackers, and they trigger them to adapt their behavior according to the expectations of the audience and President Snow.

Thirdly, one of the most striking phenomena worth mentioning alongside body

surveillance is referred to in the first novel and appears as symbolic for the entire trilogy. At the beginning of *The Hunger Games*, Katniss gives an account of the Capitol's breeding of genetically altered animals, one of which is the Mockingjay who is altered into "a jabberjay that had the ability to memorize and repeat whole human conversations." (Collins, *Hunger* 49). During the war, also referred to as the Dark Days, jabberjays were sent to regions occupied by the Capitol's enemies and were directed at eavesdropping at their private conversations (Collins, *Hunger* 21, 49). Paradoxically, the Capitol's plan backfired, since the rebels fed the birds with untrue recordings and lies, using their surveillance tool to their own benefit. Evidently, jabberjays functioned as instruments of body surveillance in the past, because they are able to record voices, tunes, and oral data of any sort. Moreover, they can certainly be classified under this category, since jabberjays were assisting in categorizing and segregating watched, or in this case recorded entities. Although the altered birds do not reoccur more frequently in the course of the trilogy, the descendant of the enhanced birds, the Mockingjay assumes the essential role as a symbol for Katniss' defiance and the rebellion itself.

Lastly, it can be conceded that body surveillance cannot be considered as the predominant technique of monitoring until the third part of the trilogy, after the destruction of District 12, which forces Katniss, her family and remaining friends to move to the underground bunker complex of District 13. The thought-to-be annihilated District is governed by President Coin, which is to say that it is not the totalitarian regime under President Snow who monitors Katniss' every move anymore. Accordingly, this turning point has to be considered as break with regard to the female protagonist's development, but also with regard to the watching and the watched entities.

Notably, life in District 13 offers a surprisingly similar picture when compared with Katniss' life before participating in the Games, since her daily routine is strictly regulated and monitored by guards, soldiers, and agents of President Coin's regime. Every individual living in the bunker complex is allocated with specific activities, detailed dietary restrictions, and a timed schedule is imprinted on their forearms (Collins *Mockingjay* 75). Also, certain areas of the bunker are heavily safeguarded by soldiers, and further measures of body surveillance are used, which Katniss describes as follows, "We also have finger-print, retinal, and DNA scans, and have to step through special metal detectors. … At the door of the armoury, we encounter a second round of identification checks – as if my DNA might have changed in the time it took to walk twenty metres

down the hallway…" (Collins, *Mockingjay* 75). On closer examination, it can be noted that Katniss, although habituated to a high degree of surveillance, perceives body monitoring measures as notably meticulous when compared with the Capitol's measures. Even though the female adolescent is not watched by the Capitol anymore, it might be argued that the girl has entered into a vicious surveillance circle, as she is now being monitored by President Coin.

3.2.3. Digital Surveillance

In the theoretical main chapter digital surveillance has been labeled as the first and most predominant technique of monitoring in Europe, although the degree of installed cameras and monitoring devices varies highly from country to country. Referring back to Kroener and Neyland who argued that digital surveillance is understood to be the key technique of surveillance of the 21st century in domestic as well as public realms (142), it can be discerned that the same line of reasoning is applicable to the adolescent trilogy at hand. In all three novels, constant digital monitoring is perceived as given component of daily life.

Even though the citizens of Panem, and later the tributes within the arena, are aware of their constant monitoring and the recording of their conversations, the habitual struggle to elude the continuous gaze of the cameras and the present oral recording devices. In District 12, Gale and Katniss knew certain routes and secret places in the forest, where they could be sure that no cameras, drones or recording devices have been assembled. Similarly, Peeta, Haymitch, and Katniss are aware of the fact that a substantially higher amount of cameras are recording their every move in the Capitol and the Training Center, therefore, they repeatedly look for secluded and safe places in order to discuss viable techniques useful in the arena, private matters and also to flirt. A suitable illustration of this can be found in the first part of the trilogy, describing a scene where Peeta recommends a possible risk-free place in regard to digital surveillance:

> Peeta picks up on my hesitation. "Have you been on the roof yet?" I shake my head. "Cinna showed me. You can practically see the whole city. The wind's a bit loud, though."
> I translate this into "No one will overhear us talking" in my head. You do have the sense that we might be under surveillance here. "Can we just go up?" …
> "I asked Cinna why they let us up here. Weren't they worried that some of the tributes might decide to jump right over the side?" …
> "You can't", says Peeta. He holds out his hand into seemingly empty space. There's a sharp zap and he jerks it back. "Some kind of electric field throws you back on the roof." (Collins, *Hunger* 92-3)

This extract appears to be particularly significant, because it contains several clues about the usage and application of digital surveillance in Panem. Firstly, it can be brought forward that every single resident of Panem, even people belonging to richer Districts, and not excluding affluent residents living in the Capitol or Districts 1 and 2, are objected to constant digital surveillance, which can be justified with Cinna's suggestion that the roof is not monitored. Although Cinna is a citizen with high reputation living in one of the richer Districts, he is not excluded from surveillance and has found ways to avoid it.

Secondly, it is obvious that the threat of this all-pervading application of cameras, mobile drones or recording devices does provoke adapted behavioral patterns. In order to be able to maintain individual privacy, so-called safe places are established, examples of this would be the black trade in District 12, the forest in District 12, and the underground bunkers of District 13, sheltering hundreds of outsiders, rebels or objectors to the Capitol. Behavioral adaptions, such as avoiding private conversations in public or possibly monitored places, holding back thoughts against the regime or the Capitol or attempting at appearing as normal and average as possible on-screen are all crucial behavioral patterns for maintaining conformity and can be compared to the patterns established by prisoners in the panoptic prison. The psychological effect of perennial observation generates suspicion or incredulousness on the side of the tributes, which is demonstrated in the following quotation, "I'm glad my hiding place makes it impossible for the cameras to get a close shot of me because I'm biting my nails like there's no tomorrow." (Collins, *Hunger* 261). Katniss is convinced that the surveillance cameras are not properly recording her actions, however she cannot be entirely sure. As mentioned above, the constant surveillance may have a lasting effect on the thoughts and mind of the surveyed entity, even if there are moments where no one is watching. Certain behaviors are automatically suppressed and adjusted exactly as aimed at by the observing entity. Automatic adjustment and over-modulated conformity are also principal dangers of the trilogy, since adolescents, thus the tributes in the arena, are not expected to develop into critical, independent subjects, but to remain child-like in order to maintain full control, as Green-Barteet claims (36).

Even though Collin's novels *The Hunger Games* and *Catching Fire* represent this particular image of a regime rightly preventing children and adolescents from developing into autonomous members of society, the readers already catch glimpses of tacit rebellion within the first two novels, although they seem rather perfunctory at first. Although it has

been argued in the last chapter that a surveillance shift is taking place in the third novel, regarding the watching entities, President Coin and her army assists Katniss and the rebels in counteracting Snow's totalitarian regime. Consequently, Katniss and a considerable amount of former silent contenders of the Capitol are finally using digital surveillance as well as body surveillance, as discussed in the previous chapter, against President Snow. This is only possible because of past years of collecting information about how the Capitol uses digital surveillance. In the final combat and intrusion of Panem's center, insider knowledge about the location of drones, cameras, force fields and dangerous pods eventually assists the Star Squad in assailing the Capitol. Therefore, it can be concluded that the regime's long utilization of digital monitoring helped those active and independent members of society in acquiring the necessary data and knowledge in order to break the totalitarian regime, thus reversing the power of previously only one-sided surveillance.

3.2.4. Broadcasting Surveillance Footage

Reconsidering the main characteristics of one particularly interesting trend in surveillance studies, it can be summarized that the public broadcasting of surveillance footage cannot be considered as technique, but rather as trend steering against mundane surveillance, because of its high visibility, non-systematization, and isolatedness (Doyle 200). Moreover, broadcasting of crimes has been discussed in the context of popular culture and mass media, being directed at manipulating a wide audience.

In fact, this particular phenomenon is prevalent within *The Hunger Games* trilogy, as various instances of public broadcasting of crimes and extreme violence are mandatory for Panem's citizens to watch. Not only are traumatic events broadcasted live to all households of the state, but the annual Hunger Games, as well as important government decisions, and recapitulations of Panem's history constitute required viewings. To put it crudely, the totalitarian leader President Snow adds a new dimension to the phenomenon explained above, for the basic characteristics of broadcasting surveillance footage cannot be entirely identified. The forceful watching of the Hunger Games is not an isolated in its appearance, since it occurs annually. Furthermore, the TV transmission follows rather systemic sequences, such as the obligatory watching of the interview between the tributes and Cesar Flickerman, the displaying of the District's characteristics by the selected tributes, and recurring elements within the arena, such as the Cornucopia, the cannon shots and the daily recap summarizing which tributes died. Admittedly, the broadcasting

of the Hunger Games has to be denoted as extreme, orchestrated, and a violent form of surveillance footage broadcasting.

In the first two novels of the trilogy the reader is confronted with the immense overriding power of the Capitol and Snow, exerting its power through means of extreme punishment, rigid conformity and regulations, and most interestingly, the development and culmination of the Games. Primarily, the exertion of the Hunger Games serves the Capitol's orchestration of power and full sovereignty. Stated more precisely, broadcasting serves two purposes: aiming to establish and then maintain authority. Firstly, as Pulliam argues, the Games are an "example of how a disciplinary society exerts control in that they are one of ways that citizens have inscribed in themselves the mechanisms of power" (173). By repeating certain enactments of power, such as the abovementioned, the citizens become accustomed to them and might be manipulated more easily. During the Games murder is the only chance to survive, and therefore considered as an acceptable choice for the sake of surviving. Both Katniss as well as Peeta reflect on their experiences of trading in their life for another person's death:

> "Once you're in the arena, the rest of the world becomes very distant," he [Peeta] continues. "All the people and things you loved or cared about almost cease to exist. The pink sky and the monsters in the jungle and the tributes who want your blood become your final reality, the only one that ever mattered. As bad as it makes you feel, you're going to have to do some killing, because in the arena, you only get one wish." … "To murder innocent people? … It costs everything you are." (Collins, *Mockingjay* 26)

Peeta's statement succeeds in revealing how this form of disciplinary power, repeatedly enacted by viewing the broadcasts of violent crimes and also by personally being part of the murderous Games, harmed his perception of mankind and individuality.

Secondly, along the line of Pulliam's argument, the act of broadcasting the surveillance footage within the arena communicates to the residents of the poorer Districts that resistance will have severe, mostly deadly implications (173). By broadcasting the happenings in the arena, these citizens are cautioned against the capabilities of the Capitol, and President Snow annually demonstrates that the brutal murder of innocent children and adolescents is no measure to recoil from. Having determined that the purpose of the Hunger Games is to maintain domination by openly illustrating its power on random, innocent, fragile and not even fully grown-up citizens, one can point to the possible dangers and drawbacks of systematizing broadcasts of surveillance footage, as this is the case with Panem's tradition. By orchestrating not only the annual game itself,

but also the preparations, interviews, and trainings of the young tributes, the audience viewing the Games are made to believe or think that the participants are strong fighters, who are willing to give up their life for the viewership's entertainment and the Capitol's sacrifice. In the second part of the trilogy, *Catching Fire*, the reality TV show-like set up of the Games backfires, since several tributes build alliances. Although alliances have been part of the Games for many years, the strong alliance in the Quarter Quell arena, consisting of Katniss, Peeta, Finnick, Johanna, Wiress, Beete, and Maggs, is directed at destroying the arena and impairing the disciplinary apparatus making it possible to maintain the tradition. The repeated conduct of the Games can certainly be perceived as the Capitol's major error. By miscalculating the hidden powers of the young, seemingly helpless and solitary victims of fate, the totalitarian regime obtains its first major setback in a series of destruction waves. Summing up, it can be argued that body, digital surveillance and the regular broadcasting of surveillance footage results in a subdued society willing to gain back liberty, and thus waiting for the right time to defeat the totalitarian Capitol with its own weapons.

