UNIVERSIDAD DE MURCIA

FACULTAD DE LETRAS

Black Mirrors: Discipline and Control in Digital Spaces

Espejos Negros: Disciplina y Control en los Espacios Digitales

D. José Manuel Sala Díaz

2017

'BLACK MIRRORS: DISCIPLINE AND CONTROL IN DIGITAL SPACES'

'ESPEJOS NEGROS: DISCIPLINA Y CONTROL EN LOS ESPACIOS DIGITALES'

TESIS DOCTORAL

PRESENTADA POR JOSE MANUEL SALA DIAZ

DIRIGIDA POR EL DR. DAVID WALTON

FACULTAD DE LETRAS

2017

D. David Walton, Profesor Titular de Universidad del Área de Estudios Culturales en el Departamento de Estudios Ingleses, AUTORIZA:

La presentación de la Tesis Doctoral titulada "BLACK MIRRORS: DISCIPLINE AND CONTROL IN DIGITAL SPACES", realizada por D. JOSE MANUEL SALA DIAZ, bajo mi inmediata dirección y supervisión, y que presenta para la obtención del grado de Doctor por la Universidad de Murcia.

En Murcia, a 8 de marzo de 2017

Mod:T-20

A mis padres

Contents

Acknowledgements

Abstract

The purpose of this study is to determine the importance of Foucault's *Discipline and Punish* (1977) and the representation of the digital in the latest movies and TV Shows, specially focusing on the series *Black Mirror.* I examine how these discipline societies are represented and I pay attention to how social media created disciplined bodies. My main aim is to portray how the mechanisms of social networks can be understood as agents of control. I also examine if there is a new way to understand the Benthamite notion of the Panopticon in the light of the new digital tools and I discuss the ideas of the utopian, dystopian and heterotopias in different films and media, pointing out the ambiguous message about control that are represented in them.

Key terms: series, tv, digitalism, discipline, punish, control, simulacra, culture, black mirror, media, spaces.

Abstract en Español

El propósito de este estudio es determinar la importancia de la obra de Michael Foucault, *Disciplina y Castigo*, y la representación de lo digital en las 'últimas series de televisión y películas, prestando especial atención a la serie *Black Mirror*. Examino como estas sociedades de disciplina son representadas, sobre todo a la idea de cómo las diferentes redes sociales creando individuos disciplinados.

Mi principal objetivo es reflejar cómo los mecanismos de las redes sociales pueden ser entendidos como agentes de control. También examino si hay una nueva manera de entender la noción del Panóptico en relación con las nuevas herramientas digitales. También hablo sobre las ideas de utopía, distopía y las hetereotopías en diferentes películas y series, señalando el ambiguo mensaje que representan en ellas.

Introduction

It cannot be ignored: for the last ten years, television series have become the best immediate form of culture for (unconsciously or not) reflecting the tensions and social changes in current society. Series such as *The Wire* (2002-2008) or *Mad Men* (2008-2015) speak to viewers beyond their storylines and their fictions; as a matter of fact, it is possible to claim that it is necessary to analyse television series in order to understand the (dynamic, constantly changing) reality based on spaces and the identities that are attached to them. This is not something new at all. Michel Foucault suggested in his time that 'a whole history remains to be written of spaces' ('The Eye of Power' 205). However, despite the fact that cultural studies scholars have explored the various ways in which discourses about urban spaces and identity have circulated around each other, little attention has been paid to the idea of how urban spaces are (or can be) represented in television series.

One of the most controversial and yet thrilling developments defining this century is digital space. In *Neuromancer* (1984), science-fiction author William Gibson (who appropriately baptised "The Web" in the eighties) pointed out, at the time, the emergent culture of the Virtual, describing digital space in a poetic, powerful post-human way as: 'A consensual hallucination experienced daily by billions of legitimate operators, in every nation. A graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of

light ranged in the non-space of the mind, clusters and constellations of data. Like city lights, receding…' (67).

It has been more than thirty years since *Neuromancer* was released. Once referred to as the visionary pillar to the cyberpunk genre, now it can be read as a piece of nostalgic science-fiction, along the lines of other cyberpunk novels like *Crash* (1992) by Neal Stephenson, which thrilled people by presenting the possibilities of a 'new era', attempting to anticipate a technological future that seemed imminent and challenging. In the same way space opera promises spaceships traveling through the universe. Was cyberpunk the dead-end for a long chain of writers trying to anticipate the future?

I disagree with this view. The main purpose of science-fiction as a genre (whether in literature or in television) is not to predict the future. I believe science fiction should be a mirror to reflect society's anxieties about modernity and social changes, a genre built as a parable which can work as a cautionary tale about the possibilities and dangers of the misuse of technology in our contemporary world.

It is true that the digital space and the Internet have become mainstream society as important tools. However, the Internet and digital space are no longer valuable for their uniqueness or power to transform life. As a matter of fact, nowadays the digital seems radically different from Gibson's statements, a space based on control and surveillance where punishment and discipline are executed. To explore these ideas, my thesis aims to examine some television series as examples of a form of popular culture that stimulate the sociological imagination and raise questions about digital space. Furthermore, I will develop a critical approach to TV fiction and I will discuss the question of spatiality and identity in post-millennial television series. My purpose

is not only to analyse how television series recreate spaces and identities from real life but also to investigate which new spaces are being generated in the period I have chosen to research.

Theoretical Framework

This project is theoretically built by several related literatures that form a compelling interdisciplinary intersection: studies on postmodernism, culture and media studies and sociology. This project will not only analyse the extent to which digtal spaces represented in television series serve to construct an unexplored 'imaginative geography' in television shows, but also to assess the possibility that such representation constitutes a great contribution to the field of cultural studies.

The main theorists I will refer to are post-modern authors such as Jean Baudrillard, Marc Augè or Michael Foucault. However, although I am determined to examine television series and movies mainly in a post-modern light, the TV series and movies included in my research have been selected due to the importance of spatiality in their narratives. I have decided to focus primarily on the series *Black Mirror* (2011-2017) as I it consider very relevant to a discussion of the representation of the digital and the idea of power and discipline explored by Foucault in his work *Discipline and Punish* (1977). My main analytical strategy will be a close reading of the TV episodes alongside historical texts and other non-literary sources. Consequently, my initial work will consist not only of a careful re-reading of the *Black Mirror* episodes but a representation and deep analysis of the concepts of space, memory and identity in other shows and movies relevant to this series.

Summary of the Chapters

Social Media as a Disciplinary Space

In this first chapter, my main aim is to analyse the idea of discipline societies developed by Foucault in his *Discipline and Punish* (1977) and the concept of societies of control, discussed by Foucault and established by Deleuze in his famous essay 'Postscript on the Societies of Control'(1995). These two theories will be used throughout this chapter.

To achieve this, I will analyse several episodes of the series *Black Mirror*: 'Nosedive' (2016) '15 Million Merits' (2011), and 'The Entire Story of You' (2011). All these episodes have several aspects in common: the three present to the different viewer societies where technology (specifically, a variation of current social online platforms) creates disciplinary spaces and spaces of control. Therefore, at the beginning of the chapter, I will introduce the protagonists of these episodes, Lacie, Bingo and Liam, three characters from three different dystopian realities which have become disciplined bodies through institutions of power.

Then, I will discuss how these characters have been shaped by the digital gadgets that craft their behaviour and relationships. I will examine how these discipline societies are represented. I will explore the idea of a contemporary Panopticon that behaves as a participatory tower of self-surveillance and discipline. I will also examine how the rules of punishment are put into practice for these characters once they deviate from the disciplined path established in their societies.

Foucault's and Deleuze's texts lay out the fundamental notions on which I am going to base my ideas. However, I will not develop my thoughts through these texts alone, but through some other contemporary interpretations to establish a comparison between the concept of discipline with the social media tools of our current society. For example, I will use David Lyon's work based on surveillance (2006) in which he refers to the Panopticon and social media as two concepts intrinsically connected in our current society. I will also look at Baudrillard's *Simulacra and Simulation* (1984) as the struggle between the simulated spaces and disciplined ones.

However, it is not simply my intention to analyse these dystopian, bleak scenarios, but to look also at their many flaws. In the societies presented in these *Black Mirror* episodes certain spaces are shown as spaces of resistance. Using De Certeau's *The Practice of Everyday Life* (1985), my main statement will consist not only of a reinterpretation of the disciplined space rules through a participatory Panopticon but one in which resistance can also find its way. The tension between the resistance and the discipline space will make up the final part of this chapter, and this will be the first part of my thesis in which I talk about representations of social media.

The Digital Spectacle as a Place of Punishment

Foucault's text (1977) is essential to revealing how discipline spaces works. Foucault paid attention to how the institutionalised power deploys torture to punish people as a method of correcting for discipline. Nowadays, social platforms might also use alternative ways to bring about this process, through spectacle, participatory

events where an invisible audience judges and celebrates acts of correction and discipline.

In this chapter, I am going to focus on the representations of spectacle as a way to enforce the institutionalised process of correction and torture. Hence, in this section, I will look at the issue of punishment as a public spectacle celebrated by the audience. I will use several episodes of the *Black Mirror* series, including 'White Rabbit' (2012), 'National Anthem' (2011), 'Hated in the Nation' (2016), 'Shut Up and Dance'(2016) and 'The Waldo Moment'(2012). These episodes portray differently how punishment is represented through social media. In the four cases, the audience is portrayed as an active participant, the body that controls and manages the punished individuals, the body that enjoys and celebrates the process of discipline and control.

In the first chapter of my thesis, I pay attention to how social media has created disciplined bodies (the ones that are being watched, the people that are being controlled) and, in this chapter my main aim is to portray how the mechanisms of social networks can be understood as agents of control, a participatory audience which is part of the experience of punishment simply by watching. I will state how these acts of punishment are represented, establishing various parallelisms, and how the idea of the digital space is conveyed. Especially in the light of how the role of the Punisher is portrayed in 'Hated by the Nation', 'White Rabbit' and 'Shut Up and Dance', I will discuss to what extent social media facilitates mechanism of participatory punishment. I will compare these ideas with terms that have emerged in recent years, from online bullying to different online platforms that are devoted to monitoring criminals in real life.

Since Foucault established that anyone could be in control of the Panopticon, the main characters of this show reveal themselves as agents working for the power that questions the system. All these agents of discipline and control have also been shaped and transformed by the system,

Beyond The Panopticon? Artificial Intelligences, Dystopias and Heterotopias

In the first chapter of this thesis, I explore the surveyed, disciplined bodies. I examine how a disciplined society shaped by social networks can affect individuals. In the second chapter of my thesis I discuss the ambiguous role of the audience of social media, as a participatory agent of punishment. I examine different shows that work as a mirror to reflect society's anxiety with modernity and social changes, especially considering Foucault's and Deleuze's ideas of society as a space which controlled and monitored.

Therefore, in this chapter, I will focus on TV Shows that show a change of pattern in the way the idea of the Panopticon in digital spaces is portrayed. One of them is 'San Junipero' an episode from *Black Mirror* that dares to break the bleak message that characterises the series, attempting to represent a futuristic digital space as an (apparently) surveillance-free arena. Without doubt, these apparent virtual paradises are also problematic due to many flaws that connect them to my previous ideas about control and punishment. However, I will conclude my thesis by examining these shows. I will question if, perhaps, there is a new way to understand the idea of Panopticon in the light of the new digital tools which will be developed in decades to come, and if, even in those spaces, there will be spaces for individuals to build their

own resistance. I will discuss the ideas of utopias, dystopias and heterotopias in different shows, pointing out the ambiguity of messages about control and punishment in these societies.

Extracto en Español. Extract in Spanish

Introducción

En el prólogo de *Stone Junction* (Dogde 7), Thomas Pynchon menciona la desequilibrada lucha entre la sociedad del último siglo y la naturaleza ambigua del orden establecido. Como afirma el autor americano, 'si aceptamos la noción que usar el poder con los que no lo tienen está mal, una serie clara de corolarios empieza a aparecer (Pynchon). Aunque Stone Junction es una obra fantástica, Pynchon estaba intentando establecer una conclusión clara sobre la sociedad moderna: una que está constantemente reformulando sus propias ideas sobre la seguridad, la vigilancia y el control.

Tal y como Foucault establecía en *Disciplina y Castigo* (1977), los códigos de la ley y el orden en las sociedades han cambiado dependiendo de cómo la tecnología ha ido evolucionando con el paso de los años. Foucault habla de cómo, por ejemplo, la tortura se ha apartado del lugar público, ya que como mecanismo de control carece ya de la necesidad de exponer los horrores y atrocidades al público. (Foucault 23). Su idea de cómo las sociedades de disciplina han ido transformándose conforme pasaban los siglos debido a los avances de la tecnología. Hoy en día, es posible leer a Foucault y su comprensión de la tecnología de la siguiente forma: cuánto más rápido la tecnología se haya disponible para los ciudadanos, mayores son los mecanismos por los cuales los individuos son capaces de ejercer disciplina sobre ellos mismos.

Avanzando por el nuevo milenio, las palabras de Foucault esconden una llamada a la prudencia y la atención, una predicción sobre el futuro: las sociedades del mañana serán disciplinadas, o no lo serán. La idea del castigo físico quedará obsoleta, ya que 'el castigo no tocará nunca más el cuerpo, ya que alcanzará algo más allá de él: el

18

alma' (Foucault 30). Así pues, si la última misión de la sociedad de la disciplina es eliminar cualquier rastro de la tortura, substituyéndola por el concepto de la vigilancia, es necesario examinar las representaciones de las sociedades distópicas donde los espacios digitales se revelan claves.

Muchos académicos han discutido el papel de las distopías, como Moylan (2001) quien afirma que 'las distopías narrativas son un producto del fervor social del siglo veinte. Cien años de guerra, hambruna, enfermedades, estado de terror, genocidios, ecocidios y la sensación de que la humanidad comprando y vendiendo el día a día proporcionó un terreno fértil para que germinara la imaginación de la utopía' (10). Las distopías son sociedades que asustan al individuo, universos imaginados donde el opresivo control del estado y la ilusión del estado perfecto de la sociedad se mantienen. Como la escritora Atwood (2009) llegaría a expresar, ' es algo triste darse cuenta que un comentario típico de nuestro tiempo que nos resulte más fácil creer en las distopías que en las utopías. Podemos imaginar las utopías. Las distopías, sin embargo, las estamos ya viviendo (103). Para examinar el impacto de lo digital en nuestras vidas, las series de televisión que voy a analizar en las siguientes secciones pueden ser descritas como escenarios distópicos, señalando la importancia de cómo lo digital es representado como un elemento de control. Si existe algún mecanismo de control en las sociedades descritas en *Black Mirror*, con toda probabilidad se encontrarán en estos espacios de interacción.

2.2 Metodologías y Marco Teórico

En los párrafos que prosiguen analizaré tres sociedades donde los mecanismos de control y disciplina han creado y modificado los respectivos mundos. Tales mecanismos no fueron creados en primer lugar como mecanismos de control, pero no cabe ninguna duda que ahora ejercen esa labor. Estas tres sociedades pueden encontrarse en los diferentes episodios de la serie *Black Mirror*. Específicamente, examinaré los episodios ´La historia entera de ti', '15 Millones de Méritos´y ´Nosedive´.

Es mi propósito no sólo analizar estos episodios pero establecer líneas paralelas entre ellos (los principales personajes, sus relaciones) siguiendo la obra de Michael Foucault *Disciplina y Castigo* (1977) como texto principal. Sin embargo, para tener una perspectiva más amplia de cómo lo digital efectúa un papel de control y disciplina, también exploraré otras obras que pueden haber inspirado o sido de influencia para estos episodios, desde otras películas que comparten los mismos elementos distópicos junto con otras series de televisión de los últimos treinta años. No se puede negar que ha habido muchas películas y series relevantes en este campo, pero quiero prestar especial atención a cómo a obras recientes que puedan ser apreciadas como orgánicas influencias a la serie de Charlie Brooker. Además, examinaré series de televisión que han sido influencia clara en los episiods de *Black Mirror*.

Hablando de esto, exploraré los mecanismos de control reflejados en estas obras de ficción, estableciendo una conexión con la propia realidad. Tal y como la sociedad parece lanzada en una carrera hacia la hyper realidad, la ficción retroalimenta nuestro

mundo y viceversa. Las películas y las series de televisión se copian mutuamente, inspirando a la propia realidad, presentando gadgets y apps que acaban resultando reales al cabo de un tiempo después de que la serie o la película es estrenada, o incluso antes de que la producción de las mismas empiecen.

Disciplina y Castigo (1977) fue escrito para narrar las transformaciones del poder y, por implicación, el uso de éste sobre el espacio. Foucault discute que el poder es una forma de conocimiento, y que ambos están construidos bajo una serie de ´terrenos´ y tecnologías más allá que 'voluntades' o 'intereses' (40). El poder para Foucault, entra y transforma todo tipo de relaciones, desde el dormitorio hasta el campo de batalla, y estos 'micropoderes' demuestran ser una condición de la existencia de un poder más centralizado y 'global' (38). Usando estas piezas audiovisuales, exploraré la idea de que un Panóptico contemporáneo se comporta como una torre participativa de auto disciplina. Examinaré cómo las reglas de la disciplina son puestas en práctica para aquellos personajes una vez ellos no siguen los protocolos de la disciplina establecidos por sus sociedades.

En concreto, mantendré mi enfoque en el texto de Foucault, pero también prestaré atención a dos autores, Deleuze y Jean Baudrillard. La idea de Deleuze sobre las sociedades de control, representada en su obra "Post-scriptum sobre las sociedades de control" (1995), no es porque ofrece ideas diferentes a las de Foucault. Por el contrario, juzgaré y argumentaré que ambos documentos trabajan juntos para desbloquear los mecanismos de control y disciplina emergentes dentro de los espacios digitales. Del mismo modo, hablando de lo digital, es necesario referirse al uso de *Simulacra y Simulación* de Baudrillard (1984). Los espacios digitales son espacios definidos como espacios de disciplina creados sin referencias de orientación, referencias a veces conectadas con la

realidad ya veces inspiradas por ellas. Este texto fundamental se convierte en una poderosa herramienta para analizar los límites entre lo real y el simulacro.

Por otra parte, no desarrollaré la discusión con estos textos solamente, sino con algunas otras interpretaciones contemporáneas estableceré una comparación entre los conceptos de vigilancia desarrollados a través de las imágenes del Panóptico, y conectaré las ideas con las herramientas de medios sociales de nuestra sociedad actual . Por ejemplo, usaré el trabajo de David Lyon (2006) basado en la vigilancia en la que él se refiere al Panóptico ya los medios sociales como dos conceptos intrínsecamente conectados en nuestra sociedad actual. La idea de "más allá del panóptico" a la que se refiere Lyon en su libro (4) define el concepto de cómo funcionan los panópticos en nuestras sociedades actuales, utilizando historiales de búsqueda y datos privados de información para controlar y medir nuestro acceso a espacios digitales.

Mi principal objetivo es discutir cómo las herramientas de los medios sociales, que transforman la percepción humana y la sociedad misma, pueden entenderse como mecanismos de disciplina y control. Por otro lado, analizaré *La práctica de cada día* (1984)de De Certeau para examinar cómo, a pesar de los espacios que se controlan y disciplinan, ya pesar del nuevo tipo de Panopticon en el que se encuestan los ciudadanos, todavía hay maneras de determinar y evitar el control. El trabajo de De Certeau será clave para analizar episodios de *Black Mirror* porque presenta la idea de resistencia no como una solución final, sino como una táctica para luchar contra el poder. Hablaré de la relación establecida entre el poder y la resistencia, y cómo las ideas de De Certeau se manifiestan en *Black Mirror*.

2.3 Antes de 'Black Mirror': Representaciones del Digital

Para explicar la importancia de *Black Mirror*, es necesario analizar cómo diferentes películas y series pueden haber influido en el espectáculo, así como analizar cómo la representación de lo digital ha cambiado a lo largo de los años. En este capítulo, me centraré en las últimas películas que tratan con estas ideas. Comprender que las aplicaciones digitales pueden representarse en muchas formas, es probablemente la primera serie de *Star Trek la nueva generación (1987-1994)* que ofrece una representación de una herramienta digital que amenaza. En 'The Game' (Temporada 5, episodio 6), la tripulación encuentra una extraña tecnología conocida como 'el juego', diseñada para matar el tiempo y experimentar con placer. Los usuarios que juegan este juego se vuelven adictos a él (Figura 1). Al final, resulta que la Hollo Band fue un experimento de una civilización alienígena para controlar y esclavizar a la humanidad.

La tecnología y la vigilancia siempre han ido juntas para crear diferentes representaciones. Por ejemplo, las representaciones distópicas en *1984* (Radford), *Brasil* (Gilliam) y *Fahrenheit 451* (Truffaut) han sido a menudo comparadas como ejemplos claros de sociedades totalitarias de control, mundos en los que todo lo relacionado con los ciudadanos es registrado y monitoreado, Puede verse en la escena interrogativa de Brasil (Figura 2).

Y sin embargo, las últimas y más influyentes representaciones de vigilancia y simulacros como mecanismos de control encuentran su mejor representación en *The Truman Show* (Weir). En un aparente futuro, The Truman Show sigue la vida de un hombre que sin saberlo vive en un programa de televisión que se transmite en todo el mundo (Figura 3). Toda su vida es falsa; Se ha creado un conjunto de lugares a su alrededor para crear un sentido de espectáculo para todo el mundo. Todo lo que hace se está estudiando para

satisfacer a los espectadores. El mundo entero contempla y analiza cada aspecto de la vida de Truman, haciendo de la vigilancia un mero acto de consumismo. En el caso de *The Truman Show*, los cuerpos disciplinados ni siquiera saben que pertenecen a una sociedad que los controla. Viven creyendo que son libres, aunque se les ha mentido durante toda su vida. *The Truman Show* es simplemente una representación donde todo es falso. El simulacro de Baudrillard (1984) se utiliza para ocultar un mecanismo de control y, de la misma manera, *Gattaca* (Niccol) ofrece una excelente imagen de las ideas de Foucault de sociedades basadas en la disciplina. La película también se establece en un futuro donde la disciplina y el control basados en la vigilancia ha creado una nueva sociedad. Después del nacimiento se analiza la sangre de los niños, dividiendo a la sociedad en dos tipos: los genéticamente superiores 'Valids' y 'Invalids' o 'Degenerates'. Aparte de esta clasificación, el perfil se ve reforzado por pruebas genéticas regulares, desde la medición de los ritmos cardíacos hasta la toma de muestras de sangre (Figura 4).   Figura 4 En *In Time* (Niccol), por el mismo director, también se establece en una sociedad futurista donde el dinero ha desaparecido, y la edad se ha convertido en la nueva moneda. Las clases superiores juegan con el tiempo. El mundo presentado en *In Time* se establece en un futuro en el que las personas tienen un año de vida para vivir una vez que cumplan los veinticinco años de edad. Y para vivir más tiempo, deben trabajar y vivir día a día. Todo el mundo es joven para siempre, al menos todos los que pueden permitirse el lujo de ser. Las clases bajas tratan de sobrevivir jugando por más minutos de vida, comprando café que cotidianamente cuesta minutos de vida (Figura 5).

El espectador puede ver diferentes maneras en que esta idea pretende ser retratado a lo largo de la película. Por ejemplo, la ropa pobre mientras los poderosos viven en castillos rodeados de círculos que cuestan dinero para acceder. El espectro de la muerte es una

lectura digital implantada en el antebrazo de cada hombre, que les recuerda cuánto tiempo les queda para vivir. Considerando la obra de Baudrillard sobre los simulacros, la película *Strange Days* (Bigelow) presenta un Los Ángeles casi apocalíptico, donde la gente es adicta a rebobinar "recuerdos" que pueden grabar (Figura 6). La película es una influencia directa en 'The Entire of You'. También fue una de las primeras películas para describir al público los efectos de los espacios digitales (los recuerdos) como lugares de consumismo y para retratar a los individuos ya no como hackers o espectadores, sino como consumidores de recuerdos. El personaje principal es un narcotraficante llamado 'El Mago que trabaja como traficante de drogas, vendiendo recuerdos de otras personas para ofrecer gratificación sexual. Como dice, no se trata sólo de recuerdos, sino de toda la adrenalina, de la experiencia. En un mundo obsesionado con la realidad, estos registros juegan un papel importante ya que permiten a los consumidores vivir los recuerdos de otra persona, experimentar otras identidades a través de grabaciones. Las memorias se transforman en un producto de intercambio siempre bajo demanda. Figura 6 Esta idea conecta con *Minority Report* (Spielberg) una película ambientada en un futuro donde la delincuencia ha sido erradicada, gracias a algunos mutantes que trabajan para el departamento de policía al predecir el futuro. Pueden ver todo lo que va a ocurrir en el futuro, así que, como un mecanismo de control, están examinando todo. Los crímenes que se van a cometer se publican a través de los medios de comunicación (Figura 7) y, por lo tanto, la delincuencia no permanece libre de procesamiento. Sin embargo, esta vigilancia no se utiliza para bien, sino para mantener el sistema bajo control, protegiendo a los individuos corruptos, ya que son los encargados de los métodos de control.

Finalmente, una de las últimas representaciones de un mundo controlado por la vigilancia es el *Código 46* (Winterbottom); Esta es otra película que presenta un

escenario donde el monitoreo y los espacios digitales gobiernan las ciudades. Como lo sugiere su título, el *Código 46* sugiere que se trata de discriminación genética, como *Gattaca*, con la diferencia de que en esta película se requieren pruebas genéticas y sanciones complementarias. Como se explica en el prólogo, los grandes progresos en la fertilidad han aumentado las posibilidades de combinaciones genéticamente incestuosas. En el *Código 46* el mundo se basa en la vigilancia genética: aquellos que no cumplen con los estándares se ven obligados a permanecer fuera de las fronteras de las ciudades. Con el fin de contrarrestar este dilema, el Código 46, uno de una serie de códigos reguladores, requiere que: 'Todos los posibles padres deben ser examinados genéticamente antes de la concepción. ´Si comparten el 100%, el 50% o el 25% de la identidad genética, no se les permite concebir´ (Winterbottom). Aquellos que no cumplen con el código sufren diferentes sanciones, incluida la expulsión de las ciudades (Figura 8). Todos estos programas de televisión y películas exploran las posibilidades y los peligros de lo digital como un espacio donde el discípulo y el control pueden surgir. En el siguiente tema, voy a explorar cómo la serie *Black Mirror* recoge algunas de las ideas retratadas en estos textos. Presentaré retratos de diferentes realidades que continúan centrándose en la representación de sociedades en las que la disciplina organiza y monitorea la vida de los ciudadanos.

1.The Digital as a Disciplinary Space

1.1 Introduction

In the prologue for *Stone Junction* (Dodge 7), Thomas Pynchon mentions the unbalanced struggle between the society of the last century and the uncanny nature of the accepted order. As the American author asserted, 'if we accept the notion that using powers against the powerless is wrong, a clear enough set of corollaries begins to emerge' (Pynchon). Although *Stone Junction* is a piece of science fiction, Pynchon was clearly making a point about modern society: one which is constantly reformulating its notions of security, surveillance, and control.

As Foucault states in *Discipline and Punishment* (1977), codes of law and order in societies have shifted based on how technology has evolved. Foucault discussed how, for example, torture has moved away from public view, as mechanisms of discipline no longer require the expositions of such atrocities (Foucault 23). His idea of how societies of discipline have been transformed through the centuries was based purely on how society has changed because of developments in technology. Nowadays, it is possible to read Foucault´s understanding of technology like this: the more fast-paced the technology which is available to users and citizens, the stronger the mechanisms people have by which to execute discipline over themselves.

As soon as we enter the new millennium, Foucault´s words reveal a cautionary prediction about the future: tomorrow's societies will be disciplined, or they won't. The idea of physical punishment will be obsolete, as 'punishment will no longer touch the body, and if it is physical, it will only be to reach something beyond the body: the soul' (Foucault 30). Therefore, if the ultimate mission of a society of

discipline is to erase any trace of torture, substituting this concept for an accepted form of surveillance, it is then interesting to examine representations of these dystopian societies where digital spaces will be critical.

Many scholars have discussed the role of dystopias, such as Moylan in *Scraps of the Untainted Sky* (2001), who states that 'dystopian narrative is a product of the social ferment of the twentieth century. A hundred years of war, famine, disease, state terror, genocide, ecocide, and the depletion of humanity through the buying and selling of everyday life provided fertile ground for this fictive underside of the utopian imagination' (10). Dystopias are societies that are frightening to the individual, imagined universes in which oppressive societal control and the illusion of a perfect society are maintained. As the writer Atwood (2009) expressed it, 'it's a sad commentary on our age that we find Dystopias a lot easier to believe in than Utopias: Utopias we can only imagine; Dystopias we've already had' (103). To examine the impact of the digital in our lives, the TV shows I will analyse in the following sections can be described as dystopian, pointing out the importance of how the digital is portrayed as an element of control. If there are any mechanisms of control in the societies described in *Black Mirror*, these will be present within these new spaces of interaction.

1.2 Methodology and Theoretical Framework

In the paragraphs that follow I will analyse three societies in which new mechanisms of control and discipline have raised and shaped their respective worlds. Such mechanisms were probably not created as technologies of discipline or punishment but, as I will suggest, they work to serve those functions. These societies

can be found in three different episodes of the British series *Black Mirror*. Specifically, I will examine the episodes 'The Entire Story of You', '15 million merits' and 'Nosedive'.

It is my purpose not only to describe those episodes but also to draw parallels between them (their main characters, the relationships) following Foucault's work *Discipline and Punishment* (1977) as the main text. However, to give a broader view of how digital spaces are mechanisms of discipline and control, I will also explore other works that might have inspired these episodes, from other movies that share the same dystopian elements combined with other TV Shows from the last thirty years. It is undeniable that there have been many shows and films in the past which are relevant, but I want to pay special attention to recent pieces of filmmaking that can be appreciated as organic influences of *Black Mirror*. Besides, I will also examine the shows that have been directly inspired by the *Black Mirror* episodes, as a direct consequence.