3.2.5. Mass vs. Personal Surveillance & Lateral Surveillance

Lastly, it will be discussed how the concepts of mass and personal surveillance are applied in the trilogy, therefore analyzing in how far specific individuals are at the center of observation, and why this differs from mundane surveillance. According to Clarke, dataveillance can be described as the "systematic use of personal data" with the aim of monitoring a group of interest or a suspicious person (502). Clearly, the difference between mundane surveillance, which is systematic, cursory, and extensive, and personal dataveillance has to be disclosed, with the latter describing the process of collecting data about a supposedly dangerous or interesting individual. Identifying mass dataveillance, however, requires to have sight beyond the scope of observation of one or few individuals, because Clarke describes mass dataveillance as the monitoring of a specific group individuals, that offers reasons for surveillance, or that belongs to some class of interest for the watching organization or regime (499).

Applying these concepts to *The Hunger Games* trilogy, it can be stated that both forms of dataveillance are prevalent in the books. On the one hand, the totalitarian regime directed by President Snow collects data about all citizens of Panem without being subject to particular suspicion. For this, Clarke's term of a "prevailing climate of suspicion" definitely can be seen as valid for Panem's social fabric and hierarchical structure in all

three novels. Prevailing suspicion induces the president to build up wired electronic fences around the Districts, establish Peacekeepers in the Districts and to prescribe curfews and mandatory viewings.

Contrastingly, other examples of personal dataveillance can be noted when analyzing surveillance within the arena. Within the fighting arena of the first two novels, 24 tributes are imprisoned for the purpose of entertaining the citizens of Districts 1, 2 and the Capitol. Since these participants are specially chosen for the Games, and the adolescent tributes are identified as specific observation targets of interest - the term personal dataveillance can be applied (Clarke 499). By using tracking devices inside the arena, the Gamemakers and President Snow have a constant account of the tributes' well-being, location and status of health, previously mentioned regarding body surveillance. Additionally, invisible mobile or location-based cameras are installed throughout the whole arena, putting the teenage tributes under psychological pressure, provoking effects of mind control, resulting in anxiety, fear and hallucinations. Thus the observed adolescents are unable to differentiate between moments of freedom and moments of surveillance, a well-known feeling experienced by Katniss, "I'm glad for the solitude, even though it's an illusion, because I'm probably on-screen right now. Not consistently but off and on" (Collins, *Hunger* 177). Hovercrafts collecting dead bodies, the repetitive holograms projected into the sky as well as the three-dimensional representation of dead tributes, function as reminders of perpetual monitoring.

Concurrently, the term mass dataveillance, as introduced by Clarke (499), can also be observed throughout the first novel of Collins' trilogy. President Snow uses several techniques of mass surveillance, hereby controlling every citizen of Panem with a special interest in the poorer Districts as they can be potential scenes of rebellion. Firstly, wired fences confining the Districts are resourceful means of controlling a large number of citizens, as the mere existence of such a brutal invention repels a large number of people. Secondly, a traitor to the governmental rule is ostracized and eventually transformed into an "Avox", who is "[s]omeone who committed a crime" (Collins, *Hunger* 89). An avox is a person treated like an outlaw or servant, although still being allowed to live in Panem, having the function of reminding the citizens of the brute repercussions of treason or rebellion and at the same time justifying the use of surveillance (Collins, *Hunger* 89). Additionally, mass dataveillance is also represented by the Peacekeepers, police-like officers sent to possibly dangerous Districts to establish order and to penalize

misbehaving inhabitants of Panem. Also, Gamekeepers, who are agents of surveillance observing the tributes' behavior within the arena from a control room, are agents of mass dataveillance. In this way, surveillance is not only executed with the help of cameras, drones and storage of body information, but also through human agents of observation.

Whereas both personal as well as mass dataveillance are not challenged during the Games in the first novel, implying that the tributes are aware of various techniques of surveillance, however, accepting the circumstances and attempting to ignore it lightly, the second novel does exhibit major changes in this respect. It can be detected that tributes such as Johanna, Katniss, and Finnick use mass dataveillance, but also the broadcasting of the Games as means of transferring the message of rebellion, which appears evident in the following extract:

> "Of course Peeta's right. The whole country adores Katniss's little sister. If they really killed her like this, they'd probably have an uprising on their hands," says Johanna flatly. "Don't want that, do they?" She throws back her head and shouts, "Whole country in rebellion? Wouldn't want anything like that!"
> My mouth drops open in shock. No one, ever, says anything like this in the Games. Absolutely, they've cut away from Johanna, are editing her out. (Collins, *Catching Fire* 418)

It appears obvious, that Johanna attempts to let the audience know that the tributes challenge the regime, the brutal tradition and the status quo by means of signification while in the Games, which the audience are obliged to watch. Several tributes allying with Katniss have already realized how digital surveillance and the subsequent broadcasting of digital footage may be utilized for their own benefit and for the sake of instigating a rebellion at this point. The female protagonist, however, has not yet reached the point of grasping her potential and her influence as a leader in an uprising, and has not yet discerned her immense strong media presence.

In the third novel, which has already been mentioned in the previous chapters; the heroine is convinced by Plutarch and President Coin; that the considerable media interest toward her person, induced by extensive personal dataveillance and thus broadcasted to the whole country; might have a considerable influence on the rebels and citizens prone to challenging the regime. In all three novels, Katniss appears as a primary target of personal dataveillance, but also as leader of groups of suspicion such as: the alliance between Rue, Katniss, and Peeta in *The Hunger Games*; the alliance between Finnick, Johanna, Peeta,

Katniss and in *Catching Fire*, Katniss fighting for the rebels with the help of President Coin, and as leader of the Star Squad in *Mockingjay*.

As noted above, surveillance within the arena may have psychological effects on tributes, from this emerges an additional strategy of monitoring, though detached from the hierarchical conception of observation. Andrejevic distinguishes between "lateral surveillance" and "mutual surveillance". The former is referring to monitoring occurring between peers, often, agents of the observing entity assume the role of 'Big Brother', functioning as 'little Brother', the act of watching is solely displaced to individuals (Andrejevic, "Discipline" 405). Mutual surveillance, however, refers to the transparent, albeit reciprocal watching, directed at ensuring a friend's, relative's or peer's security and well-being. As Andrejevic noted, mutual surveillance is an increasing component within surveillance societies, rendering it a necessity to conform and to appear as normal as possible, therefore, it proves useful to watch one another ("Discipline" 397). Notably, mutual surveillance is an integral part of everyday life in Panem and can be found frequently in all three novels of the trilogy. In *The Hunger Games* and *Catching Fire*, where the traditional gladiator-alike Games are conducted publicly, the reader is confronted with Katniss' descriptions about the on-goings of a prosperous black market, exchanging resources such as food, pharmaceuticals, and sanitary products. Each participating citizen could easily betray his or her peers, however, these violations are not reported to the responsible Peacekeepers in District 12.

Additional records of mutual surveillance can be identified, when analyzing the constitutions of alliances within the arena in the first and second part of the trilogy. Especially one passage in *The Hunger Games* raises considerable interest, since it bears evidence for both mutual as well as lateral surveillance.

> "You know the boy from my district? Peeta? I think he saved my life. But he was with the Careers."
> "He's not with them now," she says. "I've spied on their base camp by the lake. They made it back before they collapsed from the stingers. But he's not there. Maybe he did save you and had to run."
> I don't answer. If, in fact, Peeta did save me, I'm in his debt again. And this can't be paid back. "If he did, it was all probably just part of his act. You know, to make people think he's in love with me." (Collins, *Hunger* 240-41)

In fact, although every participant in the Games appears as a lone fighter, the alliance between the little girl Rue represents an alliance based on mutual surveillance, ensuring reciprocal, transparent safeguarding of one another against enemies. Simultaneously, the

majority of the tributes monitor other tributes' actions and whereabouts, in order to cater for their own safety and to prevent dangerous encounters. Admittedly, the term lateral surveillance cannot be applied without restrictions, since the tributes are not employed as agents of the totalitarian regime, and peer-surveillance among the tributes is obviously nontransparent and non-reciprocal. Ambivalently, the adolescent participants of the Hunger Games find themselves in the conflicting position of being watched by the Capitol, the Gamemakers, the citizens of Panem as well as other tributes and the watching of tributes themselves.

Summing up, a variety of surveillance strategies concurrently appear in all three parts of *The Hunger Games* trilogy, such as mutual, lateral surveillance and mass and personal dataveillance, therefore placing the tributes as active subjects of surveillance as well as passive objects of monitoring by the regime.

3.3. Dystopia in *The Hunger Games* trilogy

Since Suzanne Collins places a futuristic, a deeply torn country, formerly known as the northern part of the United States, in a post-war dystopian world, the maintenance of re-established peace lies at the core of the Capitol's endeavors and primarily also at the core of the citizens' wishes. At the beginning of the series the reader learns that the implementation of the annual Games acts as a reminder of a terrible war taking place 74 years ago. Sacrificing young members of the community works as an act of worshiping the Capitol's grand achievements in restoring a once deathly and torn country. Before the reaping in each District, the mayors are required to read out a preconceived text telling the history of Panem, which informs the reader about the dystopian state of Katniss' home country:

> It's the same story every year. He tells of the history of Panem, the country that rose up out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. … The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games. (Collins, *Hunger* 20-1)

The retold history of Panem demonstrates how dramatically the repercussions of the natural disasters and the successive civil war shaped the former continent of North America. Collins depicts a drastic dystopian setting, as there is hardly any disaster or crisis which has not shattered the part of the world now inhabited by the citizens of

Panem. Corresponding to the definition of the Oxford Online Dictionary, it can be argued that Panem is a truly dystopian world, since the majority of Panem's population suffers from hunger, poverty, desperation, and is oppressed by Snow's totalitarian regime.

Based on the classification by Basu et al., characteristic features of all four categories can be identified in Collins' novel (2-4). Since Panem emerges as a result of natural disasters and possibly as a consequence of mankind's ecologically damaging lifestyle, a dystopian country is rebuilt with the aim of restoring world order. Consequently, a torn and traumatized country needs even stronger governmental guidance to give rise to a new powerful country, which results in individuals taking on power – a totalitarian government emerges. Maintaining power and keeping the citizens under control requires a harsh means of surveillance, monitoring and coercion, implemented by surveillance cameras, wired fences, wire-tapping and violent penalties. Therefore, it can be argued that the dystopian world facilitates the development of an oppressive regime, which again fosters the comprehensible usage of panoptic control and techniques of monitoring. The dystopian setting serves as the foundation of futuristic surveillance in the entire trilogy.

It has been established in the theoretical chapter on dystopian young adult literature that works of surveillance studies are frequently dystopian, in the sense that panoptic power is established as response to anarchy and aims at restoring national order. In conformity with the underlying restorative premise, Panem is re-established after the almost destruction of the whole country, resulting from massive disasters, such as storms, tsunamis, droughts, blaze and war being labeled the Dark Days. The so-called Treaty of Treason, which was mentioned in the quotation above, assumes an important function in the emergence of the dystopian Panem. The government determining the new laws, pitch Panem as a utopia using promises of a better world in order to get buy from the remaining survivors of former North America. The dystopian setting of Panem is masked as a utopia, because security, peace and order are pledged by the authorities 75 years before Katniss' story begins. Life in an overly conformable dystopian world does not only drastically shape society, but also each individual (Kammerer 100).