Talking about this, I will also explore how these mechanisms of control, portrayed in these fiction works, also have a connection with reality itself. As societies have raced towards the hyper-real, fiction feeds our real world and the other way around. Movies and TV shows are copying or moving forward from reality itself, presenting gadgets and apps that become real a few months after the movie is released or even before the production of the movie begins.

Discipline and Punish (1977) was written to narrate the historical transformation in the exercise of power and, by implication, the use of space. Foucault argues power with a form of knowledge, and both are constructed based on concrete and local 'terrains' and 'technologies' rather than upon 'wills' or 'interests' (40). Power, for

30

Foucault, enters and shapes all sorts of relationships, from the bedroom to the battlefield, and such 'micropower' proves to be a condition of existence for more centralised or 'global' powers (38). Using these pieces of filming, I will explore the idea of a contemporary Panopticon that behaves as a participatory tower of self-surveillance and discipline. I will examine how the rules of discipline are put into practice for these characters once they do not follow the disciplined path established in their societies.

Specifically, I will maintain a focus on Foucault's text but I will also pay attention to two authors, Deleuze and Jean Baudrillard. Deleuze's idea of societies of control, represented in his work 'Postscript on the societies of control' (1995) is referred to, not because it offers different ideas to those of Foucault. On the contrary, I will judge and argue that both documents work together to unlock the mechanisms of control and discipline emerging within digital spaces. In the same way, talking of Digitalism, it is necessary to refer to the use of Baudrillard´s *Simulacra and Simulation*(1984). The digital spaces are spaces defined as spaces of discipline created without orientation references, references sometimes connected to reality and sometimes inspired by them. This foundational text becomes a powerful tool by which to analyse the boundaries between the real and the simulacra.

Moreover, I will not develop the discussion with these texts alone but with some other contemporary interpretations to establish a comparison between the concepts of surveillance developed through the imagery of the Panopticon, and I will connect the ideas with the social media tools of our current society. For example, I will use David Lyon's *Theorizing Surveillance: Panopticon and The Beyond* (2006) based on surveillance in which he refers to the Panopticon and the social media as two

concepts intrinsically connected in our current society. The idea of 'beyond the Panopticon' referred to by Lyon in his book (4) defines the concept of how panopticons work in our current societies, using search histories and our private information data to control and measure our access to digital spaces.

My main aim is to discuss how social media tools, that transform human perception and society itself, can be understood as mechanisms of discipline and control. On the other hand, I will analyse De Certeau's *The Practice of Every Day* (1984) to examine how, despite spaces being controlled and disciplining, and despite the new kind of Panopticon in which citizens are surveyed, there are still ways to ascertain and avoid the control. De Certeau's work will be key to analysing *Black Mirror* episodes because it presents the idea of resistance not as a final solution but as a tactic for fighting against power. I will talk about the relationship established between power and resistance, and how De Certeau' s ideas are manifested in *Black Mirror*.

1.3 Before 'Black Mirror': Representations of the Digital

To explain the importance of *Black Mirror*, it is necessary to analyse how different movies and series may have influenced the show, as well as to analyse how the representation of the digital has changed throughout the years. In this chapter, I will focus on the latest movies that deal with these ideas. Understanding that digital Apps can be represented in many shapes, it is probably the first series of *Star Trek the Next Generation* (1987-1994) that offers a representation of a digital tool that threatens. In 'The Game' (Season 5, episode 6), the crew finds a strange technology known as 'the game', designed to kill time and experiment with pleasure. The users that play this

game become addicted to it (Figure 1). In the end, it turns up that the Hollo Band was an experiment from an alien civilization to control and enslave humanity.

Figure 1: Star Trek: The Next Generation. Episode The Game'

Technology and surveillance have always gone together to create different representations. For example, the dystopian representations within *Brazil* (Gilliam) and *Fahrenheit 451* (Truffaut) have often been compared as clear examples of totalitarian societies of control, worlds in which everything relating to citizens is recorded and monitored, specially as it can be seen in the interrogatory scene from *Brazil* (Figure 2).

Figure 2:Brazil.

And yet, the latest and more influential representations of surveillance and simulacra as mechanisms of control find their best representation in *The Truman Show* (Weir). Set in an apparent future, *The Truman Show* follows the life of a man who is unknowingly living in a Television show which is broadcasted around the world(Figure 3). The whole of his life is fake; a location set has been created all around him to create a sense of spectacle for the entire world. Everything that he does is being surveyed to gratify spectators. The whole world contemplates and analyses every single aspect of Truman´s life, making surveillance a mere act of consumerism.

Figure 3: The Truman Show.

In the case of 'The Truman Show', the disciplined bodies do not even know they belong to a society that controls them. They live believing they are free, although they have been lied to for their entire lives. 'The Truman Show' is simply a representation where everything is fake. Baudrillard´s simulacra is used to hide a mechanism of control and, in the same way, *Gattaca* (Niccol) offers an excellent image of Foucault's ideas of societies based on discipline. The movie is also set in a future where discipline and control based on surveillance has created a new society. After birth children's blood is analysed, dividing society into two types: the genetically superior 'Valids' and 'Invalids' or 'Degenerates'. Apart from this classification, profiling is reinforced by regular genetic tests, from measuring heart rhythms to taking blood samples (Figure 4).

Figure 4: Gattaca

In Time (Niccol, 2006), by the same director, is also set in a futuristic society where money has disappeared, and Age has become the new currency. The higher classes play with time. The world presented in *In Time* is set in a future wherein people have a year left to live once they reach twenty-five years of age. And to live longer, they must work and live day to day. Everyone is young forever, at least everyone who can afford to be. The lower classes try to survive by gambling for more minutes of life, buying coffee that everyday costs minutes of life (Figure 5).

The viewer can see different ways in which this idea aims to be portrayed throughout the movie. For example, the poor clothes while the powerful live in castles surrounded by circles which cost money to access. The spectre of death is a digital readout implanted into the forearm of every man, which reminds them how much time they have left to live.

Considering Baudrillard´s work about the simulacra (1984), the movie *Strange Days* (Bigelow) presents an almost apocalyptic Los Angeles where people are addicted to rewinding 'memories' that they can record (Figure 6). The movie is a direct influence on 'The Entire of You'. It was also one of the first movies to describe to the audience the effects of digital spaces (the memories) as places of consumerism and to portray individuals no longer as hackers or viewers but as consumers of memories. The main character is a drug dealer called 'The Wizard' who works as a drug dealer, selling other people' 'memories' to offer sexual gratification. As he says, it is not only about memories, it is about the whole adrenaline, the experience. In a world obsessed with reality, these records play an important role as they allow consumers to live someone else's memories, to experiment other identities through recordings. Memories are transformed in an exchange product always on demand.

Figure 6: Strange Days.

This idea connects with *'Minority Report'*(Spielberg) a movie set in a future where crime has been eradicated, thanks to some mutants who work for the police department as they predict the future. They can see everything that is going to occur in the future so, as a mechanism of control, they are surveying everything. Crimes which are going to be committed are published through media (Figure 7) and, therefore, crime does not remain free of prosecution. However, this surveillance is not used for good but to keep the system under control, protecting the corrupt individuals as they are the ones in charge of the methods of control.
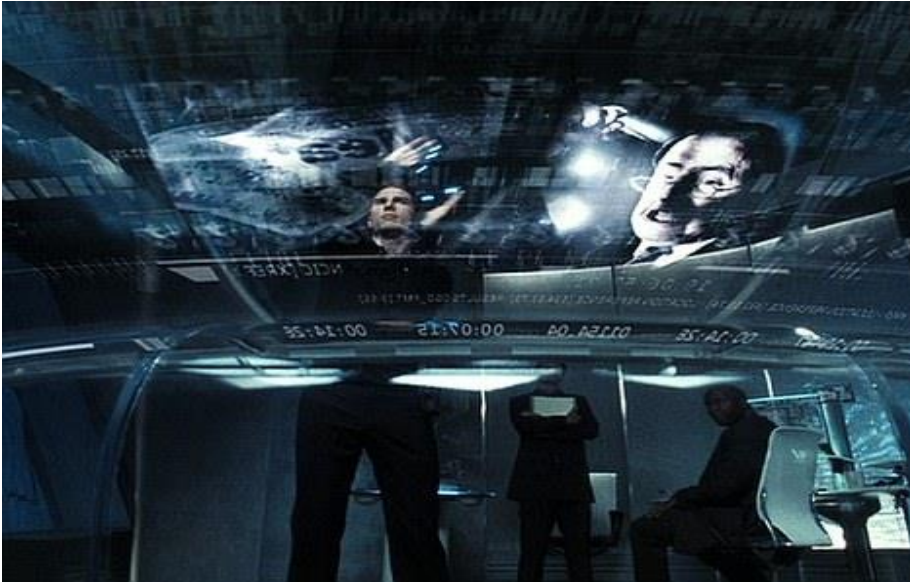
Figure 7: Minority Report.

Finally, one of the latest depictions of a world controlled by surveillance is *Code 46* (Winterbottom); this is another movie that presents a scenario where the monitoring and digital spaces rule the cities. As its title *Code 46* suggests, it deals with genetic discrimination, like *Gattaca*, with the difference that, in this film, genetic screening and accompanying sanctions are required. As is explained in the prologue, the great developments in fertility have increased the chances of genetically incestuous combinations. In *Code 46* the world is based on genetic surveillance: those who do not accomplish the standards are forced to remain outside the cities' borders. In order to counter this dilemma, *Code 46*, one of a series of regulatory codes, requires that: 'All prospective parents should be genetically screened before conception. 'If they share 100%, 50% or 25% of genetic identity, they are not permitted to conceive' (Winterbottom). Those who do not meet the code suffer different sanctions, including expulsion from the cities.(Figure 8).

Figure 8: Code 46.

All these TV shows and movies explore the possibilities and dangers of the digital as a space where disciple and control may arise. In the following this theme, I will explore how the series *Black Mirror* collects some of the ideas portrayed in these texts. I will present portrayals of different realities which continue to focus on the representation of societies in which discipline organises and monitors citizens' lives.

1.4 Liam, Bing, Lacie: Digital Spaces Create Disciplined Bodies

Before I analyse *Black Mirror* in more detail, a few questions might be asked: The first one is obvious: what is a digital space? What is a 'space' and what is its relationship to space itself? Is this space occupying a real space that did not exist in our lives before? If the digital is an end extension of our bodies, is it legitimate to state that any external control of our personal digital spaces (through surveillance) affects our psychology?

As I mentioned in the previous section, many examples of science fiction have represented the Virtual as an artificial, cold virtuality threatening the 'real'; few of them could anticipate the real ones developing in current society. However, I define the digital space as a space of interaction, an extension of users in which new mechanisms may arise. Nowadays, users have embraced the digital spaces not as an alternate universe but as another extension of their lives. The digital space is no longer the screen of the computer, a fixed point of access to the Web. As a matter of fact, the digital space is everywhere we go. Precisely because of this, digital spaces can only be defined and understood according to our participation. Digital spaces are the hundreds of Apps we carry on our cell phones, the Facebook, Twitter or Instagram accounts, accessible to different devices but with data stored in the Cloud. Through technology, our relationship with digital and physical space is mediated; on an individual level this requires participation in constructing the world which is experienced. The *Black Mirror* episodes have in common the absence of a clear plot that tells the audience when and how technology is working (or suspiciously controlling) the world. All the episodes usually present reality, and it is the viewer who must unlock the narrative that guides the characters. The focus is, in the broadest sense, an interrogation of how technology mediates and is imbricated in our experience of space.

In the case of Bing, the main character of '15 Million Merits', the viewer finds him waking up in his cubicle, a digital, shaped box surrounded by smart walls that show to him a digital valley sunbathed in (digital) sunlight. The moment the character moves around the viewer discovers the weather and the news, presented by his own

avatar. (Figure 9) The viewer can easily assume this is a utopian bedroom where the technology covers every surface filled with information.

Figure 9: '15 Million Merits'.

In the case of Liam, the protagonist of 'The Entire Story of You', the viewer is introduced to him when he is leaving a job interview (Figure10). He is presented to the viewer as a middle social class citizen, educated, traveling by taxi while he examines some database projected in the cab´s screen.

Figure 10: 'The Entire Story of You'.

Finally, in 'Nosedive', the audience discovers Lacie running before going to work, around what the viewer might assume to be her suburb. However, she does not seem to pay attention to the suburb but to her cell phone, on which she finds different images that she is reviewing (Figure 11). The moment she considers a random picture, another follows, as the sequence is part of never-ending series of photos. The way to examine the images is with a single pulse of the finger. All the pictures, although they look different, seem filtered with Instagram predefined textures (bright, grey, shining) that give any film a recognisable sheen. It is also interesting to perceive that Lacie is reviewing every single picture automatically; without even paying a lot of attention to these pictures she is giving them '5 stars', the maximum score she can choose, by the placement of her finger.

Figure 11: 'Nosedive'.

So far, the viewer who is watching these episodes for the first time can easily assume several things. The first one is that the man (or woman) of tomorrow is a middle-class man living in a world surrounded by screens. *Black Mirror* is also interested in focusing on a society in the first world, one in which technology is open to everyone. The main characters in the three episodes are represented in the same way: each is a character starting a new day in a familiar scenario that is an average day in their lives. It is an interesting decision, as it seems that all the beginnings of all the episodes quickly blur the distinction between routine and interaction with the new technologies. In the dystopian futures represented in this universe, citizens are always playing with the technology, as it is a pure extension of themselves. The technology is not a threat per se or a dominating tool of torture.

The question would be: does it matter? There is not a supposed obligation to use technology because the separation between control and recreation has been blurred

After all, Foucault (1977) suggested that the final achievement of any disciplinary method is to shape individuals in a way that does not separate control from joy. The disciplines that have made this possible 'became 'general formulas of domination', quite unlike previous forms such as slavery, service, or vassalage' (Foucault 137). The most important thing is how this new technology is presented to the viewer, not as a tool of imprisonment but as an interactive, social media with digital gadgets as an extension of our bodies. This is evident that any mechanism of discipline and control has become a part of the characters' lives, a routine that cannot be distinguished from a distraction or hobby.

1.5 Technologies as Mechanisms of Control

To fully understand this idea of how these characters are shaped by technology, it is necessary to look at the mechanisms of each of these episodes. In the first episode, '15 Million Merits', Bing lives in a world in which the distinction between job and exercise has disappeared. His bedroom is shown in the virtual world through his avatar. There is no place for intimacy, making an individual's reactions public to others. There are many screens in the first minutes of '15 Million Merits', but an observant viewer will soon realise there are no windows to the external world, no screens that portray the outside.

Figure 12: '15 Million Merits'.

Furthermore, in '15 Million Merits', the citizens seem to be divided into spaces where they can bike and pedal, earning merits the more they do (Figure 12). With those merits, they can afford to buy food, drink or items, or they can send an avatar as a gift to other users of the Grid. At the same time as they pedal they are watching different TV channels and representations of themselves (Figure 13). Every activity is organised in a way that keeps up with the productivity of the system and, at the same time, it keeps them fit.

Figure 13: '15 Million Merits'.

On the other hand, 'The Entire History of You' introduces a small device which sits behind the ear, silently recording our memories, called 'The Grain' (Figure 14). This nanotechnology can record and playback everything a person can see. It can record and play back your memories with perfect clarity, making the user able to 're-do' bits of his/her life, by playing back memories.

However, rather than an introspective tool to analyse our memories the most interesting aspect of 'The Grain' is its capacity for sharing. 'The Grain' allows individual's memories to be accessed and shared, like the Bluetooth or wireless technology transference of files through smartphones. It seems it can be controlled through a console, so you can rewind or select the memories that you want from a catalogue filed per years, experiences or special events.

Figure 14:'The Entire History of You'.

Indeed, these memories are often shared at dinner by families (like the one represented in the episode), like moments when the family gathers to see old photographs or share the last trip to an exotic place. Sharing is another of the most interesting aspects of 'The Grain', as well as exposition. The interaction ends up being represented as another digital social network, like the ones users know nowadays. The possibilities of this memory-sharing gadget on TV or other screens are thrilling for the characters. 'The Grain' works as a social network, a catalogue which can increase its size and be shared with others. In the same way mobile screens can be shared with other devices, these digital spaces can be reproduced in different 'black mirrors', which refers to any device capable of connecting to the cloud. If a viewer pays attention to it, there is at least one TV screen in every single room, with memories waiting to be shared with and filtered to any audience.

Finally, the world represented in ´Nosedive´ has been shaped by an App that serves to rank all the citizens in the world, giving them 'stars' rewarding good manners, posts and pictures uploaded to an individual's channel. Working like that, every citizen is polite and kind to everyone so that they are starred and starred back by any single action. For example, individuals expect that saying 'have a nice day' will be rewarded with a star, as well as uploading a picture of a beautiful 'cupcake' with a shining filter to express happiness (Figure 15).
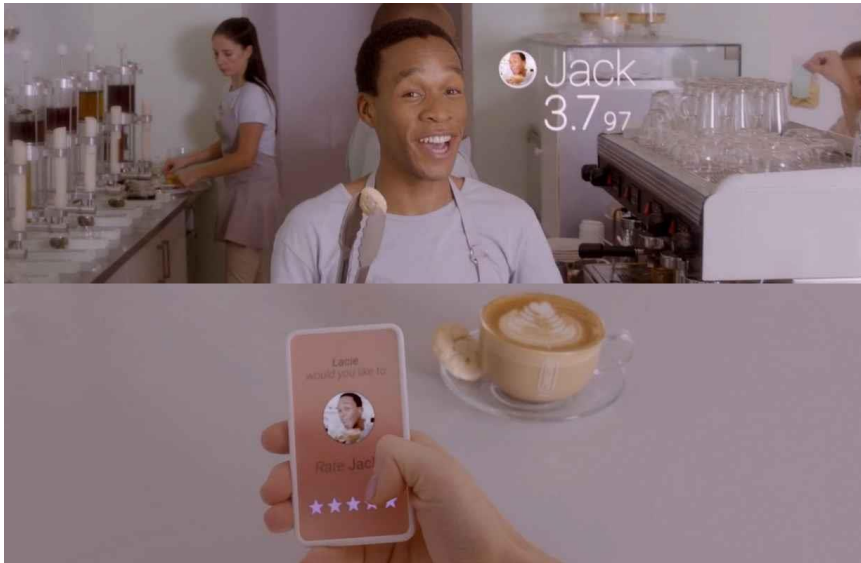
Figure 15: 'Nosedive'.

However, this mechanism to celebrate 'happiness' and 'joy' is corrupted the moment the viewer realises everyone is pretending to be glad to have more stars. Having a small number of stars affects the relationships you may have around. For example, at one point in the episode the viewer learns that, if someone is below a three, they cannot have a conversation with another person, leading to a ridiculous moment when one character cannot leave the office because no one wants to speak to him.

This subtle punishment becomes more and more apparent throughout the episode. Beyond that, the ranking of stars has a direct effect on individuals' jobs, salaries, and accommodation. People with fewer stars are muted by their colleges. People above 4.2 stars only engage with individuals of the same ranking.

The plot of the episode, for example, deals with Lacie's struggles to obtain a loan from her bank to buy a house. If she has the right number of stars, she will be able to

live in an area with a discounted property price. Her personal advisor creates for her a personal estimation of the number of stars she is going to give to pictures and people (the same way Bing is merit pedalling) 'You are expected to be 4.3 in the next few months', the advisor tells her. 'You are working hard; these are exquisite numbers'.

Figure 16:'Nosedive'.

Because Lacie wants to move to a new house quickly, she needs to obtain a 4.5 faster. However, it seems to be no problem. As the advisor tells her, if she sends more stars and she works harder, she could improve her statistics (Figure 16). If she spends more time working, being disciplined and reviewing things and people around her, she will obtain the category that she desires. Therefore, Lacie practices every day in front of the mirror so she can measure better smiles so that more happiness will benefit her with more rewarding stars. It does not specify a real value, just an exchange by consumers. Citizens in 'Nosedive' never know if someone is watching their profile. They need to look as glamorous and great as possible. It does not matter

if people are watching, as Foucault might have said; discipline is about fearing the punishment.

Figure 17:'Nosedive'.

Constant self-assessments can be easily understood as a disciplinary mechanism. The App functions itself as a self-disciplinary mechanism that shapes behaviour (Figure 17). At one moment in the lift, Lacie tries to be nice to someone, carefully measuring her words in order not to be 'punished' with a low evaluation. There is a sense that she could get always punished, therefore she practices discipline to always look happier.

The three mechanisms of technology or Apps ('The Grain', the Merits, the Stars) can be interpreted in the context of different Apps that are being used nowadays. If we look at '15 Million Merits' it is easy to see similarities with different apps, from the iWatch from Apple or Fitbit App, apps that coordinate data storage and GPS to measure weight, calories burnt and kilometres walked during the day. These apps have the option of sharing different activities (run, swim, cycle, sleep) and syncing

these records with other social networks, such as Facebook or Twitter. The bracelet is always meant to be used, as the more time you are being recorded, the more data the App can access for storage and the more precise it can be.

'The Entire Story of You' and 'Nosedive' presents technologies that are already practically in use. 'The Grain' is purely a storage device, as Facebook or other social networks might be. The individuals upload their pictures there and can go back there and share them with others. On the other hand, the app that shapes Lacie's world is purely the 'likes' system that Facebook, Twitter and Instagram already have. The latter app described almost precisely defines that in the film, as it is purely defined by pictures and it is easy to navigate and work with. The fact that every user can see the ranking of all the citizens around them connects 'Nosedive' with 'The Entire of You'.

Although it is not explicitly clear in the previous episode, it becomes apparent that some technology has been added to the organism to make that person work since

the beginning of this App. This also connects to the news. Recently, the Chinese government announced the installation of an app like the one presented in 'Nosedive' to control citizens in their country, trying to encourage good behaviour. A similar app, *Peeple*, was produced in the United States. This App offered the opportunity to rank your colleagues and make comments about their productivity; if extended and made more personal this could be linked so that everyone accepted within a particular circle can review friends or themselves. As the company says in its website, 'character is destiny. Peeple is a reputation application that allows you to recommend and be recommended by the people you interact' (Figure 18).

Figure 18 'Peeple'.

Drawing on Foucault (1977), these methods of discipline are defined by control of time and space, and the control of activity per se. If we dissect these ideas, it is easy to confirm that 'The Grain', the Merits, and the Stars function as mechanisms to impose discipline. Firstly, the three of them require the active and complete registration of individuals. In the case of 'Nosedive' and 'The Entire Story of you', it is apparent that all individuals were born with the same gadgets that allow them to record every moment of their lives (in the case of Liam, recording the interview that he just had) or to see other people's star points, as Lacie does. Complete registration helps power to be visible, as everyone can share what they are doing or they can access their merits (this is the case for Bing who can access other people's profiles and see how many merits he has earned).

Figure 19: 'Nosedive'.

On the other hand, these mechanisms of control encourage active participation and observation. But when is discipline being supervised? At all times. In the words of Foucault(1977), the control means uninterrupted, constant coercion, exercised and defined by partitions of time and space (Figure 19). Controlling time and space, discipline is imposed on the body, 'becoming this a docile utility' (Foucault 137).

For example, Bing is a character who has his hours to bike and his tour to sleep. Like many others, he has become an efficient product of the system. He is defined by his merits. He works through a schedule, he keeps pedalling to keep the system up and so that he has enough merits to buy food. On the other hand, in 'Nosedive' Lacie needs to be 'nice' and have enough stars to afford herself a house and have enough 'merits' to have the life that the system pushes her to have. Liam is probably the one least constricted by time and space, but as the viewer sees he is being reminded of his actions as a method of self-control, the same way Lacie must monitor her activities. In the case of 'The Entire Story of you' and 'Nosedive', it is possible to affirm that the mechanism of discipline is based on self-correction and self-censorship. The

characters need always to calculate how they are going to act as they know their actions are going to be judged and reviewed by others. Exposition and observation always forces them to do so, to proceed into the structures of power designed for them. Both characters' lives and desires depend on how they are judged and reviewed.

Following Foucault´s (1977) understanding of how a society work outs discipline, at a second level, it is possible to see that they are constantly monitoring themselves with their personal movements, as the discipline works specifically 'over the individual rather than the mass' (Foucault 137). In the three episodes, all the characters are always feeding the system with their work and data. Bing is always being reminded that he needs merits to skip adverts or to buy food. Liam monitors his memories looking for a way to build a narrative, but he is also being monetarised when he enters passport control in an airport. Additionally, Lacie must follow a plan that says when she will be able to earn the stars she needs to have a house. All the individuals consider these gadgets useful and relevant for their lives.

Exploring this approach, 'Nosedive' presents a world in which technology changes behaviour, or at least maintains behaviour to a certain standard. The Merits from '15 Million Merits' and the Stars from 'Nosedive' are easily identified as mechanisms of control and discipline, even though they might not be deliberately created to categorise them. If the viewer pays attention to 'Nosedive', it is easy to assume that the stars were probably not designed as a disciplinary method, but they work in the same way as the methods do in the much darker '15 Million Merits': the apparent democracy of Apps (everyone can have one, everyone can open an account, everyone can share and value and gives likes) creates higher classes based on the status. The

same could be said about 'The Grain', as this prompts the viewer to ask to what extent a mechanism of control becomes a tool of control or if any technological device is, by default, one that regulates human behaviour.

1.6 Surveillance Gadgets

In the previous section I have compared the way 'The Grain', the Merits and the Stars are built and work as a social network that surveys their owner's actions. This aspect of the social network is connected to Foucault's idea of surveillance developed through the idea of the Panopticon. Power needs to affect everyone to be effective; therefore, discipline can create individuals who are normalised and measured through mechanisms of control. To achieve this, Foucault (1977) claims power would have to be based on 'infinite examination and observation' (189). Bentham's Panopticon was essentially a prison used for constant surveillance of its prisoners, which would have a tower at its centre (Figure 20). From this space of surveillance each prisoner in their cell could be seen from the tower by the guards. From the prisoner's' perspective, they were always be able to see the tower, but would never know when they were being watched. That would be the primary purpose of the Panopticon: 'to create in the surveilled a state of conscious and permanent visibility that assures the functioning of power' (Foucault 201).
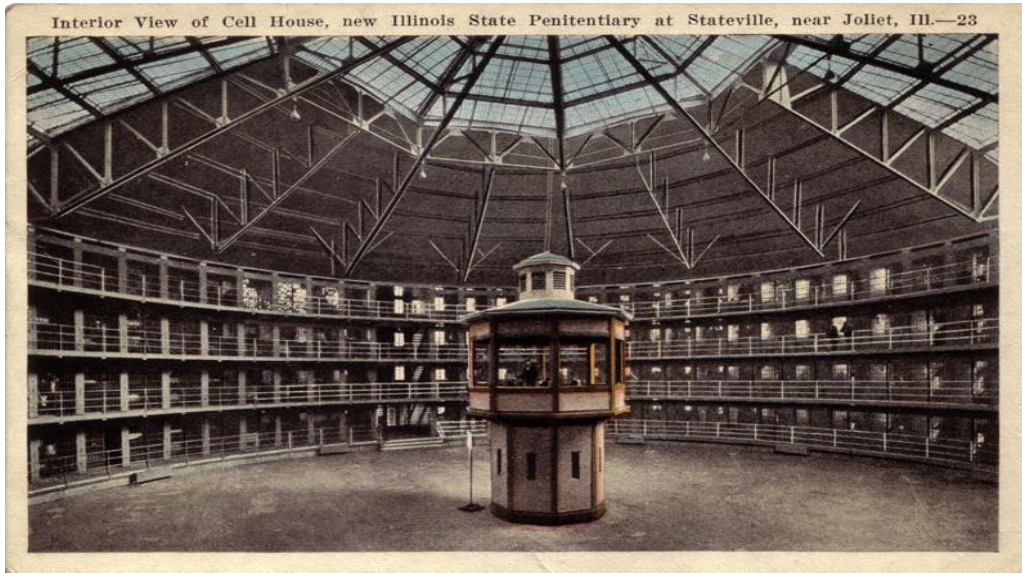
Figure 20 The Panopticon.

The term 'panopticism' can be used in contexts and institutions where surveillance of the public's social norms and habits takes place within society (Foucault 207). There are many situations in 'The Entire Story of you' when 'The Grain' is portrayed as a surveillance mechanism. For example, just at the beginning of the episode, Liam must show his last 24 hours to a control service to then access the terminal at the airport. The viewer can guess these security controls are created as part of a mission to fight against terrorist threats since it is compulsory for security staff to ask citizens to provide access to their memories before they're allowed to board.

The viewer notices how 'The Grain' works as a surveillance gadget and this is particularly interesting. During Liam's appraisal, he is asked whether he has any major deletions, suggesting his bosses want to know about all aspects of his life and if he may have been trying to hide something. 'We just want to be sure we are not going to find four months' deletes' (' The Entire Story of You' Brooker). This way of

proceeding is not extreme or alien for the viewer at all. In an era where the Panopticon could check everything, including someone's past, it is not strange that this tool would be employed in the world of job recruitment. The act of watch profiles, without each user being notified that are being looked at, becomes the norm on any digital social platform, if not the imperative step in order to check their digital identity. In a very subtle way (because the episode cannot dedicate more time) 'The Entire Story of You' asks the viewer: can we trust someone without an email, a LinkedIn account, having gaps in his or her Facebook Wall?

The idea of an eternal record always exposed can be explored in further directions: in a world when everyone has become an object of recording and sharing, could it be possible that companies' own employees' memories become a part of their non-disclosure agreement? As Solove (2004) or Nissenbaum (2009) argue, the idea of complete visibility of any action of memory connects with the idea of having a public record on the web, so all your life can be easily checked and accessed. Is surveillance, therefore, a necessity in digital spaces? Many voices have expressed that fear. For example, in *The Activity Illusion* (2010), Ian Price expresses his concern about the rise of digital gadgets and the paradox about them becoming mechanisms of control: 'for several reasons, we risk becoming enslaved by a series of work innovations that, paradoxically, were introduced to ease life in the office' (26).