Panem's history is used as foundation for the emergence of the dystopian setting, thus allowing for the evolvement of an intricate, all-encompassing surveillance apparatus,. Therefore, it seems obvious to analyze Katniss' subjectification and the development from being an object of the Games to a subject rebelling against the Games and the

totalitarian leader Snow. In order to ascertain which motives trigger the protagonist's desire for revolution, the following reflective comment may prove useful: "I mourn my old life … We barely scraped by, but I knew where I fit in. I knew what my place was in the tightly interwoven fabric that was our life" (Collins, *Catching Fire* 7). At the beginning of the second novel Katniss reflects on her former life and concludes that, although conformity and adjustment were of utmost priority in her life as poor citizen of District 12, she was sure of her place in life. This particular thought reappears continuously throughout the course of the second novel. Only at the end of her participation as a tribute in the Quarter Quell, she is able to come to terms with the expectations of Panem's society for her to step in as symbol for the revolution. The heroine's understanding of her powerful impact is tightly connected to her wish of providing a safe home for her family, particularly for her sister Prim, and for Peeta, which can be justified by the various comments where she reflects about being able to cater for a family and children in the future (Broad 121). The third novel can be seen as vital for Katniss' assuming her identity as an autonomous, independent and decisive individual, since she trades in her own well-being for securing Peeta's, Prim's and her fellow rebels' life and decides that the only way to achieve this is the murder of President Snow. Repeated acts of rebellion, broadcasting her brave acts live to the whole Capitol, as well as in assuming the role of the Star Squad's leader, Katniss is able to solidify herself as a subject (Green-Barteet 42). Although she is able to invade the Capitol and break apart Snow's totalitarian regime, she fails to secure her sister Prim's safety, which can again be considered as a major recoil in her process of emerging as an individual, because her most important endeavor, which is to save the people she loves, can never be reached. The trilogy ends tragically, although Katniss built up a new life with Peeta and her children, her past has left deep scars, which will haunt her whole life, but which eventually shape her character as a person, a former subject in a former dystopian world.

4. The *Divergent* trilogy by Veronica Roth

At this point of this thesis, theoretical considerations and concepts have been presented in detail, and the last chapter attempted to apply these concepts to the popular dystopian young adult series by Suzanne Collins. In the following chapter, the second trilogy will be discussed and analyzed according to: surveillance, panopticism and the dystopian setting.

The *Divergent* trilogy consists of three successive parts: *Divergent, Insurgent* and *Allegiant* and represents one of the more recent of the two series at the center of this thesis. The first novel was released in 2011, the second episode in 2012, and the last sequel in 2013. Similarly to *The Hunger Games* series, the series by Veronica Roth was successfully adapted into screenplays too, the first two parts were released over the past two years, the first part of the trilogy's final aired on European screens in March 2016. By observing main themes and characteristics of the novels, it becomes apparent that Roth's sequence, too, features a remarkably strong and self-determined female heroine, who struggles with the immense conformity imposed by the government. Upon first glance, what seems to drastically differ from Collins' series is that the rigid regime in the *Divergent* series does not manifest itself as overly brutal, violent and inequitable.

The first part of Roth's series is called *Divergent* and introduces the reader to the 16-year-old female protagonist Beatrice Prior, who will now be referred to as Tris. The novel is set in a dystopian, post-apocalyptic setting in North America, and is built on the destroyed grounds of former known city Chicago, this fact, however, is not disclosed to the citizens living in the dystopian city. The novel *Divergent* is initiated with personal thoughts in the form of a stream of consciousness, as well as first person narration guided by Tris Prior, and this is applicable throughout the whole novel. Dystopian Chicago was destroyed by war and now a rigid faction system supposedly provides equality and peace among the citizens, separating the population into Amity, Dauntless, Abnegation, Erudite, and Candor[8], with each faction being characterized by a certain disposition of its faction members. At the age of 16, adolescents are asked to decide for one of these factions, presupposing an aptitude test, where their character traits are tested with the help of intricate future technology. Tris Prior is born into an Abnegation family, who emphasize altruism, and ponders about transferring to another faction, since she is not sure, if Abnegation would be the right choice for her. After taking the obligatory aptitude test,

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[8] Capitalization adheres to the original references in the *Divergent* series such as "Purity War" and "Bureau of Genetic Welfare.

Beatrice's tester Tori cautions her against disclosing her results, since they were inconclusive, and resulted in aptitude for the three factions Erudite, Dauntless, and Abnegation, which is extremely rare. On Choosing Day, (the day when 16-year-olds decide over their future as a member of society), Tris finally resolves to change to the Dauntless faction, signifying bravery, also her brother Caleb transfers to the intelligence-stressing faction Erudite, this means that both siblings avert their parents' choice.

What follows is the initiation phase of Dauntless, where the protagonist gets to know the intricacies of her new faction such as: fighting, dealing with guns, self-indulgence and progressively gets to know who she wants to be. During initiation she befriends other adolescents such as Christina, Al, Will, Uriah and falls in love with Four, her initiation instructor. The final stages of initiation pushes the young faction members to their limit, as they are faced with their worst fears in simulations in the second stage, faction members should train in order to overcome them (the simulations) logically. Due to Tris's status of being Divergent, she is able to realize that she is in a simulation, which renders it easier for her to fight against the depictions of her fears, simultaneously she detects that being Divergent might be dangerous, therefore, she is obliged to cover her reactions during simulations. The final stage of the Dauntless initiation is successfully mastered by Tris and consequently, all members are injected with a new tracking serum, providing for constant monitoring by the Erudite faction. However, this tracking serum is activated during the night following the initiation ceremony, effecting all Dauntless members and making them invade the Abnegation sector with their weapons in a state of sleepwalking. When Tris and Four, (whose love relationship becomes increasingly intimate), realize that the serum is not working for them because as they are Divergents, they try escape from the Dauntless army. The escape leads to them being captured by Erudite leader Jeanine, who subsequently injects a serum into Four which counteracts his Divergence. The serum is targeted at delegating him to oversee the brutal killings of the Abnegation members from the control room. Fortunately, Tris's mother, also a Divergent, is able to free her daughter, and with the goal of stopping the simulation, Tris's parents are killed. Finally, Tris is successful at intercepting the simulation, which controls Four and together they succeed in terminating the extensive murderous simulation.

The sequel to *Divergent*, namely *Insurgent* also features first person narration from the perspective of Tris Prior. The second novel is initiated with Tris's arrival at the Amity headquarters, accompanied by Four, also known by his former name Tobias, his father

Marcus, Caleb, and Peter. Johanna Ryes, leader of the Amity faction, who underlines peace and friendship in their faction manifesto, offer to provide security for surviving Abnegation members, and accept the incoming group of Tris and her companions. After a short stay, rumor has it, that the Erudite faction are sending search troops to capture Tris and Four and as a consequence the group attempts to flee, which results in a gunfight with Erudite.

Luckily, they are able to escape and board an incoming train back to the heart of the city, which is full of factionless people, which are citizens who do not belong to any faction, who are residing and are segregated in often poor living conditions. Tobias's mother Evelyn, who was presumed dead, turns out to be the leader of the factionless headquarter where the two protagonists find themselves. Meanwhile, tensions harden between the various factions, most explicitly Erudite, Candor, and Abnegation, the Dauntless faction members are cooperating with Jeanine, who attempts to assume the position as the city's leader, and aims at killing all Divergents, since they threaten the system because they cannot be fully controlled due to their resistance against serums.

In a continuous sequence of chases and escapes for Tris and Tobias, the female starts to question her resistance against Jeanine's plans and comes to the conclusion that a surrender is the only possible way of terminating the malicious' leader's murderous intentions and extensive killing of the city's inhabitants. By surrendering herself for experimentation conducted by Erudite, in order to invent a serum affecting Divergents, she assumes responsibility and steps up as a symbol equality. While in captivity, the protagonist learns that her brother works for Jeanine and has betrayed her, that Tobias has also been taken captive, and that the Erudite leader hides an important message. After Peter helps them to escape, Tobias and Tris prepare for the mission to retrieve the data withheld by Jeanine and to infiltrate Erudite headquarters once again with the help of Dauntless, Amity and Abnegation members. In a series of fights, Jeanine is killed and the essential data is transmitted to all factions, consequently, Evelyn announces the establishment of a factionless government and society guided by herself. At the end of the novel, every citizen of dystopian Chicago is confronted with the transmission of the video, which was formerly detained for years, featuring Edith Prior who presents herself as member of an organization fighting for peace and justice. In a recorded message from the past, Edith explains that the world was once dominated by corruption and immorality and that the establishment of the faction system as well as the confinement of the city

should help counter-act these developments. Lastly, Edith Prior reports that the growing number of Divergents in the city can be seen as good sign, and that those people were at this point permitted to leave the city.

The third and last installment of the trilogy, *Allegiant*, entails a change of focus, since first person narration is now swung interchangeably between Tobias's and Tris's and therefore offers a different perspective. At the beginning of the final novel the main characters are faced with life-changing decisions once again, since the faction system and the social order of the city have been shattered, thus forcing Tris to decide whether to keep on living in Chicago or follow Edith Prior's advice and leave the city. Tris is later kidnapped by a rebel group called the Allegiant who strive to escape the city for the sole purpose of finding out what lies beyond the fence. After the group escaped with the Allegiant, the group is led to the Bureau of Genetic Welfare on the outside of the fence, and experiences that their whole life within the factions was designed as elaborate human experiment. Many generations ago, after the Purity War[9], isolated cities strewn over North America were founded for the purpose of healing genetic damage, because the government was convinced that societal problems occur because of genetically damaged people.

Upon arrival the group is tested, on whether their Divergent status truly suggests genetic purity, Tobias discovers that his genes are understood to be damaged, while Tris is considered as person with pure genes. At this point, it becomes apparent that there are also hardened fronts on the outside of the fence. Four is asked to join a rebellious movement against the proceedings of the Bureau of Genetic Welfare[10]. The rebellious movement soon conducts an attack on the Bureau, where many people are severely injured. After Tris shows her disapproval of the rebellious acts against the BGW and is able to stop the attack heroically, she is asked by Matthew, the leader, to take on working for the Bureau, where she also learns that conditions within city are worsening, because the Allegiant are preparing for a war against Evelyn. However, Tris gains insight about the workings of the experiments, for instance about the invention and the usage of various

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[9] In *Allegiant* the term ‚Purity War' is defined as an extremely destructive civil war resulting in the elimination of half of the population of North America. The original cause for the Purity War was the drastic segregation between citizens with genetically pure and genetically damaged genes. Obviously, segregation on the basis of genetic predispositions bears resemblance to racial segregation during World War II but also to prosecutions during apartheid.

[10] The denotation "BGW" stands for Bureau of Genetic Welfare throughout the course of this thesis. The Bureau is a governmental institution leading city experiments for the purpose of curing damaged genes.

serums also utilized in the city, and also discovers that the BGW plans to administer the memory serum's inoculation to the entire Chicago population. Tris is angered by the BGW's cruel treatment of people within the experiment areas, and decides to wipe out the Bureau's memories instead with the help of Four, Christina, Amar, Peter, and Caleb. The group separates, with Tris and Caleb trying to invade the highly secured Weapons Lab, which is guarded by death serum. Although Beatrice resists the death serum and is able to access the Lab, David, who is the mastermind behind the idea of administering memory serum to the city's population is already waiting for her, willing to kill her for the sake of the experiments. Finally, she releases the memory serum, wiping out David's memory, but sacrificing her life to save Chicago. The trilogy ends with a prologue from Tobias's perspective, who decided to return to the city, where the peace is now between factionless members, faction members and people from outside the city, and he resumes peace within himself reliving his life as a former Abnegation member.