Therefore, it is possible to claim that the use of digital spaces tends to elicit hierarchical observation. I consider a much more important effect within the disciplined body is its normalizing judgment, the combination of use of a procedure that is unique to —the space –the examination. After all, Foucault never predicted the

58

rise of the Internet, nor did he assume the digital would become such an important part of our lives, but he predicted that visibility would not only be a trap but something that everyone would like to consume. This expresses a concept of self-exposition as surveillance that is accepted by everyone. Could the idea of 'are we all being connected' translate into 'we are all being monitored by ourselves'?

Looking at new interpretations of this approach to the panopticon, David Lyon (2006), a leading author in the field of surveillance, states: 'we cannot evade some interaction with the Panopticon, either historically, or in today's analyses of surveillance in the social media' (4). Since the beginning of the century, surveillance seems a technology-dependent concept; he claims that this is due to the ever-growing presence of 'watching and being watched'. On the other hand, the idea of being watched every moment can also mean that we consume at the same time we are being consumed. There is an increase in the demand of consumers who want to be seen, who explore themselves in their digital profiles. For Oscar Gandy in *The Panopticon Sort* (1993), panoptic surveillance is a "complex technology that involves the collection, processing, and sharing of information about individuals and groups that is generated through their daily lives as citizens, employees, and consumers and is used to coordinate and control their access to the goods and services that define life in the modern capitalist economy" (15)

Accepting the fact that surveillance has greatly benefited from the apps and the simulacra, it is then an obvious deduction that surveillance has become a disciplinary power completely integrated into the system. These networks (the Stars, the Merits, the Memories) work as a gadgets of self'surveillance. This idea of self-surveillance is based on (productive) power and normalising judgment, and it is analysed in the

context of disciplinary society. If experiences of self-surveillance are to be an extension and intensification of the panopticon principles, we would be running the risk of living in a totalitarian age today' (Vaz and Bruno 276). Therefore, all the characters always face the pressure of being judged. From Foucault's perspective (1977), 'The Grain' would be more than just a place to exchange information and connect with people: it could also be used for the construction of identity to be represented and shared to others.

However, the concept of 'The Grain' goes even further: it opens the door to self-surveillance, the anxiety to dissect and control memories to figure out more meaning. After the interview, he is already 're-doing' parts of his interview to analyse the exact phrasing of the sentence 'we hope to see you again!' The protagonist replays the clip not only once, but several times; for example, it is clear from the first viewing that Liam has resigned himself to the fact that he will not keep his job, and this knowledge pains him. Later, when Liam thinks his wife has made a strange comment to a man, he starts investigating if they have had a relationship in the past (Figure 21).

Figure 21 ; 'The Entire Story of You'.

In this regard, digital surveillance comes from the notion that we are currently living in a 'culture of fear': notwithstanding the impetus to curb or at least discourage immoral behaviours via widespread CCTV, surveillance intensifies the kind of anxiety 'fear culture' referred to; as Fox contends, 'surveillance creates an abiding sense of communal unease' (261). However, the inspection and viewing of his memories does not stop Liam, demonstrating that 'The Grain' (the Panopticon) acts for Liam as a mechanism of self-surveillance and self-punishment. In a world in which we have the chance to examine and control our memories as files or clips, where forgetting is impossible because everything gets stored, humans can struggle to try to analyse the immediate past, haunted by this kind of control.

The Panopticon also has a very clear presence in *Black Mirror* episodes, as it is represented by an unknown power, not knowing when someone is observed, an invisible hand that punishes you without physical contact. An example of this can be found in '15 Million Merits'. This can be appreciated in the scene where Bing is playing a video game in his room when an ad for Abi's debut on Wraith Babes pops up. As viewers have learnt before, citizens in the world of '15 Million Merits' select what to watch, including Wraith Babes, Hot Shot and a game show entitled

Botherguts. And yet, the different channels provide the illusion of choice: a citizen can resist the system by skipping or muting advertisements, but this costs merits, which again connects with the idea of consumerism and surveillance.

Figure 22: '15 Million Merits'.

Bing attempts to skip the ad, but he cannot pay the fee to do so because he is bankrupt. However, when he then tries to close his eyes, the screens turn red and demand that he 'resume viewing', playing a loud, high-frequency noise until he opens his eyes (Figure 22). Bing then tries to get out of his room, but the door has been disabled during commercials, as the process of discipline demands the consumption of content as a punishment (Figure 23).

Figure 23 '15 Million Merits'.

The viewer understands then that citizens in '15 Million Merits' can refuse to work for the system or skip advertisements, but not both. In the *Black Mirror* episode, resistance to the gaze is impossible as the consumption of products cannot be avoided. Therefore, the refusal to pay the penalty and an individual closing their eyes means results in a punishment with a loud, high-pitched noise which worsens every second. This is how the citizens are turned into docile bodies. In the same way, Lacie ends up getting angry and losing her stars throughout the episode, becoming a body condemned by others' feedback. Her inability to have an improve status results in her not taking a flight and she must rent a car. She is punished to be part of the 'lower class' offer of transport and therefore she ends up not being able to achieve her mission to be part of a better 'status society'.

Finally, some of the most interesting representations are the ones involving Liam's baby. After dinner, they 'redo' the child's latest memories so they can be sure that

nothing has happened to him and also to check if the babysitter was working properly, taking care of their child. The baby is transformed into a surveillance object, working like a CCTV camera (Figure 24); Liam has transformed his child into a surveillance gadget to 'check if everything went ok'.

Figure 24 'The Entire Story of You'.

The regulations and laws are never specified, but it is assumed parents have legal control over their children's memories. Questions are multiple: are these children, born in this post-humanist society, going to know the difference between the digital space and living memories? Identity is shaped by others' observations and by our own from eBay to Uber; rating systems are presented as mechanisms to measure trust between citizens. Some commentators go so far as to say that ratings are more efficient than government regulation. As the writer Dzieza (2015) states, some new startup such as Uber our Airbnb (platforms which rely in the search patterns and

connectivity among other websites) have become regulated systems of control and regulation. They represent values of trust because they are reviewed and qualified by everyone. In every episode of *Black Mirror* described, the characters regulate their behaviour through the judgment of others, limited by the mechanism of control. As Foucault (1977) said, 'we are entering the age of the infinite examination and compulsory objectification' (200).

1.7 Control or Discipline?

There have been many voices that question the fact that Foucault's societies of discipline(1977) are still valid or useful, as Deleuze's societies of control (1995) better represent the way to understand how technology controls individuals. Deleuze says more about this himself with the metaphor of a highway and with the idea that multiplying highways is not about confinement but control. 'Control is not discipline. People can travel infinitely and 'freely' without being confined while being perfectly controlled. That is our future' (Deleuze 'What is Creative Art' 320). Decentralisation might be one of the main differences with the idea of societies of discipline ideated by Foucault (1977). However, taking a look at current social platforms it is possible to claim that digital spaces not only empowers communication but also imprisons the channels of information. The clearest example would be Facebook or Google, companies that allow access to information, though access is limited to them.

However, it is possible to admit discipline and control are parallel mechanisms that subjugate individuals. I consider societies of discipline might not be so different as societies of supervision in recent times. For example, Foucault(1977) examines

the idea of environments of the enclosure, exemplifying the concept of factories as places where spaces (Figure 25) are distributed for a production and time is organised and scheduled as per the needs of the company.

Figure 25: '15 Million Merits'.

Deleuze (1992) would agree this is not happening anymore in societies of control. I would agree that the dystopian societies presented in '15 Million Merits' and 'Nosedive' are, in fact, disciplinary societies. On the other hand, 'Nosedive' might represent control if we are referring to the fact that, rather than an economy, there is a number, a barcode that, as Deleuze describes, mark access to information, or its rejection. In a sense, Merits are a substitute for money, which Deleuze thought was the currency that best represented change (Deleuze 3) Taking this into account, money as a concept still exists, although there is another 'set of standard currencies'. If the prison system becomes an attempt to find penalties of 'substitution', in

Deleuze's societies, exchange of things (having a new house, having more avatars to send as gifts) is the mechanism whereby users interact with one another (Deleuze 4).

1.8 Social Networks as Places Based on the Simulacra Space

In the social media landscape, frontiers between the 'virtual' and the material have become ever more permeable. This is connected by Jean Baudrillard *Simulacra and Simulation* (1984) in the popular allegory about the simulation drafted by Borges' powerful mind, in which cartographies of an ancient empire draw up a map so detailed, including all the borders, cities and rivers, that it ends up exactly covering the territory. However, with the end of the empire, this map becomes frayed and finally ruined, a few shreds still discernible in the deserts

In 2017, abstractions around us. The simulation can then be characterised by a blending of 'reality' and representation, where there is no clear indication of where reality stops and representation begins. For Baudrillard, simulation is no longer that of a territory of the ancient empire, or a referential being, or substance. It is the map. Baudrillard goes on with his allegory, claiming that simulation no longer takes place in a physical realm; it emerges within a space which is not categorised by physical limits. Baudrillard argues that a simulacrum is not a copy of the real, but becomes truth as the hyper-real. The apparition of models of a real without origin or reality can be defined as hyper-real, or, by 2017, the digital space.

To understand how the world of the simulacra is portrayed in the episode '15 Million Merits', it is necessary to point out the fourth type of reproduction, simulacra, which hardly bears relation to any reality. '15 Million Merits' seems to express the

conflicts of a very hyper-realistic society. Different characters can only be entertained with the simulacra. One girl is seen playing with a virtual violin (Figure 26), and one man plays football without even having a ball. They all interact with the screen, with simulated toys, reflections of reality.

Figure 26: '15 Million Merits'.

One of the many questions of the simulacra would be why the simulated valley in which the characters see themselves is not hyper-realistic, or why icons exist to identify individuals rather than an accurate representation of their faces and bodies.

This is represented by the avatars that simulate Bing's persona. In computing, an avatar is a graphical representation of the user or the user's alter ego or character Figure 27). The question this raises is why avatars instead of real mirrors of individuals? Would the characters of '15 Million Merits' reject their simulated representations if they were too real? The importance of the virtual avatars is vital to understanding the simulacra.

Figure 27: '15 Million Merits'.

In '15 Million Merits' everything is based on symbolism, from the bottle buttons to the food packages; it is psychic data. The consumer culture creates a world dominated by commodities, advertisements, and consumption. The political economy stands at a point where the commodity's sign-value serves as the basis for the analysis of political economy. It is at this juncture that signs and images slowly reduce reality into appearance. What is money, if not a simulation of power, and what are credit cards but simulations of money?

For example, money is partially affected by Merits in 'Nosedive'. The same considerations of economy appear in 'Nosedive' when Lacie is trying to take a flight using her Merits, but she cannot afford to be on one plane. She is being disciplined and punished for her simulacra value meaning she has to go by car to her friend's party. On the other hand, the economy of '15 Million Merits' is based on the number of Merits a person can achieve while he is cycling (Figure 28).

Figure 28:'15 Million Merits'.

Rhythm and speed make one individual earn more Merits, while passive cycling would just give the user a limited rate of values: the number of calories you burn every time you pedal, the number of kilometres you achieve (even if you are static in the same place as others). While other bikers can run faster next to you, the economy in '15 Million Merits' is purely based on individual capacities, which sums up its capitalist nature. If you train more, you will earn more.

It is a different matter to question whether 'The Grain' memories are a simulacrum per se. Although they are a representation of reality, it is interesting to consider that, if memories are part of the simulacra, they are no longer memories, as they are transformed into a digital space.

So far I have explained why these gadgets can be understood as mechanisms of control. However, in the following section I will attempt to describe how the use of these mechanisms can create separation between individuals within society. I will

explain how Foucault (1977) refers to the idea of the plague and the abnormals, which will help me to develop the idea of resistance towards power.

1.9 The Concept of the Plague and the Abnormal

In *Discipline and Punish*(1977) Foucault compares the measures taken in the seventeenth century to erase the plague, which was a pure representation of abnormality and danger (195). To achieve this, patients were isolated from others; registration and inspection processes started and through these, lepers (the abnormal ones) were separated from the majority, as the aim behind this process was to create a society with pure, effective individuals. Taking this idea into account, it is easy to identify the concept of 'abnormal' or 'incorrect' in the shows. In '15 million merits', there are some citizens, fat people who are dressed in yellow (Figure 29). They seem not to cycle but the system gives them another chance to contribute to the system as they clean the bikes and keep the system running.

Figure 29 '15 Million Merits'.

In the 'The Story of You', Liam and his wife go to a dinner where they meet a woman who has decided to have her 'Grain' extracted. When the girl says that she does not think her decision is political, she is told that 'memories per se cannot be trusted', as the digital simulacra individuals have as memories cannot be separated anymore from their brains. In 'Nosedive', the abnormal individuals are the ones who have fewer than three or two stars, the ones condemned not to use the 'premium' facilities that everyone else, who is disciplined, has access to. In a digital world as our current society, it is obvious that digital space opens the way for democracy, in the sense that everyone can access it. The world of the abnormal and the verified users also work to exclude people that cannot be trusted (Figure 30).

Figure 30: 'Nosedive'.

However, although Foucault (1977) describes the abnormals, they can be defined as describing a force of resistance. Although every single power can be understood as supreme, there are different ways to fight back against this control. Foucault (1977) claims that 'Where there is power, there is resistance' (95). This also mean, as Lila Abu-Laughed (2010) observes, that 'where there is resistance, there is power' (42). If digital spaces are mechanisms of control, resistance may be futile, although it does not mean the main characters in these episodes try to fight against these gadgets or the system that they represent.

The three characters end up being processed and tear apart from the system, in different ways. Resistance is represented in many ways throughout all three episodes, but mostly as combinations of the same routine as patterns through which to combat or strike back at the hierarchical power that has made them suffer. In 'The Entire Story of You' the main character finds out the truth: his wife was cheating on him and he makes her watch with him the recording of the sexual act, a humiliation punishment where the mechanisms of discipline turn out to be ones which are able to torture. Liam ends up alone in his flat, moving around different spaces at the same time he flicks through different memories. In the end, he tries to remove even those memories, and the last image turns black. The viewer does not know if the character will survive the self-inflicted procedure, or even if there is a suicide attempt in the gesture. Resistance may not be about the reality of 'The Grain', but about himself.

Resistance is exemplified in the case of Bing. In '15 Million Merits', it is possible to find the clearest example of this, as Bing tries to strike back against the system that has transformed his girlfriend into an automaton. To that end, Bing does the same things that he would do on a normal day, the same things that he would be consider to

be part of the system. Firstly, he starts cycling more seriously, exercising to gain more Merits so that he can compete in 'The Talent Show' (Figure 31).

Figure 31: '15 Million Merits'.

However, Bing is not trying to win a competition. On the contrary, Bing uses the system to try to make a point. He appears on the stage and he threatens to kill himself in front of everyone. It is then, when he is following the mechanisms of discipline, that he can speak up publicly about how disappointed he is with society.