4.1.   Panopticism in the *Divergent* trilogy

In the theory chapter, the assumption was made that body surveillance plays a crucial role in Roth's dystopian trilogy, because surveillance in Chicago is mainly characterized by the extensive use of monitoring targeted at the body. Truly, frequent depictions of bodies detached from individual's personality bears a strong resemblance to Foucault's conception of "docile bodies", denoting the body as "object and target of power" which has become docile because it "may be subjected, used, transformed and improved" (136). Vital for creating and maintaining "docile bodies" is the constant and irrevocable enclosure, functioning as one of the key techniques for discipline to proceed (Foucault 141). As Foucault suggests, "discipline sometimes requires *enclosure*, the specification of a place heterogeneous to all others and closed in upon itself" (141). The essential reason for enclosure can be seen in the establishment of disciplinary monotony, albeit control, through which enclosure is also dependent upon what Foucault calls "partitioning", which refers to the assignment of an allocated space, role or purpose within the disciplinary society (141, 143). However, partitioning does not distribute a fixed space with the docile body but renders bodies in order to circulate in a "network of relations" (Foucault 146).

Having now referred back to Foucault's theorem focusing on docile bodies, we can take a look at the application of these concepts in Roth's series. Day establishes a relationship between the focused docile body and the docile body as site of danger for the governing force, and claims that the body of the female protagonist at the heart of dystopian novels

represents a more implicit pairing of docility and danger, because the adolescent woman is expected to conform to specific physical requirements that ultimately position her as a threat that may be monitored, controlled or exploited by the social system in which she lives (Day 77).

Upon closer scrutinization of the *Divergent* series' initial setting and heroine, all these aspects appear as evident in futuristic Chicago. Firstly, the female adolescent Beatrice Prior is raised in a world where disciplinary monotony truly lies at the core of society. As already mentioned, compliance is achieved through the faction system; the allocation of professional fields within those factions, which means that specific occupations can only be assumed by members of the corresponding factions; the assignment of predetermined spaces within the fence and through the prevailing climate of suspicion via surveillance. Evidently, these measures of panoptic power correlate with Foucault's perception of partitioning. Secondly, every adolescent is expected to choose one of the dictated career/life paths and also Beatrice is torn with regards to her decision, as she is not sure whether she is able to adhere to the expectations and physical requirements the factions are posing. Specifically, Beatrice ponders about choosing Dauntless, a faction valuing physical strength, and the teenage girl is not able to commit herself to these expectancies posed by society. However, I would argue that Tris ultimately chooses the Dauntless faction because she feels entitled to maintain security within the city as well as she feels responsible for her society.

As far as society's perceptions of embodiment are concerned, Day claims that the repeated embossing of a society's citizens may result in a changed bodily understanding and further asserts that implicit measures primarily shape citizens' behaviors (77). Furthermore, it can be argued that Tris's steadily growing understanding of the society she lives in is tightly connected to her acceptance of her physical appearance and attractiveness: releasing her desire for Four and thus with the act of redefining her own individual space within society, secretly detached from the rigid faction system. Day establishes an even tighter interrelation between Tris's social and sexual awakening as well as her confidence as a means to challenge the governing structures, in stating that "the progression of their romantic and physical relationship directly corresponds with Tris's willingness to challenge authority and question rules" (87). Therefore, the first tentative conclusion with regard to panopticism in Roth's trilogy can be drawn, in contending that Foucault's conception of the docile body within a disciplinary society is

interlinked with the heroine's acceptance of her love to Four and her acceptance of her responsibility for her society.

Tris's subjectification lays the foundation for concealing a disguised and increasingly forceful totalitarian regime dependent on both panoptic power and panoptic surveillance. It has been mentioned above that spatial confinement is a prime factor when establishing panoptic power, which can also be observed in the reconstruction of a post-apocalyptic city confined to a certain area, facilitating the conduction of a scientific experiment. Modeled after Bentham's panopticon, it can be realized that fictitious Chicago bears resemblance to the circular, partitioned and severely safeguarded orbital prison featuring a watchtower located in the middle. Although Chicago does not feature a watchtower, because modern technology facilitates digital surveillance throughout the whole city, the Erudite headquarters are understood to be at the heart of the city in a spatial as well as in a structural sense. The Erudite faction is one of the essential factions, rendering the other factions dependent, as they provide technological advancements and support. Furthermore, all surveillance footage is accessed, stored and supervised by the Erudite, rendering Jeanine, who is the faction leader, a totalitarian ruler of a disciplinary society. Additionally, Bentham's spatial conception is extended by Foucault, in that he determines visibility and unverifiability as two prime principles facilitating the operation of the panopticon (Foucault 201). It is verified in the series' third novel that every spot within the fence is visible through digital surveillance cameras, which are connected to Dauntless', Erudite's and the BGW's networks, thus, visibility is clearly established. The camera's location as well as the corresponding server where the data is stored, is unknown to the citizens of Chicago, apart from those operating the cameras; so unverifiability is also given, although Foucault's perception of partitioned prison cells are not apparent within Roth's novels.

As a step further, spatial representations resembling Bentham's and Foucault's panopticon will be focused on. Since panoptic power appears to be interconnected to geographical areas where the power is exerted within youth dystopian novels, as already demonstrated in the chapter discussing *The Hunger Games*. This therefore exhibits numerous reconstructions of the panopticon in the visual sense. First of all, the Choosing Day scene in Roth's first novel can be considered as a structural and also a visual representation of the panopticon, since the room featuring the ceremony "is arranged in concentric circles" with each circle accounting for the stages of faction membership and

age (Roth, *Divergent* 39-40). Five bowls are placed in the middle of the circular-shaped arena which represent the factions, functioning as the rite of initiation and depicting the slogan "faction before blood" (Roth, *Divergent* 43, 176). It can be proposed that this circular room resembles the panoptic prison in the sense that all citizens in Chicago revolve around the social system dependent on factions, therefore, bearing in mind that the citizens are not yet aware of being a part of a sociologic experiment, panoptic power emanates from the Bureau of Genetic Welfare. Hence, it can be concluded that the two-fold surveillance system is facilitated through the binary exertion of power, on the one hand by the Erudite faction willingly killing hundreds of citizens in order to maintain control, and on the other hand by the supreme directional force of the BGW, which is able to intervene at any time.

More precisely, Tris and her peers escaping the city are only exposed to binary panoptic power as long they are living within the fence. Their deliberate escape marks an essential turning point, putting Tris and Tobias in the position of observing their former peers inside the fence as game pieces in an experiment. In accordance with the panoptic prison of Bentham, the headquarters of the BGW is also designed as a confined, circular building guarded by a chain-linked electronically charged wire fences (Roth, *Allegiant* 111-12). On the day of her arrival, Tris attentively notes that a few "tall towers with bulges at the top" reminding her of the control room, or to put it differently, a watchtower shaped like a panoptic prison, this demonstrates the BGW's supremacy and its ability to exert full control and achieve visibility (Roth, *Allegiant* 112). The governmental organization reconstructed and modified an airport which was not operational after the Purity War, the building is huge and certainly illustrates panoptic power in a structural and spatial sense, which is represented in the following quote, "The compound is full open areas that branch off the major hallways, like chambers of a heart, each marked with a letter and a number, and the people seem to moving between them" (Roth, *Allegiant* 165). Thereby, the analogy with the panopticon might be established when assuming that the large and rather empty areas function as monitoring areas from where the various compounds branch out. The control areas can therefore be compared with the watchtower proposed by Bentham, manipulating individuals because they have the feeling of constant surveillance and thus adapt their behavior. The compounds branching out are each occupied with different tasks and professional purposes and matches the description of prison cells confining individuals. But it is not only the spatial arrangements that resemble the panopticon, as it is evident that the BGW's classifying of individuals

working for the organization is also a symptom of panoptic power, however directed at a different group of individuals. To conclude, it can be said that numerous instances of spatial representations of the panopticon can be found in Veronica Roth's trilogy, which can be seen as intricately concatenated with the extensive usage of varying strategies of surveillance. The power structure underlying life inside as well as outside the fence of fictitious Chicago is hindering but it also serves to facilitate the heroine's path to becoming an independent and free individual. As complex power relations remain unchallenged over a long time span, the only reason for this can be found in the detailed analysis of the power structure's foundation, which is the dystopian setting. The following sub-chapter will discuss the premise for the emergence of panopticism.

4.2.   Surveillance in the *Divergent* trilogy

The synopsis above gave a preliminary outline of the trilogy's characters, setting, political environment, social conditions and the panoptic power of a post-apocalyptic Chicago depicted by Veronica Roth. The thesis will now delve into the subject of how surveillance shapes the protagonists' life, and thus influences their identities.

In chapter 3.1. Mallan's line of argument has been taken into consideration, identifying surveillance not only as a means of extensive control, but also as "modus operandi" of the governments within fictional societies, which can clearly be applied to Roth's series too (2). At the onset of the first novel, the reader is confronted with Beatrice Prior's personal account of a life intensely influenced by measures of conformity, such as the rigid separation of citizens into factions, whose members are categorized according to specific characteristic traits for example: intelligence, bravery or honesty. At first governmental laws and decisions are exclusively implemented by the Abnegation faction, whose selflessness qualifies as suitable trait for leading a society. Digital surveillance, mutual surveillance, lateral surveillance, and body surveillance are inherent parts of the daily routine, and functions as well as the use of these surveillance techniques will be thoroughly elaborated on in the following chapters.

On a general level, the maintenance of social conformity appears to be top priority within the society, as transgressions are presumed to lead to a repeated outbreak of war and apocalypse, therefore, the faction system has not been questioned or challenged in the past years. Indeed, children and adolescents have to remember not to question their confinement within the guarded Dauntless faction on a continuous basis, which is evident

after reading the following passage, "Their primary purpose is to guard the fence that surrounds our city. From what, I don't know" (Roth, *Divergent* 7). Despite being aware of constant surveillance of varying degrees and formats by the Dauntless factions and the government, the citizens of post-apocalyptic Chicago are uninformed about their additional surveillance by the Bureau of Genetic Welfare. Therefore, the *Divergent* trilogy features a two-fold surveillance system and both are built on intricate hierarchical substructures of unidirectional watching, and the BGW can be defined as a supreme power, able to direct the developments within the city from the outside. The following extract from the final novel suitably portrays Beatrice's reaction to the fact that surveillance from the outside was guiding people's lives in the city:

> You've always known that the Dauntless observe the city with security cameras," David says. "Well, we have access to those cameras too."
> They've been watching us. …
> … I think about walking through [the security checkpoint] again, picking up my gun, and running from this place where they've been watching me. Since I was small. My first steps, my first words, my first day of school, my first kiss. … When my parents died.
> What else have they seen? (Roth, *Allegiant* 128-9)

Although surveillance has always been an integral part of Tris's daily life, the revelation of the dual surveillance system deprives the female protagonist of the illusion that, in spite of the exaggerated conformity within the city, she has always been an object of watching and has been dependent on decisions from supreme powers. This point in the trilogy proves to be considerably crucial with regard to Tris's subjectification as well as surveillance, as the adolescent decides to reverse the watching gaze in order to save Chicago. After determining the function of surveillance on a general level, the thesis will be devoted to the identification of essential techniques of surveillance in detail as well as their effects on society and the protagonists respectively.