Bing's speech points out that the system is a huge lie, that the merits system is not the answer to our social demand or desire for authenticity (Martinez Lucena '15 Million Merits'). There follows here part of Bing's speech (Figure 32):

> Because fake fodder is the only thing that works anymore. The peak of our dreams is a new app for our doppler; an app doesn't exist! It's not even there! We buy shit that ain't even there; you want something real and free and beautiful, you couldn't… it'd break us, till there's nothing more than a meaningless series of lies while we ride day in, day out, going where! Powering what!?! All tiny cells and tiny screens and bigger cells and bigger screens'.

Figure 32: '15 Million Merits'.

Bing attacks the Baudrillard Simulacra (1984) world that surrounds him, as well as criticising the lack of reality for which '15 Million Merits' is built. However, Bing's speech is unsuccessful. One of the judges on the Show even says, 'I like your stuff … Authenticity is in woefully short supply'. As heroic as this is, it turns out that the jury of the show offers him an opportunity to be of benefit. The board recognises the value of 'resistance' as a voice that could be assimilated into the system. After all, according to Foucault (1977), the Panopticon was also a laboratory (Foucault 204); therefore, it could be used as a machine to carry out experiments, to alter behaviour, to train or correct individuals, to experiment with medicines and monitor their effects. The hierarchical observation can also learn from the disciplined bodies and anticipate resistance problems, 'abnormal' cases that might be the beginning of a plague. Therefore, in the epilogue of the episode, the viewer finds out that Bing has accepted the offer. His mission now involves repeating the same furious, angry monologue for

audiences, a kind of motivational speech about 'keeping up'. The resistance has shifted towards becoming a propaganda item, another video that moves around the surface of the digital screens of the worlds based on the simulacra.

Figure 33: '15 Million Merits'.

After Bing, has recorded his daily video, the viewer discovers he is no longer living at the cubicle. Instead, he is now living in a penthouse where he can see a beautiful terrace and a magnificent forest can be seen. (Figure 33). Of course, it is up to the viewer to consider if that final image (the first time the outside world is seen) is an image that evokes *THX1138* (Lucas). The image is powerful and evocative. The quietness of that space could be another simulated image, a hologram. Bing has achieved success and he has entered inexpertly into a different class, the same one he was trying to question as a citizen. It is possible to think that Bing's failure is to consider that power can be defeated by following a plan. However, the relationship between power and resistance is more complex and admits different readings, as I will show in the following section.

1.10 New Tactics of Resistance

De Certeau's *The Practice of Everyday Life* (1984) is, in fact, dedicated to 'homme ordinaire', the ordinary man, for the author, a hero (De Certeau, 1). According to De Certeau, unreadability and invisibility are the keys to what makes the everyday the everyday. Tactics can be defined as a way or method of performing a plan, normally repeated and taught to multiple people. In other words, they amount to a formula. Following this understanding of formula, it is possible to find a different definition of resistance within digital spaces.

Following De Certeau (1984), 'everyday resistance' is a extended concept of De Certeau's idea introduced by James Scott in 1985 to describe a different strength, one that might not be visible in the way that Bing's performance or rebellions or riots are visible. Quite the contrary: Certeau and Scott claim that 'resistance must be a quiet, dispersed, disguised force. Scott shows 'how the individual standard behaviour– foot-dragging, escape, sarcasm, passivity, laziness, misunderstandings, disloyalty, slander, avoidance or theft…Those ordinary, inoffensive acts are, in fact, tactics that exploited people use to both survive and undermine the use of power'(Vinthagen 4). Furthermore, everyday resistance becomes a practice instead of a plan or a tactic.

This idea connects with what '15 Million of Merits' apparently says at the end – that a radical change of the system cannot take place. Despite all this, it is evident that digital spaces are totality spaces, places where mechanisms of discipline are activated and modify human behaviour. However, it is possible that resistance can be found. For example, as Martínez Lucena ('15 Million Merits' 2014) points out, Bing is perfectly capable of giving 15 million Merits freely to Abi, which is against the rules

of their milieu, where everything is reduced to the economy (Figure 34). If this kind of exchange is allowed, it may suggest that not all the actions based on consumerism are a focus to the perpetuation of the system; it is possible to accept the fact that one can believe there are ways to organise different groups or even riots.

Figure 34: '15 Million Merits'.

As De Certeau (1984) and Scott (1985) stated, the capacity to create small actions in opposition to the established system makes 'the struggle between the system and the slaves slightly more liberating' (Vinthagen 6). The virtual space can create simulated relationships that could sooner or later produce a system's failure. Thinking in those terms, an economic collapse could be possible if, suddenly, certain groups decided not to keep cycling anymore. This finds its best example in 'Nosedive', which ends with the main character being put back, imprisoned in a place where she cannot 'harm' anyone or contaminate anyone with her low profile. They take away her ability to give stars (which could also be a kind of Foucauldian example of amputation or castration), and she is put in a crystal cell (Figure 35).

Figure 35: 'Nosedive'.

In contrast, Bing, who has gone with the system to enter a better social class, Lacie fails to do that. However, the latest moments can be understood as a kind of liberation. Lacie finds another prisoner, and they start to insult each other hysterically. Now that they do not have to be nice to each other, she finds a cathartic moment which allows her to be free, at last.

But tactics of resistance were found even earlier in that episode. Before Lacie went to the wedding and was incarcerated, she met Susan, a van driver with a low profile (Figure 36).. She tells her that after her husband died, she started losing stars because she didn't want to pretend she was happy all the time, so she stopped caring. Losing stars would mean the loss of certain social status. Therefore, 'avoidance' can also be resistance, as 'the act of not engaging with space, time or relationships where power is exercised is not necessarily the opposite of resistance, even if it accepts and follows the logic of power' (Vinthagen 25).

Figure 36: 'Nosedive'.

And yet, Susan seems happy to be free. She is not free of the mechanisms of discipline – Lacie can still see her star above her head (but she can pretend to ignore them. As De Certeau (1985) explained, it is possible 'to surround the mechanisms, ignore them' (91). Susan cannot take her star out, but it is up to Lacie to go to her van. The fact that discipline has transformed her behaviour (only going out with people with a ranking of four stars) does not ban this.

So far I have established the different ways the mechanisms of control are portrayed in *Black Mirror*, and I have just presented how resistance is still possible within the structures of power. In the last section of this chapter, I would like to go back to examine how these methods of self-surveillance do define and affect the consumers.

1.11 The Consequences of the Discipline and Self-surveillance Spaces

To conclude this section, I would like to refer to one of the bleakest scenes in 'Entire Story of You' which happens long before the climax. The scene occurs in Liam and Fi's bedroom. Liam and Fi are making love but watching a 're-do' of their old sex experiences (Figure 37).

Figure 37: The Entire Story of You'

The presence of pornography is also special in '15 Million Merits', as well. Commercials show different pornographic films which users can skip if they pay Merits or they can just watch. On the other hand, in 'Nosedive' Lacie can see an hologram that shows her with a lover in the kitchen (Figure 38). The visit to a new house includes the possibility of recreating future scenarios based on pornography and eroticism, adding a personal value to the sale.

Figure 38: Nosedive'.

The possibilities of posthumanism's gadgets have taken us into a different scenario from those optimistically drawn by various theorists. Once the digital spaces are no longer spaces to explore and reach the limits of humanity and push them into challenging frontiers, the digital becomes a 'black mirror' that, following the Foucauldian idea, imprisons us. As pornography, the digital space becomes an space of personal gratification. Once the memories and identities are projected into digital spaces to be consumed and dissected, the organic process of remembering and forgetting disappears. It is no longer necessary and understood. Paradoxically, the social networks represented in these episodes glorify individualism in its most extreme form. This reciprocal surveillance or considering each other's lives isn't just common online, but is also publicly played out in society. Can the Panopticon push individuals into self-representation repeatedly, just to serve their own gratification?

In this chapter I have examined the different representations of how digital spaces in *Black Mirror* can be understood as mechanisms of control and how, even in these societies that can be defined as dystopian, the idea of resistance can also be found as a tactic that fights around the power. Connecting the idea explored in the last section, in

the next chapter, I will examine how this is idea of digital through spectacle has been developed, and what this says about the new audiences brought in the digital era.

2.The Digital as a Spectacle of Punishment

2.1 Introduction

In this chapter I am going to talk about the passive audience, one that is only a passive consumer of media and social networks although it does not have play an active role. The games and spectacles from these movies and TV shows are the most important element of then, not the audience which still plays a role in it. From movies to recent *Black Mirror* episodes, I will justify how the audience is transformed. In the second part, I will analyse the role of the active audience in digital spectacles. Here again, the distinction between audience and game participant starts to blur. I will explain how, since the creation of Facebook (and the creation of other digital platforms), the audience has become user and viewer, capable of powering and judging different individuals at the same as being connected with the idea of surveillance. In the third section, I will present how these audiences are represented as mechanisms that can offer some resistant force against the system, but they end up being simply the furious force that destroys and punishes.

In the previous chapter, I stated how certain digital gadgets from different *Black Mirror* episodes can be understood as mechanisms of control and surveillance. In this chapter, my main statement is to reflect how the ideas of torture are still spreading through digital media, transformed into democratic spectacles open to anyone that wants to punish, creating a hierarchy of power and control that it is necessary to examine.

2.2 The Spectacle and The Digital

In December 2006, Time Magazine announced its always-controversial cover Person of the Year. Paradoxically, that cover showed not a face but the screen of a computer and, above it, there was one single sentence: 'The Person of the Year is YOU'(Figure 39). No names, no faces: the cover was referring to the spectator, the Internet user who can freely do and undo everything they desire. Reasons for this choice were clearly explained in the editorial: back then in 2006, the Internet was giving everyone the freedom to express themselves through user-generated content on websites like blogs, MySpace and YouTube, social platforms to project ourselves onto the web. The Internet was assumed to be the pure celebration of technology, the representation of the creation (Times 2006). Access to the information was no longer a problem anymore.

Figure 39: Times-December 2006

Coming back to the Foucauldian structures of discipline I explained in the first chapter of this thesis, it is evident that the Internet was interpreted by Time Magazine as the end of the hierarchy of power and knowledge, the final escape to the infinite spaces of discipline. However, in 2010, the Person of the Year for Time Magazine was again an individual with a strong link with technology, Mark Zuckerberg, the creator of Facebook.

It becomes interesting that what appears to be a free space of self-discovery had already built a hierarchical position by 2010. Furthermore, if we pay attention to the origins of Facebook and Mark Zuckerberg's success, it is possible to find out different ideas about how the social networks were built: Mark Zuckerberg wrote the software for *Facemash*, Facebook's predecessor, a website set up as a type of 'hot or not' game for Harvard students. The page welcomed users to compare two student pictures side-by-side and let them decide who was hot or not. To build this website, Mark chose to hack the list of all the alumni of each university. The real concept of social networks comes from this: the building of a surveillance system that allows the silent audience to see different pictures and to vote on which one is the most attractive.

There are many conclusions to be drawn from this situation. The most important one is that violation of privacy is what is pushed forward at the beginning of a world where visibility is key. Also, it is interesting to point out that this social network was created as an interactive game; a game that punishes faces that are not considered 'normal'. Indeed, *Facemash* was a digital spectacle, a game transformed into a trail where people could participate by viewing, a platform born as the result of creating a humiliating spectacle of different people through their digital profiles.

Taking this into account, it is possible to claim that, from Facebook's origin until now, digital technology has evolved into a spectacle for its users, those that are always observing, those that are always paying attention and those who can choose what is right or wrong. If Time Magazine then tries to choose an image to represent the idea of the person of this century, it wouldn't be complicated to point out that the new century is one about consumers of digital spaces, or in a different way, consumers of spectacles. In this chapter I will explore the representation of spectacles in the light of Foucault's *Discipline and Punish* (1977), connecting the idea of punishment to the digital space, and how this open space has created different audiences for different spectacles.

Of course, this idea of spectacle has different interpretations, including those of many authors who have outlined their views about digital space. In *The Society of Spectacle* (1995)*,* Debord writes about this, claiming that the 'spectacle is the mode of production and the social consciousness bombarded with images, amplified by Mass Media, becomes a relationship of spectacle' (Debord 6). 'In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation' were the words of Debord (5) used to define our future.

Therefore, a mechanism of control and discipline is built through the simulacra. The digital media interpenetrates our experiences of the world so deeply that the difference between reality and appearance evaporates'. This new order could imply users are defenceless, as per Baudrillard (1984), 'before the extreme realities of the world: before this virtual perfection and its new form of terror' (27). Users may like to think of themselves as all-powerful over television sets, but they can only choose

to watch or not to watch. Whether we watch or not becomes irrelevant. Those with a clinical gaze are evaluating the watchers.

The arrival of digital spaces has only increased this notion and undoubtedly it has also changed the perception and habits of consumerism. Users consume digital spaces and adverts, at all hours. Scrolling has become our symbolic gadget. Facebook and Twitter are the public arena of self-representation, an audience showing itself to the rest of the world. Nowadays every single user can exercise their right to manifest their opinion, to judge someone so that their opinion becomes public to everyone. The digital transforms suffering and torture into spectacles, from racist and terrorist attacks to viral news and memes generated from forums. Users began to consume scenes of horror, and now they feel excited about the next dose. As this is a new society of punishment, where the audience plays an important role, to judge and exercise power over someone has now also become a spectacle, where the audience has the last word. At last, the transformation of the private space into the studio is the creation of a new kind of representation. The biggest show on earth is not the next Hollywood blockbuster or the latest British drama awarded by the Baftas: the largest show on earth is the streaming of ourselves.

There are many different spectacles in digital spaces, but all of them seem to be defined by relationships of power and punishment. After all, in *Discipline and Punish* (1977), Foucault points out that torture was understood as a public exercise, usually celebrated in the squares so everyone could gather and enjoy the demonstration of power, a rite which proved the consequences of crime and the efficiency of the system. 'The body was easily targeted as the victim of punishment, and torture was a cold, clinical process and not an expression of a lawless cage' (Foucault 130).

89

The audience still needs to feel that society is working without falling into an emotional crisis. However, in the digital arena, all kinds of audience are emerging, trying to apply their terms about discipline, making the relationship between power and punishment more complicated. New types of audience have emerged in the digital spaces, transformed and raised by the powers of extreme exposition and surveillance: cyber activism, cyberbullying and cybertrolling are mechanisms by which to exercise punish within digital spaces. If we can understand that Foucault was referring to the concept of power as something which consists of discourse, in the production of narratives and belief structures, it is interesting to translate that idea into the context of social media this century. Beyond this, it might be useful to explore how this social network creates a new kind of audience, and to examine how the audience operates in these new mechanisms of control and discipline.

2.3 Audience as Passive Consumer of Spectacles

There is a huge list of movies and television series that have played out this idea even before the creation of social networks or the apparition of the Internet. To continue and conclude my research, it is pertinent to examine deeply the evolution of spectacle as a theoretical concept developed in different shows.

One of the first representations probably comes from 'The Stanford Prison Experiment' (Alvarez), which was translated into film by Patrick Alvarez. 'None wants to be a guard' was the line spoken by one student who was part of an experiment conducted by psychology professor Philp Zimbardo about the

90

psychological effects of perceived power. It was part of an investigation founded by US Office Naval Research to investigate the relationships between guards and prisoners in the Navy and Marine Corps. The experiment consisted of two groups, prisoners, and guards. The guards enforced authoritarian measures such as psychological torture, sleep deprivation, and humiliation. The prison study was one of the first examples of reality TV. Without knowing it, Zimbardo had created a new kind of representation, where spectacle and surveillance were put together, a space where punishment was examined and (as I will show later) celebrated.

Probably, two of the best representations of passive consumers and spectacle relating to hyper-reality are *Rollerball* (Jewinson) and *The Hunger Games* (Ross). The first movie is set in a world in which wars between countries have disappeared and there is only a violent game, Rollerball. The world is represented as a global corporate state, where companies like the Energy Corporation controls access to all transport, luxury, housing, communication on a global basis. Countries do not exist anymore, and the only way to escape entertainment is based on consumption of this sport. To compete with the corporations, rollerball has become the new war zone, a substitute for all current term sports and warfare.

Although the movie was set in a near future, Rollerball could easily be considered a clear precedent of many episodes of *Black Mirror*: the simulacra of reality, the commodity that spectacles create in individuals as new mechanisms of control and discipline. Rollerball even predicts how media ministries act to entertain the masses and keep them sedated. The movie also offers a glimpse of how history has been stored digitally in this world. In one part of the film, the main character goes to a local library where he discovers that all the books have been transformed into data

91

and 'summarised' in easy consumption pills that you need to pay for, the same way you can stream content. The players of rollerball hardly survive eleven games due to the violence of the sport, so individuality disappears. The audience here is a passive one that represents this society of discipline, completely controlled and surmised by the forces of media. Citizens are divided into corporations or teams, as they only represent and support their own. The audience follows all the games from television screens, but their power is ultimately limited, as they can only be motivated by their team's victory. They cannot do anything else except be amused and consumed by the spectacle.

The influence of *Rollerball* cannot be dismissed in *The Running Man* (Glaser) based on Stephen King's novel. The story sets in the dystopian United States between 2017 and 2019, and also plays out around a TV spectacle which is the name of the movie's title (Figure 40).

Figure 40:The Running Man.

In this movie, society has become a totalitarian police state, censoring all cultural activity away from the broadcasting game where convicted criminals fight for their lives. 'The Running Man' is a game where 'runners' attempt to evade 'stalkers', who are armed mercenaries. Again, filming and streaming online everything that is happening inside these spectacles creates a sense of communion. The role of the audience is bigger in *The Running Man,* as the people that watch the show can gamble and bet on which participant will survive. There is a pre-Internet layout where users can add votes to different polls that are shared worldwide. *The Running Man* and *Rollerball* set the principles of spectacle as a tool to control society. Foucault mentioned the possibility of gathering people together around the event, and here we have transformed the execution into the entertainment.

Rollerball and *The Running Man* present simulacrums of sports but it is in *The Hunger Games* that the viewer finds another re-examination of this idea of streamed spectacle. *The Hunger Games* are movies based on a trilogy by Suzanne Collins, based on a dystopian scenario set in Panem, a country divided into 12 districts. Every year, two children from each district are selected through a lottery to participate in a compulsory death match called 'The Hunger Games', which is televised around the world. *The Hunger Games* presents a scenario where the only way to keep the system working is through a spectacle of torture and execution. The audience (the 12 districts) supports the candidate for each district, creating bands, logos, and fan fiction stories around them. The candidates must go through different interviews, cast, dressing rooms and interviews, as they are considered to be stars who need to be transformed into products of consumerism.

The main story follows Katniss, one of the candidates. However, her personality starts to generate empathy within the audience, which gives her different stars and rewards as she

begins to be 'a favorite'. Her personal story makes her a likable character, as the representation of 'Katniss' that the audience sees. Katniss later finds herself in her hyper-real situation when one of her adversaries, Peete, declares his love for her and she is left not knowing if his declaration is genuine or for the show of the Games (Figure 41).

Figure 41: The Hunger Games

When Katniss begins to show affection to Peete in turn, the audience experiences simulation alongside Katniss. Survival is no longer about talent in the arena, as it was in 'Rollerball' but about learning how the mechanism of control gives them enough space to become part of the spectacle, understanding then they must be actors to earn the audience's favour. In the sequels, this self-awareness of the simulacra would become even more important, as in 'show Katniss Everdeen to be a penultimate example of Baudrillard seductress' (Pott). Katniss cannot simply survive the public execution of the torture exercised by the power, she needs to pretend to have a personality with enough charisma to engage the audience.

Continuing with this idea, spectacle has become then something which it is impossible to ignore in cinema; there have been other examples of this in television series. The case of *Virtuality* would be an exceptional case. *Virtuality* is a pilot of a TV show set on Phaeton, a starship appointed for a tean-year journey from outer space with the purpose of saving earth from the environmental crisis that will consume the planet in less than a century. The Phaeton crew is made up of astrobiologists, geologists and computer scientists, all of them being monitored as they are stars of a reality TV, whose ratings allow the building of the machine. However, in contrast with the realist based on the simulacrum, this is not *The Truman Show* where there is no more script than life itself. For every single decision the captain is streamed as a soap opera character. The crew has a confessions room where they must talk to the audience about their experiences. Therefore, any fight or different perspectives about the mission are being transmitted as tensions and cliffhangers, to please an audience which is observing at all times (Figure 42).

Figure 42: Virtuality.

This connects with all TV reality shows which have been created since 'Big Brother' that emerged at the beginning of the 2000s. In one moment of virtuality, it is even suggested that, to achieve the money required for any spatial adventure, as an exchange, there must be the ability to generate a profitable show to bring in enough audience to keep the program up. Streaming and surveillance may be the only way to generate money. Visibility and constant monitoring have their value, in an area based on interaction and gaze, as Foucault (1977) would claim.

Besides this, it is also important to point out that this constant monitoring without knowing who is watching behind the cameras leads to an environment based on paranoia and, ultimately, fear. One of the astronauts, for example, starts asking himself whether there is no space mission at all and they are just members of a TV reality show without knowing the truth. The fact that sometimes the producer of the show wants them to do different things (ask how they feel, talk about their fears and doubts) might suggest that they are living in a 'Truman´s Show spectacle', where nothing is real anymore.

2.4 Audience as a Punisher

Digital media has been growing and becoming more and more demanding. This, of course, has happened because digital spaces are nowadays much more accessible to everyone. The moment all the world is gathered on a mobile phone, the possibilities to interact within this space increase. It is not about simply being a consumer of distant games happening on a screen. Now, the audience starts earning more protagonism. The participants are not the main character of these new narratives but the eyes which monitor them.

Connecting this, it is possible to find in the first season of *Black Mirror* 'The National Anthem', one the first cases in which the audience starts being recognised as something more than the passive image portrayed by the examples mentioned in the previous section. 'The National Anthem' was the first *Black Mirror* episodes ever released. It is also one of the first ones that introduces the concept of something going viral. As a 2011 production, with Twitter born three years before, it enunciates many ideas that are still prevalent and works to understand how social media has transformed audiences into judges capable of using their power. The episode focuses on the kidnapping of the Princess, a YouTube star. She is one of the first representations of a product of entertainment born from inside the digital space, a celebrity from online, a YouTuber who has earned her popularity creating a show about her life. (Figure 43). The captor demands that, to free the girl, the Prime Minister must appear live and have sex with a pig.

Figure 43: 'The National Anthem'.

The video goes viral immediately, no matter how often they try to delete it. The audience that is building around the video is so significant that everyone starts commenting and tweeting on the web about the possibility of liberating her. From this moment, the digital audience transforms official channels such as those for the government. There is a force unknown that the Prime Minister and his entire cabinet don´t know how to manage. The digital audience appears as a power which they do not know how to fight against. Suddenly, the rules of hyper-reality have changed. Social media starts demanding that the Princess be liberated. Suddenly, the possibility of accepting the terrorist's demands does not seem quite so illogical, as gratifying the audience's demands would also mean that the government is listening to future voters.

It is the public's reaction which convinces the Prime Minister and his committee to accept the terrorists' demands. It is demand designed to humiliate through the digital space, to subvert change. The viewer can find different moments where the audience is shown before the Prime Minister appears online. There are anonymous faces, groups of people who cannot resist gazing at the spectacle that is going to be celebrated. The audience is told that it will be a criminal offense to record or store any images of the event. In a way, as Martinez Lucena (2014) might suggest, the new digital media seems to legitimate the screening of everything, as the digital space is a place where citizens possess the right of surveillance. 'The crowning moment of democratic thinking is entertainment' (Martinez Lucena 'The National Anthem').

Figure 44: 'The National Anthem'.

However, although the terrorist superficially wrote how the video should be recorded, the act is also transformed. After all, it is all representational. So, the punishment is also controlled through aesthetics as the Prime Minister is transformed into a docile individual who is going to face a public punishment for the audience (Figure 45). For example, before he faces the pig they give him pills to control his performance. 'You cannot finish too soon, it would be understood that you are enjoying it', they inform him. It cannot represent a triumph but a scenario controlled by the politics of power.
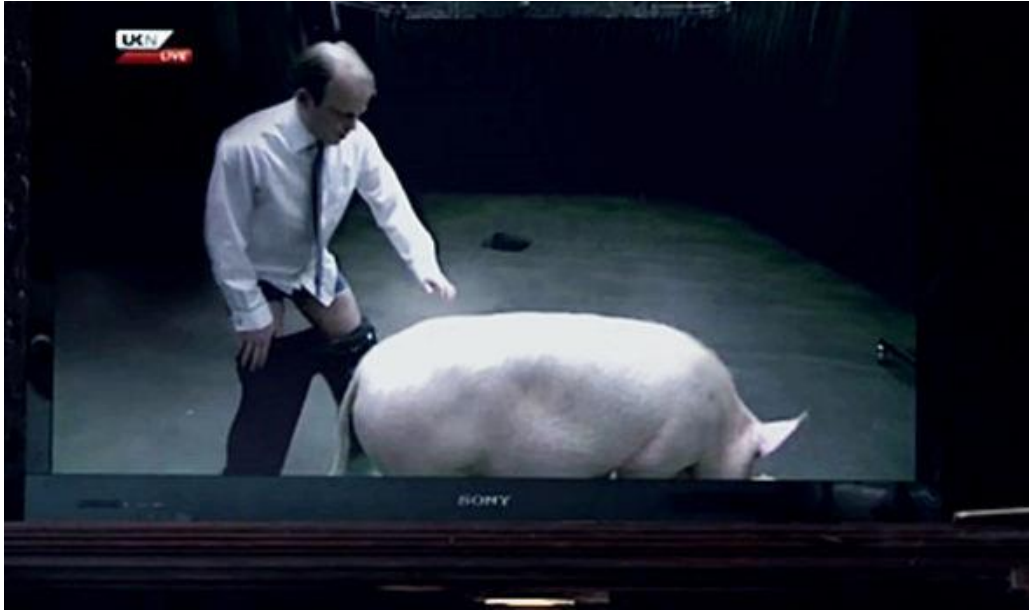
Figure 45. 'The National Anthem'.

To understand this, we should focus on what is the real purpose behind this exercise, and it is nothing other than humiliation, as well as a terrorist's attack from within the digital space. As Foucault (1977) would have pointed out, torture has a very important connection with public humiliation, a demonstration of power to the public eye that puts together the audience, which is the entire world.

Connected with this idea of torture in digital spaces as a mechanism of power, there is another episode that connects that with the spectacle. In the *Black Mirror* episode of the second season, 'White Bear' there is a continuation of the game space dystopian scenarios portrayed in *Rollerball* and *The Hunger Games*. The *Black Mirror* episode begins with Victoria who wakes up realising she is in a dystopian scenario. Most of the population has been affected by a broadcast signal, and the only thing they can do is to chase and film everyone on their phones, like walking dead characters. Only ten percent (including Victoria) seem to be unaffected, although violence for survival has also made them a threat. The world has turned into a place

where weird masked men called 'the hunters' capture the rest of the population. One in ten citizens has evolved into hunters,. 'They seemed normal', we are told, 'but then they realised they could do what they like. And now they've got an audience'. These hunters seem to commit acts of vandalism towards the rest of the population, as they have no restrictions and they have become extremely dangerous (Figure 46).

Figure 46: 'The White Bear'.

On the other hand, the 'recorders' film everything they can, as they are spectators of the entire world. Society has fallen, and every citizen has been poisoned by subliminal messages on TVs and mobile phones (Figure 47).

Figure 47: 'The White Bear'.

This is an apocalyptic scenario that a viewer fantasy of horror may have already experienced. There are echoes of other movies, from *The Night of The Living Dead* (Romero) to *28 Days Later* (Boyle), movies that present an apocalyptic scenario where the suburb is transformed into a horror spectacle. At the end of the episode a big twist is revealed: all this scenario is entirely fake, a spectacle created to torture Victoria. As the presentator reveals at the end, Victoria and his partner killed his son so, as a punishment the government has decided to created a thematic park built around her persona, a space where the audience can enjoy her suffering a living nightmare again and again (Figure 48); Victoria is tortured every day before a paying audience, playing through the 'White Bear' scenario time and time again, finishing with a torturous memory-wiping process that ends the night.

Figure 48: "The White Bear'.

On the other hand, Victoria´s punishment is transformed as an act of punishment into an act of consumerism as well. There are two kinds of spectator in this episode. Firstly, we can find the people who are watching the show being streamed around the world, and there are the members of the cast. There are scenes in the closing credits of the episode where spectators appear to be the ones trolling her, chasing her around the house. As one of the monitors says, while he is explaining the mechanics of the thematic park, 'it is all about the fun, you have to give your best' (Figure 49). It seems the game itself consists partly of the torture, to inflict damage and pleasure. The audience can no longer enjoy the spectacle passively, they must belong to it. At the same time, they can judge the person and punish the murder.

Figure 49: "The White Bear'.

In *Rollerball* or *The Running Man* the people agree to participate in the game and try to obtain an improbable freedom, aware of the game of torture and spectacle they are participating in. In *The Hunger Games*, the participants were chosen by lottery. However, at the 'White Bear Justice Park' the apparatus that runs the spectacle seems to be much more complex, as well as being more open to the audience to become 'stalkers' or 'hunters', as they are going to be characters in a fiction built just for the excuse of publicly torturing a prisoner.

It is interesting to understand how the punishment portrayed in 'White Bear' doesn't reflect retribution because as it happens within digital spectacles. The viewer may ask how long they will be running the White Bear Park, but the real question should be how long they can keep the audience remembering facts in digital time, a space where all data can be accessed through Google, a place where criminal records cannot be forgotten or deleted. 'The internet structurally preserves data and news

(true or false) for an infinite length of time. This fact can punish somebody infinitely, whether or not they are guilty of the crime' (Martinez Lucena 'White Bear'). If the spectacle is justice, White Bear Park will always prevail as a show that must always continue indefinitely, as there is always an audience willing to pay and be part of the show.