4.2.1. Chicago as Surveillance Society

Both dystopian trilogies at the heart of this thesis revolve around: controlled, strictly regulated societies within confined urban areas, which aptly reflects most of the life of the world in the 21st century. A term, which has already been mentioned in chapter 2.2.6., namely urban surveillance, has to be taken into consideration when observing Chicago's two-fold surveillance apparatuses, since dystopian Chicago appositely exhibits urban hyper-securitization with the aim of preventing social problems. According to Lyon's work *Surveillance society*, surveillance is most extensive and momentous within the city, since the technological means facilitate social sorting in a comprehensible and productive

manner (51). Within the city, sufficient resources, workers, and visibility are provided, which can also be perceived when observing Roth's fictitious replica of Chicago. In the course of the trilogy it can be learned that full visibility of all faction areas, public spaces, fence entrances is facilitated and monitoring within the city is guided by the control room in the Dauntless sector. However, not only visibility throughout the whole urban area is not only enabled in Chicago, but also in entangled information networks, that collect data about the adolescents' results in the aptitude test or the citizens' faction and profession, are accessible by those entities responsible for monitoring. Therefore, the trilogy's setting can be identified as fully visible through digital surveillance as well as an informational city characterized by social sorting. In fact, the city is shaped by an ostentatious routine of social sorting, since an established faction system, which essentially categorizes people according to character traits and thus determines an individual's path and identity, preventing them from developing their own lifestyle, and way of thinking, because various types of monitoring render it impossible to do so. As proposed by Lyon in his work *Surveillance society,* urban surveillance in written, oral, and digital form have developed into integral, unquestionable realities of 21st century everyday life, and participation in these practices, actively or passively, conversely provokes the maintenance of urban surveillance (56). Accordingly, this phenomenon can also be identified in the *Divergent* trilogy, because the citizens take part in their own surveillance, accepting digital and body monitoring, because security and commonality is prioritized over individuality. The following quotation, narrated by the protagonist how strongly, illustrates how strongly children, adolescents and adults have been conditioned to conform within their communities as well as within their factions:

> What if they tell me that I'm not cut out or any faction? I would have to life on the streets, with the factionless. I can't do that. To live factionless is not just to live in poverty and discomfort; it is to live divorced from society, separated from the most important thing in life: community. My mother told me once that we can't survive alone, but even if we could, we wouldn't want to. Without a faction, we have no purpose and no reason to live. (Roth, *Divergent* 20)

Firstly, this scene reveals the drastic impact the rigid categorization into five factions might entail, since Tris is deeply torn in her feelings about where she wants to belong and what her aptitude test results will reveal. Choosing merely one characteristic trait, determining the course of her future, means that other personality traits will have to be suppressed. The female protagonist is aware of the implications of choosing wrongly, namely living separated as factionless citizen. However, she challenges the societal conventions formulated by the Bureau for Genetic Welfare by considering three possible

faction choices, which were also reflected in her aptitude test. Even though Beatrice is highly insecure about her split feelings regarding the matter of choosing the right faction, her concerns appear perfectly normal for the readers, as adolescence can be described as a period of searching for one's identity. Nonetheless, the second novel discloses that Tris's anxiety on this matter might be explained by her Divergence: "In order to keep you safe, we devised a way for you to be separated from us. From our water supply. From our technology. From our societal structure. We have formed your society in a particular way in the hope that you will rediscover the moral sense most of us have lost" (Roth, *Insurgent* 524). Upon closer observation of Edith Prior's message to the remaining citizens of dystopian Chicago, it can be argued that close-mindedness and the exaggerated sense of belonging to a faction is not only maintained by the government, but has also been implanted within the minds of the first members of the city's society.

Secondly, both quotations demonstrate that urban surveillance facilitates maintaining the instilled beliefs that the faction system and rigid social sorting might prevent wars, catastrophes and other cataclysmic events. The Bureau of Genetic Welfare guides the government's decision within the city from the outside, letting it appear as if dystopian Chicago only protects "their citizens by forcing them to relinquish virtually all personal autonomy" (Green-Barteet 48). On the one hand, continuous strategic urban monitoring facilitates preserving the citizens' security and peace from the inside, because urban means of digital and body recording allow for detailed information about every individual's whereabouts, social condition, faction, and profession. Interestingly, the promise of safety has been instilled into the minds of the society's members to such an intense degree, that ambivalent lateral surveillance, seemingly opaque social practices and distribution of power, as well as ambiguous uses of surveillance are tolerated or even left completely unquestioned. Remarkably, the reader is confronted with Beatrice's personal feelings about some of those ambiguous components of every life in futuristic Chicago, and it seems as if the teenage girl is the first to challenge these practices, which can be illustrated by the following quote, "The Dauntless guards close the gate and lock it behind them. The lock is on the outside. I bite my lip. … It almost seems like they don't want to keep something out; they want to keep us in" (Roth, *Divergent* 128). Thereby it seems evident that, even though a considerable amount of society members might be aware of the fact that they are locked inside the fence from the outside, they do not question their captivity and show no intention of challenging the government's oppressive leadership. Therefore, it can be concluded, that citizens of Roth's Chicago are by no means aware of

their oppression, thus they see no reason to rebel against it (Green-Barteet 48). Green-Barteet claims that Chicago's citizens voluntarily restrain any desire for independence in exchange for safety, having been conditioned to see these integral components of life as priority (48). However, despite the perpetual conditioning to conform to society's rigid social restrictions, the protagonists in the *Divergent* trilogy, especially Tris, but also Tobias and Christina, demonstrate that adolescents are most likely to repel oppressive forces directed at them, therefore Tris also demonstrates that even mind alterations can be overcome. By recognizing society's oppression, Tris is able to repress categorization and to develop into an autonomous individual. Moreover, rebellion and social uprising cannot be detached from the heroine's subjectification and path to becoming an individual, independent member of society (Green-Barteet 48). At the beginning of the trilogy, the protagonist appears as shy, insecure and doubtful about her place in the faction community. The subsequent rebellion, and unfair manipulation of the Dauntless members by Jeanine's operations with the mind-controlling serum in the trilogy's first part, allow Tris to realize that society's conformity for the sake of security covers up the actual oppression and this makes her assume responsibility for her peers and for society.

Urban surveillance in fictitious Chicago goes hand in hand with the society's status of a surveillance society, relying on information and communication networks (Lyon, *Surveillance* 1). For one thing, the government lead by the Abnegation faction, monitors all citizens, apart from the factionless people. In the first novel, the reader learns that the Dauntless compound has a control room at their disposal, from where digital footage of all cameras that are installed within the fence can be accessed and supervised. During a conversation between Tris and Tobias in *Divergent*, the trilogy's first novel, the reader learns that Tobias has been working as one of the security guards within the Dauntless control room, and that their faction is not the only faction involved in monitoring, but also the Erudite faction (375). As a result of obtaining a comprehensible insight into the happenings in all factions, Tobias discovers the following information: "I was at work and I found a way into the Dauntless secure files. Apparently we are not as skilled as the Erudite are at security. … [A]nd what I discovered was what looked like war plans. Thinly veiled commands, supply lists, maps. … And those files were sent by Erudite" (Roth, *Divergent* 375). At the beginning of the trilogy, it could have been assumed that only the governing force, the Abnegation faction, were dealing with matters of surveillance as a means of security. However, after observing this respective scene, it seems evident that the Dauntless faction is actively executing and safeguarding operations

of surveillance, and can therefore be seen as the agents of monitoring. However, on a third level, the Erudite faction is manifestly also accessing the Dauntless' observation files and security networks, and later it becomes apparent that these two factions are cooperating secretly with the plan of eradicating the Abnegation faction as ruling entity.

As a result, Roth's dystopian Chicago features a surveillance society built on intricate information networks, which are steered by Abnegation and Dauntless at the beginning, and secretly accessed by the Erudite faction. Based on these networks, the surveillance society's monitoring footage can thus be directly accessed and also manipulated by the Bureau of Genetic Welfare situated on the outside. It can therefore be concluded that both terms urban surveillance as well as surveillance society are exhibited by the *Divergent* trilogy. Undoubtedly, two-fold urban surveillance can be seen as the foundation for the intricate panoptic apparatus of futuristic Chicago, and also for the various other surveillance techniques, which will be discussed in the following chapters.

4.2.2. Body Surveillance

Body surveillance has been defined as reliant on information networks using the body as sole source of information, and is predominantly used as a means of classifying and categorizing watched objects into predefined categories (Van der Ploeg, "The body" 177). As opposed to Collins' *The Hunger Games* trilogy, Roth integrates body with the aim of not only tracking specific suspicious subjects within an arena, but also using this observation technique to control the minds of every single citizen in post-apocalyptic Chicago, apart from the factionless, because their whereabouts and identity does not appear on registers or databases. Firstly, this chapter will discuss body monitoring in the course of the first two novels of the trilogy, for the end of the second novel entails a major turning point with regard to surveillance usage.

As opposed to the usage of trackers inserted under the skin in *The Hunger Games* trilogy by Collins, the *Divergent* trilogy exhibits more refined technological techniques of body surveillance, the most complex ones can be seen in the modified serums which are injected into the veins, and may be manifested in various ways such as the memory, mind control, simulation or death serum. Moreover, Roth's first novel in the series also features trackers, which are masked as location trackers, but which have mind-controlling and manipulative functions, inducing the Dauntless soldiers to kill hundreds of Abnegation members. The first scene depicting body surveillance can be identified in the observance

of Beatrice's aptitude test, when she reports how Tori, a Dauntless member, connects electrodes to the narrator's forehead as well as her own head, with the goal of connecting their minds (Roth, *Divergent* 12-3). As a result of this, the supervisor of the aptitude test is able to realize what is going on in the mind of the test taker while facing various predefined obstacles. After connecting their minds via wires, Beatrice is given a "vial of clear liquid" which precipitates a dream-like status featuring situation where choices need to be made (Roth, *Divergent* 13). According to the protagonist's choices during the simulation, Tori concludes that the girl is a Divergent, since her choices exhibit proneness to three factions, which is very rare and dangerous. This type of body surveillance is not chiefly used as means of monitoring health or location, but its prime purpose is to detect genetic characteristics of the adolescents, directly serving two watching entities. One the one hand, the Erudite faction strives for the entire eradication of the Divergents within the community, since they pose a threat because they cannot be controlled. On the other hand, by obtaining genetic information about the citizens, the BGW is able to monitor those whose genes have already been restored or rather healed, as is proposed by the BGW's leader Matthew. As a result, body surveillance has a profoundly ambivalent position in the course of the trilogy, because the Divergence status is seen as both a risk as well as desirable status, since it implies that the experiment Chicago has shown fruitful results.

Aside from the serum used for verifying the adolescents' faction aptitude, there are also other serums used, which can be classified as body surveillance, as they are injected directly in the veins. The second stage of the Dauntless initiation phase features so-called simulations, in which the potential faction members are forced to face their worst fears, and thus need to find a way to personally overcome them, which would terminate the simulation. Additionally, these personal simulation experiences are supervised by a Dauntless leader, who is able to observe everything that is happening during the process. In the case of Tris's simulation practices, her assigned leader is Tobias, which proves to be of high importance to the female protagonist, as he is able to delete footage. Before Beatrice's first simulation, Tobias explains that the simulation serum slightly differs from the aptitude serum and that no electrodes or wires are used to connect them (Roth, *Divergent* 231). In the following quotation, it becomes obvious that the technology used for the simulations is very refined and that it is directly connected with the computer network:

"But for you, there's a tiny transmitter in the serum that sends data to the computer. … The serum will go into effect in sixty seconds. This simulation is different from the aptitude test," [Tobias] says. "In addition to containing the transmitter, the serum stimulates the amygdala, which is part of the brain involved in processing negative emotions – like fear – and then induces a hallucination. The brain's electrical activity is then transmitted to our computer, which then translates your hallucination into a stimulated image that I can see and monitor. I will then forward the recording to Dauntless administrators." (Roth, *Divergent* 231-32)

Apparently, this form of body surveillance can be identified as technologically elaborate and truly dystopian, since not only bodily functions, vitals or genetic information is recorded and stored during the simulations, but also highly intimate and personal experiences, feelings and confidential reactions to certain situations or stimuli further removing the young citizens away from their individuality. After the second round of simulation practice, Tobias discovers Tris's Divergent status and warns her with the fact that she should hide it whenever possible (Roth, *Divergent* 255). Since Divergents are capable of manipulating simulations, because they are aware of the surreal quality of the simulation, they are forced to find ways to cover up their awareness. Tobias consequently promises to delete the surveillance footage of the simulation, which can be seen as a first act of rebellion. In fact, and this is not yet apparent for the reader or the citizens of fictitious Chicago, footage can be deleted from the computer network within the city, but the footage will still be accessible on the BGW's network, also a fact unknown to the reader until a later stage. It can be argued that Tobias rebels against both the Erudite and Dauntless faction and their despotic treatment of unclassifiable citizens. However, not being aware that these factions are not the sole entities watching over their every action and decision, it can be stated that form the perspective of having read the whole trilogy, Tobias's and Tris's rebellion seem insignificant and futile. Even though the counter-movement of these two protagonists appear as small steps against an unequal and totalitarian force, the resistance and deliberate deletion of body surveillance footage resulting from the simulations, have to be deduced as important steps in finding their individual identity and accepting that they differ from most of their friends, relatives, and enemies. By overcoming her fears during the fear landscape, which is the final examination of the Dauntless initiation, Tris is able to discover what it means to be herself. At the beginning of the initiation phase and also during her childhood as Abnegation-born, the girl always tried to adapt and fit in rather than finding her individual way of living in this faction, which is also suggested by Green-Barteet (44). Lastly, the tattoos chosen by herself, her coping with personal fears in the landscape and simulations as well as owning up to her love of Tobias, are all principal milestones in her

subjectification.

As a next step, how body surveillance is used within the city (or within the arena in a metaphorical sense) and how Tris and Tobias succeed at tackling these measures needs to be established. In a secret conversation between the two main characters, the Dauntless member advises her to be more careful, because Erudite and Dauntless are both watching Tris in particular, because she is from Abnegation (Roth, *Divergent* 310). Underlying this constant suspicion about citizens being Divergent, is that these people cannot be controlled, illuminated by the following sequence, "They try to make you think they care about what you do, but they don't. They don't want you to act a certain way. They want you to *think* a certain way. So you're easy to understand. So you won't pose a threat to them" (Roth, *Divergent* 312). Evidently, body surveillance, more specifically the recording of the brain's reactions to certain stimuli, is repeatedly utilized because it serves the purpose of mind control. As it has been noted before, the simulation serum stimulates the parts of the brain processing negative emotions, therefore, personality traits of each individual can be identified more precisely, thus separating the body from the individual. Recordings of the brain's reactions can be identified as biodata, since they can be seen as collected information of the person, rather than about the person (Ball, "Organization" 99). In this, a severe transgression of bodily intimacy occurs, because Tris cannot be sure which exact data is retrieved during a simulation recording. A further and much more severe transgression of intimacy and bodily command is to be seen in the brown-orange liquid that is administered to every Dauntless member after the termination of initiation. When Tris is forced to be injected with the serum, she is suspicious about this precaution, apparent in the next quotation, "This will inject you with a tracking device that will be activated only if you are reported missing. Just a precaution. … This is a new development, courtesy of the Erudite. We have been injecting every Dauntless throughout the day, and I assume all other factions will comply as soon as possible" (Roth, *Divergent* 398). Eric, the Dauntless leader, is involved in an arrangement with Jeanine, and covers the real function of the serum in stating that it is a precaution, when in reality the serum will be activated in the following night, rendering all Dauntless members into gruesome killing machines, who murder Abnegation members. By activating the transmitters injected a few hours before, the guards in the control room are able to send commands to each injected individual, which are processed by the transmitters and paralyze the soldiers' abilities to hear, see, or act (Roth, *Divergent* 423). Thereby, mind control is put to a new level, as human beings are transformed into machines and ridded of their

individuality, autonomy, and independence. Due to Tris's and Tobias's Divergent status, the serum does not affect their minds, which can be understood as significant point of realizing their uniqueness and power. By witnessing the horrible implications of the Erudite's new serum, Tris realizes that Divergents have the sole power to fuel a revolution, although she does not actively suggest this, but acts because she wants to save the people she loves. At this point of the trilogy body surveillance is the crux of the matter, since the heroine is resistant to this type of body control and ultimately succeeds at stopping the simulation, albeit mourning the tragic loss of her parents and many innocent Abnegation members.

The second and third novel of the *Divergent* trilogy feature depictions of body surveillance too. After escaping the simulation and heading toward the Amity sector, Tris and her peers encounter an additional form of body surveillance, namely the peace serum utilized by the faction emphasizing peace for the purpose of calming agitated citizens. In a conversation between Beatrice and her brother Caleb, the former Erudite reports that biotechnology is assigned great importance, forging healing serums, new agricultural measures as well as various serums. Connected with Erudite's significant role in devising techniques simplifying life in Chicago, the reader learns that the so-called Faction History Book, an account of the factions' most essential tasks and functions, determines Dauntless and Erudite as the "essential factions" and some of Erudite's accounts even proclaim the faction's status as an "enriching faction" (Roth, *Insurgent* 33-4). Furthermore, Caleb asserts that Jeanine aspires her faction to become both an enriching as well as an essential faction, assuming complete supremacy over the other remaining factions. But at this point it needs to be established how this partly hazardous endeavor is interlinked with body surveillance. By and large it can be noted that, due to the accumulation of intelligent scientists and researchers among the Erudite faction, body surveillance would not be possible to such a profound extent if it was not for Jeanine's faction. In facilitating technological progress, they are able to extend digital surveillance, which was primarily created and then utilized for the BGW's purpose of supervision within the city, to a further level and thus they were able to discover innovative ways of monitoring. A further example can be identified when analyzing the trilogy's second novel. When Tris and her friends find refuge among the Amity, the protagonist does not quite adhere to the faction's expectations and regulations, and is thus forced to calm down. In accordance with the simulation serum, mind control is again the purpose of the peace serum, as shown by the following quotation:

A few drops of whatever he injected me with are still in it. They are bright green, the color of grass. … "How do you feel?" the younger man says. "I feel …" *Angry,* I was about to say. Angry with Peter, angry with the Amity. *But that's not true, is it?* I smile. "I feel good. I feel a little like … like I'm floating. Or swaying." (Roth, *Insurgent* 59)

This scene suitably demonstrates the mind-modifying effect of the serum, since the reader is capable of encountering what Tris is thinking directly, because of the stream of consciousness-like narration style, it can be observed that the serum forced her to calm down and suppressed all negative emotions. In order to force intruders to adapt to the Amity's behaviors, they are sedated in a way that profoundly rid them off their personality. In the course of the second novel the truth serum is also introduced, which can be seen as the Candor faction's serum, which forces criminals or objects of interrogation to divulge otherwise secret information or crimes, and can thus be also seen as measure of mind control and body surveillance, ridding the body off one's identity.

All these things considered, it can be concluded that body surveillance predominantly plays a significant role in the first two novels, since Jeanine from the Erudite faction aspires to overcome the present government by establishing supremacy. With the help of numerous serums, which were invented and refined in the Erudite labs, but which were originally invented by the BGW like genetic trackers, Jeanine almost succeeds at gaining full control of the minds, bodies, and personalities of Chicago's citizens. However, Tris and Tobias are successful in terminating the murderous simulations as well as revealing Edith Prior's message, which precipitates the opening of the city's gates. As *Allegiant*, the third novel, does not feature as many instances of body monitoring as the first two novels, which were focused on life inside the city, this aspect will not be addressed further, but other techniques of observation will be emphasized in the coming chapters.

4.2.3. Digital Surveillance

According to Kroener and Neyland, digital surveillance has to be identified as key measure of surveillance covering both private as well as public realms in the 21st century (142). Although Roth designs a dystopian, futuristic depiction of Chicago, digital surveillance appears as a prevalent observation form in all three parts of the fictitious young adult trilogy.

At the beginning of *Divergent*, the female protagonist is not fully aware of the extent of digital monitoring within the city. As an Abnegation member, she has been conditioned to

care for others more than for herself, and to neglect self-indulgence. Therefore, Tris is taken by surprise when she is introduced to the world as a potential Dauntless member. From this moment on, the reader is able to discern that digital surveillance is an integral part of fictitious Chicago, and that cameras are installed everywhere around the city. Although cameras are placed in abundance throughout all factions, their actual presence or appearance can almost never be identified. As a result, citizens only suspect that they are constantly monitored via cameras, but cannot easily identify which places are particularly visible or oblique. This practice of surveillance practice clearly resembles digital surveillance in the 21st century and cannot yet be considered as constant invasion of privacy. In the course of the second novel, *Insurgent*, the factions appear to be more and more torn and segregated from each other, forcing the Dauntless members to leave their headquarters, which is depicted in the following scene:

> "Why did everyone leave Dauntless headquarters?" I say. "The traitors aren't there, are they?"
> "No, they're at Erudite headquarters. We left because Dauntless headquarters has the most surveillance cameras of any area in the city." Lynn says. "We knew the Erudite could probably access all footage, and that it would take forever to find all the cameras, so we thought it was best to just leave." (Roth, *Insurgent* 172)

It can be summarized thusly, there are in fact areas inside the fence, where higher numbers of surveillance cameras are prevalent, and areas where less cameras are installed, for example the headquarters of the factionless people. The scene above also demonstrates that certain Dauntless members are well aware of the accumulation of cameras within their headquarters, and similarly, Tobias repeatedly cautions Tris against behaving conspicuously and warns her that she is likely a subject or specific target for monitoring (Roth, *Divergent* 312, 358). However in contrast to Collins' *The Hunger Games* trilogy, the citizens of Chicago are not constantly trying to evade camera surveillance, but are instead rather used to this phenomenon. Ways of counteracting digital surveillance can be identified when referring to the recordings of the aptitude test or the simulations during Dauntless initiation phase. Several Dauntless members, such as Tori and Tobias, are aware of ways to delete digital footage in order to prevent Jeanine, Max or Eric from realizing Tris's Divergence. The first and second novel feature repeated hazardous deletions of important digital camera footage.

It has already been determined that Chicago can be seen as site of duplex surveillance, because the citizens are not only monitored by the Dauntless and Erudite factions within the city, but are coevally also monitored by the Bureau of Genetic Welfare situated at the

outside of the fence. Therefore, the deletion of digital footage inside the city can ultimately be seen as unsuccessful attempt to eradicate the protagonists' rebellion, since footage is recorded twice. When Tris discovers that their whole life has been recorded and analyzed by the scientists at the BGW in the third part of the trilogy, she realizes that they have been used as guinea pigs in an experiment, which leads her to question the gross injustice and invasion of privacy, "Tobias, they were *watching* us. Everything that happened, everything we did. They didn't intervene, they just invaded our privacy. Constantly" (Roth, *Allegiant* 135). But not only digital surveillance inside the city, but also outside the city, namely in the headquarters of the Bureau of Genetic Welfare, digital control is conducted through exaggerated measures of conformity, such as clothing restrictions, professional restrictions with regard to people with damaged genes and constant monitoring of the surrounding area encircling the BGW. The whole adolescent trilogy demonstrates that digital surveillance functions as the key measure of a totalitarian government and has to be seen as essential tool for comprehensive surveillance which facilitates the use of further surveillance forms. The following chapter is the last chapter dedicated to the analysis of surveillance in Roth's series for young adults, it will analyze the specific targets of surveillance.

4.2.4. Mass vs. Personal Surveillance

With reference to the terms personal and mass dataveillance, coined by Clarke, it can be restated that the former refers to the planned and systematized routine of monitoring an identified person, and the latter refers to the controlled surveillance of a group of suspicious individuals (Clarke 499). What both formats of dataveillance have in common is the regular, overly controlled recording of personal data and that individuals who are focused on belong to some class of interest or exhibit characteristics which prove to be dangerous to the watching organization, government or entity.

Considering Veronica Roth's series, both forms of dataveillance can easily be identified in all three parts of the *Divergent* trilogy. At first, the faction-based city presents exemplifying mass dataveillance. By means of digital, body, and urban surveillance, conformity is established, categorizing every living individual inside the fence, guising the harsh classification, with the purpose of controlling the citizens, with the justification that everyone is able to choose his or her own way of life, visible when looking at the 'Choosing Ceremony' scene, "Welcome to the day we honor the democratic philosophy of our ancestors, which tells us that very man has the right to choose his own way in this

world" (Roth, *Divergent* 41-2). Even though the government cannot be identified as completely totalitarian, Jeanine's as well as Evelyn's aspiration of becoming Chicago's sole leader, and therefore, assuming the role of the supreme watching authority inside the city is totalitarian. The first two novels present mass dataveillance at all times, since digital cameras are installed throughout the whole city, and therefore, putting almost all citizens of Chicago under the gaze. Hence, it can be determined that Chicago features a prevailing climate of suspicion, attempting to prevent transgressions such as: breaking or disobeying faction regulations, transgressions regarding spatial confinement or other diverging behaviors. Through the course of the first novel, the audience learns that Divergents appear as particular targets of personal dataveillance, although it has to be conceded that this type of personal dataveillance is not always directed at specific, preselected individuals, but might not take into effect unless certain individuals attract attention. In accordance with mundane surveillance, these two types of dataveillance are based on the principle of ordinariness, forcing citizens to behave as undistinguishable as possible. In *Divergent*, Tris is transferring from the Abnegation faction, and due to the fact that this appears as rare occurrence, mass dataveillance is converted into personal dataveillance, which is also apparent when referring to the several premonitions by Tori, Tobias, and Tris's mother, warning her that she is definitely monitored more closely during the Dauntless initiation phase when compared to other adolescents. Moreover, *Insurgent* intensifies personal dataveillance directed at Tris, since Jeanine's primary goal is to kill Beatrice because of her Divergence, becomes the focus of the second novel's plot. Jeanine's intention reaches its peak when Tris is surrendering herself, assuming responsibility for her loved ones, subsequently, holding the heroine as prisoner for experimentation purposes and thus watching her day and night, and confining her to a small cell.

The message from Edith Prior where she reveals to Chicago's citizens that the city is based on an experiment causes an essential structural break regarding surveillance, since it can be noted that both mass and personal dataveillance did not only originate from the Dauntless control rooms, but also from the Bureau of Genetic Welfare, observing every single individual within the city on a level of mass dataveillance and personal dataveillance (Roth, *Allegiant* 129, 135). However, apart from watching the city, the BGW is entrusted with surveillance missions covering the fringe, which can be considered as the area around the BGW's complex between Chicago and the next metropolitan area Milwaukee. So-called missions serve the purpose of personal

dataveillance, since the fringe is considered as dangerous area, occupied by isolated groups of people with damaged genes, therefore, personal dataveillance is regularly needed to ensure that the city experiments are not threatened. On the whole it can be argued that dataveillance, Clarke's understanding of it, is an integral component of the surveillance apparatus directed at the people living in Chicago. Yet, the final novel *Allegiant* reveals that surveillance is also an essential part of everyday life on the outside of the fence, specifically at the Bureau of Genetic Welfare. Undoubtedly, categorization also pervades life within the BGW, although not in the form of five factions, but rather categorization according to genetic characteristics. The Bureau refers to individuals with damaged genes as genetically damaged (GD), who are assigned less responsible jobs, such as support staff positions, whereas leading and research positions are occupied by genetically pure people (GP) (Roth, *Allegiant* 195). Therefore, categorization is based on genetic characteristics, suspending individual human abilities or talents, which correlates with the type of mass surveillance that was permeating Chicago's social fabric.

It can be concluded, that personal and mass dataveillance are identified on the inside as well as on the outside the North American dystopian world. By closely analyzing which types of surveillance can be found in the trilogy, it has been demonstrated that Roth created a two-fold dystopian image of North America overlapping one another, basing both worlds on an unequal social system dependent on categorization and separation. In order to thoroughly analyze this totalitarian-like government from another angle, the next chapter will be dedicated to analyzing the post-apocalyptic, dystopian setting created by Veronica Roth.

4.3. Dystopia in the *Divergent* trilogy

The author of the series at hand does not make it easier for herself when she diverges away from the majority of contemporary depictions of dystopian, post-apocalyptic worlds, as Roth chooses a different stylistic path. Her depiction of a post-apocalyptic world is unique as it resembles a utopia to an increased degree. Referring back to the established definitions of these terms, it can be noted that "utopia" delineates "an imagined place or state of things in which everything is perfect" and is also defined as the opposite of "dystopia" (OOD). At the beginning of the series' first novel, the former definition appears to be much more applicable than its opposed counterpart. Throughout Tris's personal and intimate narration describing Chicago and the social status, it is obvious that war is not an inherent threat anymore, and that peace has been established

and maintained for quite a while and is considered as the utmost priority by both the citizens and the government, who is represented by the Abnegation faction. The protagonist Beatrice Prior gives highly confidential accounts of her life and its social structure, characterizing the city as a city dependent on solidarity and community. Every faction has its specific identifying features, tasks and functions within society, and as Beatrice is born as child of Abnegation members, she experiences life within the self-less, courteous faction as demonstrated in the quotation below:

> The houses on my street are all the same size and shape. They are made of grey cement, with few windows, in economical, no-nonsense rectangles. … To some the sight might be gloomy, but to me their simplicity is comforting.
> The reason for the simplicity isn't disdain for uniqueness, as the other factions have sometimes interpreted it. Everything – our houses, our clothes, our hairstyles – is meant to help us forget ourselves and to protect us from vanity, greed, and envy, which are just forms of selfishness. If we have little, and want for little, and we are all equal, we envy no one.
> I try to love it. (Roth, *Divergent* 27-8)

As observable in this scene, equality is a component in life that is prioritized and thus facilitates the perpetuation of peace. Moreover, the reader is confronted with Beatrice's most sensitive thoughts about the community, the faction system and its execution, and it can be sensed already that the female protagonist questions some of the practices of her own factions. *Divergent* initially presents a utopian setting, because conformity, solidarity and community - three components which facilitate the functioning of a peaceful society, pervade everyday life and thus, no apparent threats to this way of life are apparent. Only upon observing Beatrice's incidental remarks about the city, the reader catches a glimpse of the façade covering the deeply torn Chicago, such as demonstrated by the following side note, "My mother told me once that, a long time ago, there were people who wouldn't buy genetically engineered produce because they viewed it as unnatural. Now we have no other option" (Roth, *Divergent* 31).

Although Chicago cannot be viewed as an obvious depiction of a dystopian setting in the first novel, it still exhibits visible characteristics of a utopian world which can be identified and they include: a strong focus on conformism, adaption and categorization, sufficient resources, advanced technology and the means of improving life for the sake of the citizens in order to facilitate a comfortable life for the citizens of Chicago. However, although dystopian features evolve only throughout the course the first novel, the initial situation turns negative rather quickly. Interestingly, the third novel provides an antithetical picture of Chicago, since Tris and the Allegiant, who escaped the city,

discover that the original premise of living in a peaceful utopia was never fulfilled, since their utopia was only a social experiment. Indeed the reader detects the virtual state of North America's destruction only in the trilogy's third part, "The world beyond ours is full of roads and dark buildings and collapsing power lines. There is no life in it, as far as I can see; no movement, no sound but the wind and my own footsteps" (Roth, *Allegiant* 101). By and large, it can be concluded at this point that the two-fold modular structure of the trilogy, which was already discussed in chapter 4.2.2, can also be used to characterize the setting of the three novels, because a utopian world that progressively turns into a dystopian world is embedded amidst a fictitious dystopian world can be seen as representation the real future of the 21st century world.

Furthermore, the three sequential dystopian novels need to be classified according to the classification set out by Basu, Broad and Hintz, who aim at analyzing essential characteristics of dystopian literature for young adults. Regarding the established framework of features, Roth's novels can be linked to all of the four identified thematic strands. Firstly, the first two categories are covered since Chicago and the region around the enclosed city has been ravaged by war, apocalypses and destruction induced by the Purity War. Secondly, the torn and damaged remnants of North America are in need of guidance and urgent remediation, which is represented by a totalitarian regime inside and outside the fence of Chicago, focusing on conformity and adaption in order to prevent new outbursts of war. The supreme force taking the leading role is assumed by the Bureau of Genetic Welfare, which executes control in a two-fold fashion. Maintaining control requires intricate measures of classification, such as the faction system, body monitoring, digital surveillance, which represents an extended form of urban surveillance. To conclude it can be argued that, similar to Collins' series, the post-apocalyptic dystopian setting, although not obvious at first, facilitates the emergence of an unfair dictatorial regime that resorts to extremely brutal measures of control and sacrificing life as a means of demonstration of power. The dystopian setting of North America around Chicago lays the foundation for panopticism and complex surveillance apparatus in Veronica Roth's novels.

5. When the Capitol is Watching – A Comparison

Finally, in order to provide a comprehensive analysis of both young adult trilogies, a concluding comparison and discussion of the obvious similarities and differences will function as the last missing piece in the analysis of surveillance in contemporary

dystopian fiction for young adults. Once again, the comparison will be divided into the three major building blocks which have already proved useful throughout the individual analyses.

5.1. Panoptic Control – The Capitol vs. The Bureau of Genetic Welfare

At the center of both trilogies are dominating organizations or governments. President Snow is the gruesome supreme leader of Panem in *The Hunger Games* series; and the Bureau of Genetic Welfare is an organization instructed by the government of the United States to observe social experiments, one of which is Chicago in the *Divergent* series. As argued by Foucault in *Discipline & Punish*, the automatic and precise functioning as well as maintenance of power systems presuppose comprehensive surveillance arrangements (201), which is definitely the case with both trilogies.

Roth designs a futuristic Chicago where panoptic power is represented by two forceful factions inside the city, but these rulers are not aware of the fact that they themselves are kept confined inside a panopticon. Although Tris and her peers are aware that surveillance is an integral part of their lives, it is not as tangibly depicted as in *The Hunger Games* trilogy, because monitoring is considered as means of maintaining power and can therefore identified as vital for preventing apocalypses. However, in *The Hunger Games* novels monitoring is considered as demonstration of power, supremacy and suppression, pursuing a much more blatant and violent form of panoptic power. Both trilogies make use of modern conceptions of panopticism, since electronic surveillance and new technology are key to gaining a comprehensive data collection of citizens. Moreover, both series also feature Bentham's as well as Foucault's appropriations of the panopticon, since spatial as well as structural characteristics of these concepts occur such as representations of circular confined spaces in the form of arenas *The Hunger Games* and also in the form of a confined city with watchtower-like buildings in the *Divergent* series. Similarly, visibility and unverifiability are two panoptic components employed in all six texts. By rendering every citizen of Chicago, as well as every citizen and tribute of Panem visible, their behavior adapts or subdues automatically, turning them into easily controllable game characters. A last similarity that can be detected is that the two female protagonists, who are willing to sacrifice their own lives for the purpose of saving society, demonstrate that this is the only way to resist panoptic power – namely assuming responsibility for the society as independent woman. Interestingly, both adolescent series exhibit differently structured power systems, but nevertheless they show that even

persistent and intricate power relations can be broken when their most powerful weapon, namely surveillance, is used against the regime.

5.2. Surveillance – Viewer Society vs. Two-fold Surveillance Society

<div align="right">"They've been watching us."</div>

<div align="right">(Roth, *Divergent* 129)</div>

The Capitol is watching the citizens of Panem, the Bureau of Genetic Welfare is watching the citizens of Chicago, and the revelation of this by both female protagonists Tris and Katniss demonstrates that the act of watching has severe implications on the development of human beings. As it has been shown in the previous chapters, both Suzanne Collins' as well as Veronica Roth's dystopian youth trilogies feature a post-apocalyptic state situated in North America which are shaped by the aftermath of war, economic and ecological decline and horrifying death waves. As a response to the Dark Days in *The Hunger Games* trilogy, and the Purity Wars in the *Divergent* trilogy, a totalitarian, extensively controlling regime, based on classification and comprehensive surveillance measures, is established. In Collins' works, the initial surveillance society, which is conditioned to accept perpetual digital and body surveillance, progresses more and more toward a viewer society in a broad sense because citizens of Panem are required to attend public broadcastings of the Games' arena surveillance footage. But apart from the requirement of watching broadcastings of the Hunger Games, the emergence of Panem as viewer society is also the ultimate reason facilitating usurpation of the totalitarian leader President Snow. Thus it can be seen as the reason for the collapse of the comprehensive surveillance apparatus built on panoptic power, which has prevented citizens from living as self-dependent individuals for 75 years. Lastly, surveillance is used as a weapon against the regime and empowers the female protagonist to reassume life as a self-contained individual.

In contrast, Roth's trilogy predominantly exhibits what has been identified as surveillance society, since every single citizen of Chicago is exposed to perpetual monitoring of various forms, such as body, digital and urban surveillance. In compliance with *The Hunger Games* trilogy, surveillance is also partly built on two-fold structures, because citizens of Panem are not only under scrutiny within the arena of the annual Hunger Games, but also their daily lives are monitored and controlled, especially in the poorer Districts. The *Divergent* series exhibits the two-fold surveillance structure even more

obviously, since watching is not unidirectional, but rather originating from various instances of surveillance. Firstly, the Dauntless and Erudite members monitor Chicago's citizens inside the fence, and secondly, this collected footage is simultaneously accessed by the BGW situated outside of the city. What both adolescent dystopian trilogies have in common is the detachment of body from one's individual personality, which is a result from the constant monitoring. Similarly, the female heroines: Tris and Katniss are conditioned to accept surveillance as ever present component of life, forcing them to adapt and simultaneously deferring them from evolving into self-confident and active subjects and in their formation of decisions. Moreover, the protagonists' overcoming their retention against surveillance is affecting social change for the whole society. Although the *Divergent* trilogy emphasizes the body's role within the context of power relations much more, and *The Hunger Games* trilogy focuses more on the manipulative implications of watching and being watched, both series exemplify that surveillance is strongly linked to control in the 21st century and in its futuristic counterparts, Lastly, surveillance might be seen as threat to subjectivity and individuality in the future.

5.3. Dystopia – Inside the Arena vs. Inside the City

With regard to the dystopian setting, the comparison of the two trilogies presents a rather antithetical picture, since Panem's citizens are aware of the numerous wars, catastrophes, killings and ecological disasters that have left only a restricted space to live comfortably. In contrast, Chicago's citizens are also aware of preceding disasters and war, however, they are not aware that their confinement is a result of them being a part of a human experiment which is supposed to gain results on genetic damage. Furthermore, life in Chicago initially seems to resemble a utopian life, since peace, equality and resource-abundance are imminent. Contrastingly, a huge amount of Panem's citizens endure poor living conditions, suffer from hunger, poverty, overly violent punishments, as well as rigid regulations. Admittedly, Roth designed a futuristic city dependent on conformity and strict categorization into five factions, but nevertheless, the majority of the people inside the fence live comfortably until the Erudite faction decides to overthrow the established government system.

Finally, it is possible to draw back on the classification by Basu et al. which features four distinct categories of thematic plot lines. In both the *Divergent* and *The Hunger Games* trilogies these categories need to be seen as overlapping, interconnected and reciprocal. Firstly, there is a form of ecological destruction, and this is exemplified by the Purity

Wars and the Dark Days. This results in a post-apocalyptic setting which is governed by chaos and demands order and stability. As a consequence, a very harsh regime, focused on forms and regulations, sometimes even in a totalitarian or dictatorial manner. When the leaders abuse their power, which is definitely the case in both trilogies, human sacrifices are made in order to sustain control. In *The Hunger Games* series, these sacrifices are manifested in the form of tributes within the arena, in the *Divergent* trilogy these sacrifices are made in the form of social experiments with human beings inside the city. These settings inside the fence, inside the arena, can be seen as direct manifestations to sustain and demonstrate power by the Capitol and by the Bureau of Genetic Welfare respectively. It can be concluded that the dystopian setting has an exemplary position, because it is the basic requirement for the appearance of the paradigms of panopticism and surveillance in contemporary dystopian young adult literature. The abovementioned paradigms can be overcome by strong, proactive and determined adolescents. The previously discussed challenges that the 21st century is facing, are represented by both *The Hunger Games* as well as the *Divergent* series and present possible future obstacles and ways to tackle them. We are currently living in troubled times and dystopian literature depicts hope which is necessary for the advancement of society toward stability and prosperity. This is what the two young dystopian novels by Collins and Roth succeed in demonstrating very effectively.

6. Conclusion

Accompanying the increasing threat of terrorism in the Western world, surveillance has already become an integral component of life in the 21st century in most parts of Europe and the United States. For the sake of national and international security, governments are increasingly tracking, recording and watching citizens. The once feared future of panoptic surveillance has turned into reality, but is not always asserted through totalitarian regimes but through the force of omnipresent organizations. The emergence of panoptic regimes has been portrayed frequently in fictitious literature, most notably in dystopian literature targeting adolescents and young adults. The *Divergent* series by Veronica Roth and *The Hunger Games* series by Suzanne Collins depict dark dystopian worlds, in which young heroines fight panoptic surveillance states, who revert to increasing levels of control and violence. My thesis has demonstrated that the post-apocalyptic setting lends itself to creating the foundation for panopticsm, which in turn engenders numerous surveillance techniques.

In the first part of my thesis I determined the most important theoretical concepts with the purpose of later applying them to the literary texts by Roth and Collins. The theoretical part was divided into three distinctive parts. Firstly, it has been determined that the concept of the panopticon plays a central role in US-American adolescent trilogies. On the one hand Bentham's panopticon can be understood as a site of surveillance making use of the unidirectional gaze, whereas Foucault's appropriation of the panopticon is built on the metaphor of constant surveillance, a strict top-down hierarchy and predefined power structures (Elmer 23-4). Secondly, I discussed the most relevant surveillance techniques and their accompanying phenomena. A central theme in this chapter was that body surveillance might have massive implications on an individual's self-perception and sense of individuality, which was particularly relevant for the analysis of the *Divergent* trilogy, since representations of body surveillance are highly crucial in the novels. Thirdly, I established a mutual dependence between the dystopian genre, surveillance and panopticism by demonstrating that dystopian young adult literature succeeds in communicating the dangers of widespread surveillance and also empowers young adult readers to assume an active role in order to prevent the imagined, dark, but realistic dystopian future.

The second and third part of my thesis was comprised of a literary analysis of both Veronica Roth's and Suzanne Collins' trilogies, where I examined how the

aforementioned socio-cultural concepts are applied and represented in both trilogies. By examining Collins' three novels, it has been shown that panoptic power is predominantly established through the use of digital surveillance and through the deliberate broadcasting of surveillance footage to all citizens of Panem, which has the effect of demonstrating the sovereignty of the totalitarian state and also thwarting any revolts from the poor who oppose these social irregularities. The post-apocalyptic landscape resulting from ecological and economical destruction of the main parts of US-America constitutes the foundation for president Snow's totalitarian panoptic regime. I have also demonstrated that Collins' *The Hunger Games* trilogy does not only feature a reappropriated concept of the panopticon, but that also representations of Bentham's original conception can be found frequently throughout all three novels. Veronica Roth's *Divergent* trilogy presents surveillance as crucial constituent for maintaining panoptic control too, however, the series exhibits a two-fold surveillance structure, since the government within Chicago watches its citizens, and that all citizens of Chicago are in turn also constantly monitored by the Bureau of Genetic Welfare on the outside of the city. Furthermore, Roth's novels presents body surveillance as most important technique as a means of maintaining control and power.

In summary, the analyses of both trilogies have shown that the dystopian setting is the constitutive factor for the emergence of a modern panoptic power apparatus, allowing for the subjugation of citizens by innumerable surveillance techniques. Furthermore, the aim of the thesis has been achieved, as it has been demonstrated that dystopia and panopticism are two concepts which are tightly intertwined because the former facilitates emergence of the latter under the guise of reverting anarchy, along with restoring control, security and quality of life. The trilogies *Divergent* and *The Hunger Games* mirror the essential struggle of both US-American and European societies to retain the delicate balance between security and privacy. The discussed novels succeed in providing a strong warning against this balance tipping over in the favor of security.

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8. Appendix

8.1. English Abstract

In an age of rapidly advancing technology, surveillance has turned into a continuous threat to individuality and privacy. Security incidents, such as the terrorist attacks of 9/11 have resulted in stringent monitoring measures with governments using techniques such as urban surveillance, body surveillance, and digital surveillance. This hotly debated issue has inspired numerous authors of dystopian youth novels. Representative examples for these works include Veronica Roth's *Divergent* series and Suzanne Collins' *The Hunger Games* series. In the theoretical part I establish the most important concepts of surveillance by Lyon, Van der Ploeg, and Andrejevic. The term panopticism is discussed in accordance with the definitions provided by Foucault and Bentham. These considerations form the basis for the analytical part, in which the thesis examines the trilogies by Suzanne Collins and Veronica Roth, considering representations of surveillance and panopticism. This diploma thesis seeks to demonstrate how panopticism, surveillance and dystopia depend on each other, thus raising the question if the dystopian setting might influence the emergence of a totalitarian regime by using various techniques of surveillance. The main objective of this thesis is to determine in which regard the dystopian world facilitates panoptic control, thereby fostering the ubiquitous usage of surveillance.

8.1. German Abstract

Im Zeitalter der immerwährenden Bewegung, Weiterentwicklung und Veränderung technologischer Möglichkeiten, übernimmt flächendeckende Überwachung eine essentielle Rolle in unserer Gesellschaft und tritt als Bedrohung unserer Individualität und Privatsphäre in Erscheinung. Prekäre Vorfälle, in welchen Sicherheit der Gesellschaft nicht mehr gewährleistet werden konnte, wie beispielsweise die Terroranschläge des 11. Septembers 2001, resultierten in einer Verstärkung der Überwachungsmaßnahmen. Zu den verwendeten Techniken zählen unter anderem städtische, körperliche sowie digitale Überwachung ausgehend von den Regierungen in Amerika und weiten Teilen Europas. Jene vieldiskutierte Tendenz der strikteren Überwachung hielt auch Einzug in der Literatur und inspirierte vor allem amerikanische Autor/innen dystopischer Jugendliteratur. Zwei populäre und repräsentative Werke hierfür sind Suzanne Collins' Romantrilogie *Die Tribute von Panem* (sowie Veronica Roths Trilogie *Die Bestimmung.* Der theoretische Teil der Diplomarbeit diskutiert die bedeutsamsten Konzepte der Überwachung von Lyon, Van der Ploeg und Andrejevic. Weiters werden Foucaults sowie Benthams Konzeptionen des Panoptikon eingeführt und deren modernere Auffassung in Beziehung mit den ursprünglichen Entwürfen gesetzt. Die theoretischen Überlegungen legen das Fundament für den literatur-analytischen Teil der Diplomarbeit, in welchem die zwei obengenannten Romantrilogien von Collins und Roth in den Fokus rücken, und hierbei hinsichtlich ihrer Repräsentationen von Überwachung und Panoptismus analysiert werden. Die Prämisse der Diplomarbeit ist die Darlegung der komplexen Dependenz zwischen Überwachung, Panoptismus und Dystopie und soll zeigen ob der dystopische Schauplatz die Hervorbringung eines totalitären, überwachenden Regimes beeinflusst. Die primäre Zielsetzung der Arbeit ist es, festzulegen, in welcher Hinsicht die post-apokalyptische Szenerie panoptische Kontrolle Überwachung und allumfassende Überwachung ermöglicht.