Talking about exposition, it is possible to assume that this eternal exposure and visibility is also a mechanism of control and discipline. The example in the episode 'White Christmas' shows how a new technology shifts towards Foucault's idea of discipline(1977). The world which is presented is one in which every user can 'block' someone to stop individuals watching them. This episode is inspired by the story 'To See the Invisible Man', a Robert Silverberg short story adapted to *The Twilight Zone* in 1985. In the story and the episode, a man is sentenced to a year of 'public invisibility' because of his selfish, antisocial behaviour. As the author says, 'They found him guilty, and the punishment was one year of invisibility'. However, this is not a real invisibility. Everyone can see him; he just gets a small brand on his forehead which tells everyone to ignore him and, by law, they are not allowed to acknowledge his existence.

In the *Black Mirror* episode, the main character of the episode has a fight with his wife, after she discovers he has been part of an illegal program of date coaching. At one moment during the discussion, the wife decides to block him to keep her distance (Figure 50). So far blocking seems to be a discourse of power, a mechanism to allow citizens to keep themselves separate from others.

Figure 50: 'White Christmas'

There are some considerations, however. Firstly, this implies that none of the information about the person can be seen. Secondly, the law understands that blocking should be managed as users. In a world so worried about the consumerism of images, a ban from them can be considered the ultimate offense. However, the blocking seems to work in two different ways. The first one is the one described above: a conflict between two different people allows one to ban the other from seeing any update, to make that person 'disappear' (Figure 51). This anti-technological surveillance system works as a system of control.

Figure 51: 'White Christmas'.

On the other hand, I am particularly interested in the second way in which the society of 'White Christmas' decides to use this tool to block criminals to mark them and classify them. The police (the guards of the Panopticon) decide to categorise Matt according to his 'one year blocking sentence', which would mean he will be condemned not to be able to interact with anyone, following the guidelines laid out by Robert Silverberg's story. As we discover in the end, the guilty citizens are not only 'invisible' but they are marked in red; as individuals, they can no longer be seen by society. In a world based on interaction with others and pure discipline, invisibility is now the way to punish individuals, to exercise discipline over them. They are victims of a plague that needs to be taken away to different barracks in order not to contaminate everyone else.

While in 'White Bear there is a prison built so someone's crime is not forgotten, in a constant repetition and exposition of someone's past, the blocking mechanism of 'White Christmas' is a way of suppressing someone's history and, at the same time,

classifying that person as 'guilty'. This invisibility is perceived by everyone else, who see him as a red blur around them. They cannot interact physically with him, they can only see him as partially invisible and recognise that it is him. Matt can only now see white blurs around him. He is completely isolated from the world (Figure 52).

Figure 52 'White Christmas'

Through this, the world has become an audience which knows just by looking who is a victim or who has betrayed the law. There are no prisons as this panoptic method of punishment marks the bodies as wasted or useful. This system of surveillance points out two important aspects: firstly, it signifies that there is a line marked by power to control and modify the acts of individuals by placing them within identities which can be foreseen. Secondly, this system of surveillance includes a specific architectural design, which assists the power to control individuals whether or not they obey the norm. The power then shifts from the observer to the observed, who knows he or she is being constantly watched. In this episode, visibility has turned into

an aggressive exhibition. The punishment is based on the inability to be part of the audience.

2.5 Audience as an Agent of Control

Pushing this idea of audience taking control of the participants and making them suffer and torturing them, there are two movies that play on this idea, *Gamer* (Neveldine and Tayor) and *Nerve* (Schulman and Joost). *Gamer* is a movie set in a near future where there are two spectacles, Society and Slayer. Both games are performed by people who, thanks to technology (nano-implants in their heads), no longer control their bodies and motor actions. They are controlled by the audience, different users who hire these 'bodies to rent' and they design how they want them to dress or the actions they want them to do. The 'bodies' are obligated to take orders from the gamers who 'play' them, following the Pinocchio Theory established in the essay of the same name (Shaviro 2009). Of course, this works in one way: actors can't see or hear their controllers, but the controllers can live vicariously through them.

Figure 53: Gamer.

There are some spaces where the actors are listed so they can be controlled by the gamers (Figure 53). These spaces are like theme parks (similar spaces to those in 'White Bear') so the audience can make the actors move around, cycle, consume drugs, party and club and practice sex between them. Society is a representation in which the audience decides what is going to happen. 'Society' is all about sex as spectacle; but in reality, sex is subordinated to economics. The structure of Society is simple and brilliantly hierarchical. *Gamer* is 'the sort of movie that imagines what the working class would suffer in a dystopian scenario' (Shaviro).

Figure 54: Gamer.

The audience cans select the clothes, hairstyle and anything they want (Figure 54). The actors will obey any instruction or wishes of the audience controlling them from behind their eyes. On the other hand, the 'actors' receive a salary for their effective labour: 'the production, not of physical objects, but directly of moods, feelings, and experiences. The actor is not just selling the use of his or her 'labour-power', he or she is selling his or her 'life' itself as a commodity' (Shaviro).

On the other hand, 'Slayer' is a variant of *The Running Man*. The actors in this game are convicts on death row who accept being controlled by users. As a TV Show, 'Slayer' appears to happen in a city in ruins. They are controlled, not by a gamer, but by simple computer routines; they only need to survive one round of combat to obtain a pardon and have their sentence commuted. The viewer sees these scenes and is reminded of war videogames, as the aesthetics are the same.

Figure 55: Gamer.

On the other hand, the gamer who controls the main character's life is a teenager (Figure 55) who has become a celebrity born out of the digital age, like the Princess from 'The National Anthem'. Sometimes he accepts bonuses, digital gifts as fans pose naked for him or give home videos. He lives in a virtual space where he can watch different programs at the same time. *Gamer* bases its main premise on the idea that human beings would accept being controlled by others so they could earn money. Participants in *Gamer* accept the mechanisms of control and their bodies are disciplined by the audience's taste, transforming them every time the audience chooses. However, 'Gamer' always understands that people submit because they accept to have nano-implants in their body, so they accept torture and humiliation in exchange for money.

Following on from this, the movie *Nerve* takes this idea forward and connects it more with the acceptance of control without any further technology. Released in 2015, this is a fascinating representation of how digital apps interact with the user and add another level of

complexity into the relationship between participants and viewers. *Nerve* is an online reality game where users can enrol as 'players' or become 'watchers' (Figure 56). The game collects all data from different social networks and bank accounts. Players must accept dares from any watcher who is monitoring the players, and in exchange, they receive money rewards. Watchers can choose to propose different dares to the players, such as 'kiss a stranger in ten seconds' or 'try that new outfit'. To prove that the dare is being done successfully, players must record the dares on their phone. The money is not exchanged if a player ·'fails' or 'bails' to dare. There are other rules, for example it is forbidden to report the game to the police or other law enforcement agents. Everyone can play once they sign an 'accept the conditions' agreement, which allows 'Nerve' to read your social network profiles.

Figure 56: Nerve.

The main character, Vee, is a shy student who is encouraged to be part of the game by her friend Sydney, who already plays Server to earn money showing her body or

doing some dares that are offered by the audience, the watchers. The more views you have doing 'dares', the higher your profile appears in the players' ranking. There are some dares in the movie that are inoffensive, most of them are seen and perceived by the audience as little 'rebellious acts' such as eating cat food to earn a movie. Others involve climbing the roof of a skyscraper or stealing the gun from a policeman's pocket.

It is fascinating how the relationships between the audience and participant, as the mechanics of control, connect the idea of success with punishment. Vee starts accepting dares from viewers, such as entering into a luxury shop to put on a dress, although she is being controlled by others to do what they want to see (Figure 57). As soon as she does that, she records herself with the picture. Her popularity rises and she continues to take dares all night. Suddenly, what is torture is subverted as a celebration of luxury and fame. *Nerve* can be considered, dangerously, as an empowering tool to prove yourself. As one of the characters would say, 'I am monitored, but I like it. I have never felt so alive in my entire life'. The mechanisms of control lead to self-gratification, which is an idea already present in the *Black Mirror* episodes examined in the first chapter of the thesis. Suddenly, what was built as a surveillance gadget has been transformed by the audience into a window on a world, where the participants are keen to be seen and manipulated in order to earn money, fame and acceptance. Self-exposure becomes a currency, as it becomes an exercise of 'desiring to be seen'.

Figure 57: Nerve.

Throughout the movie, the dares quickly escalate with the demands of the 'watchers', like for example, riding a motorcycle blindfold at 60mph. The more money, the riskier and dangerous the dare becomes, and the more accepted the players are who do it. *Nerve* presents an active audience, controlling directly and demanding. In a way, digital stalking or digital bullying can be transformed and monetarised as long the main character Players are characters defined by the audience. *Nerve* makes the viewer analyse the power of observations on social media and the politics of celebrity and voyeurism.

Figure 58: Nerve.

But the watchers not only see, they produce content so the players can be seen around the city Different scenes are shown in which the insatiable watchers produce content, as they upload footage of the players to the net and demand more actions, creating the narrative of the game (Figure 58). Vee performs 'dares' her viewers want to see, as she is the audience's puppet; the audience directs her and controls her life. If a watcher wants to follow where players are, he/she just has to search for the user and different cameras will show him/her the player from different angles. The surveillance and exposition is produced by the watchers who can monitor the activity from different cell phones or from the player's own phone, from which they are also streaming everything they are doing. During the dare action the viewers can comment and send 'likes', 'love it' and other reaction symbols, the same way as they can on social networks such as Periscope and Facebook. The surveillance is always participatory, as members of the audience are no longer silent but they can express their opinions while they send more orders and demands to the players (Figure 59).

116

Figure 59: Nerve.

This is not very far away from the *Black Mirror* episodes, in terms of the audience wanting to see a prime minister having sex with a pig or an invisible audience looking for a killer. The audience is an invisible force that dictates the destiny of the players who are part of a spectacle.

2.6 Audience as a Virtual Troll

'Hated in the Nation' is the most recent episode of *Black Mirror* to date. It is set in a near future where the death of bees has caused different companies to create ADIS, Autonomous Drone Insects System. These drones are designed to look like bees and to work individually as they help regular bees to continue producing honey and keeping the plants alive. They can recognise through a facial pattern recognition how the trees look so they are self-guided. The bees, as the viewer discovers, can work individually. It is impossible to monitor each of them individually, as they are

117

designed to create hives that work as 3D printers, so they can repair and reproduce them (Figure 60).

Figure 60: 'Hated in the Nation'.

The main characters of this story are two detectives in the London Metropolitan Police. The story unfolds when two detectives are assigned to the murder of Jo Powers; a famous journalist criticised for generating clickbait that infuriated the media, making it feed off hate through Facebook and Twitter comments. The detectives examine the trace of tweets and comments left in the victim's profile in Digital Forensics, a new department of the police where they can review the online records of suspects, check old lists and researchers. Connecting this idea with the new surveillance systems stated by Lyon (2006), it is possible to compare how the police are in charge of monitoring the online record every Internet user after death. Thanks to this, they discover that many users tweeted her, so the police monitor different tweets and make a connection with one user who might be a suspect.

118

However, it happens to be the case that the entire audience is responsible, in fact. The detectives discover there is hashtag on Twitter that leads to a link for a game called 'Game of Consequences'. The rules are straightforward and open to everyone who has a Twitter account. Firstly, the user must think of someone that they believe that he or she has a reprovable attitude. Then, they must upload the person's picture with the information 'death to' (Figure 61). Thirdly, a public list with the number of shares appears, a list of five candidates that everyone is sharing. Before five in the evening, one bee is sent by a mysterious force to kill that person. Finally, the game resets itself by midnight, allowing users to create another daily list of death during the day. Connecting this game with the previous examples of games portrayed in *Nerve* and 'The National Anthem', it is interesting to see how this game has been born out of digital space as a platform of surveillance and torture. 'Game of Consequences' is a game that follows the patterns of discipline and punishment developed by Foucault (1977).
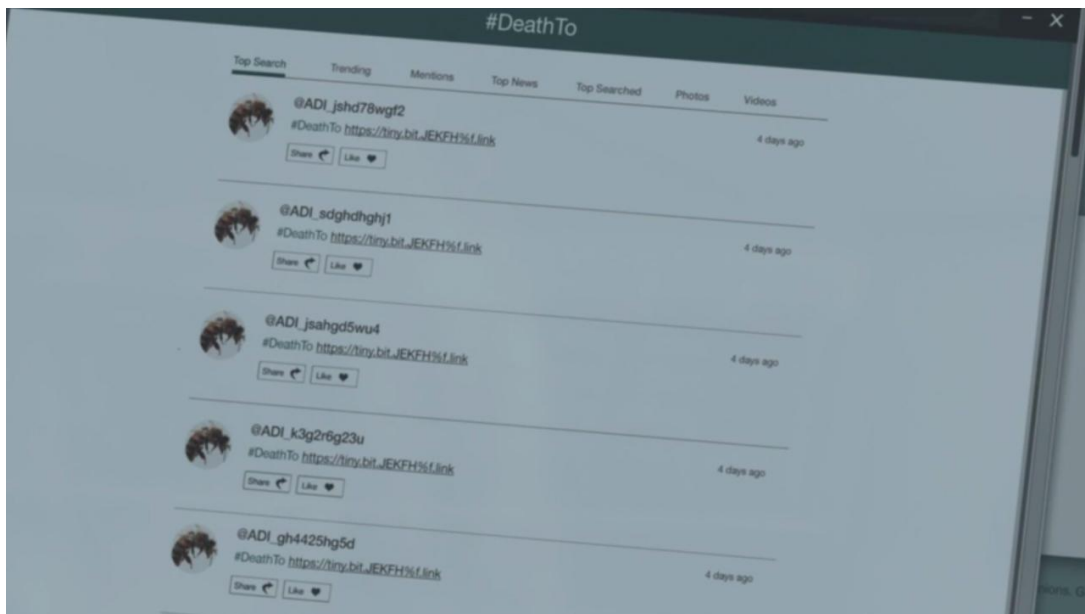

Figure 61:'Hated in the Nation'

The candidates that are killed, apart from the journalist who wrote a vicious article about a wheelchair man, are a rapper who joked about a fan and a woman who pictures herself pretending to urinate in front of a War Memorial. All these acts are produced by them without knowing the consequences, but all of them generate a storm of tweets from the audience. While the detectives try to find out the hacker who is producing the malware that manipulates the bees towards the target, the 'Game of Consequences' becomes public and everyone starts talking about it. Suddenly, the audience of the digital spaces realises that they have the power to select a target; they understand they have the power to punish those bodies that deserve to be judged and condemned.

The power of punishment is achieved through participatory surveillance, and in a few hours the Mayor of London appears highlighted as number one victim (Figure 62). Suddenly, polls are created and prime ministers and famous actors appear in the top five as people that the audience want to punish. Some viewers' starts talking about the morality play that is being played out. Some people start justifying that there are sick people out there and it is justice to be able to make those people pay through the use of a storm of tweets and feeds. 'After all, this is happening', says one journalist. 'It is now the choice of the nation to decide who is responsible and how it wants to pay'. The audience is transformed into a tribunal that can judge anyone, a weapon of punishment.
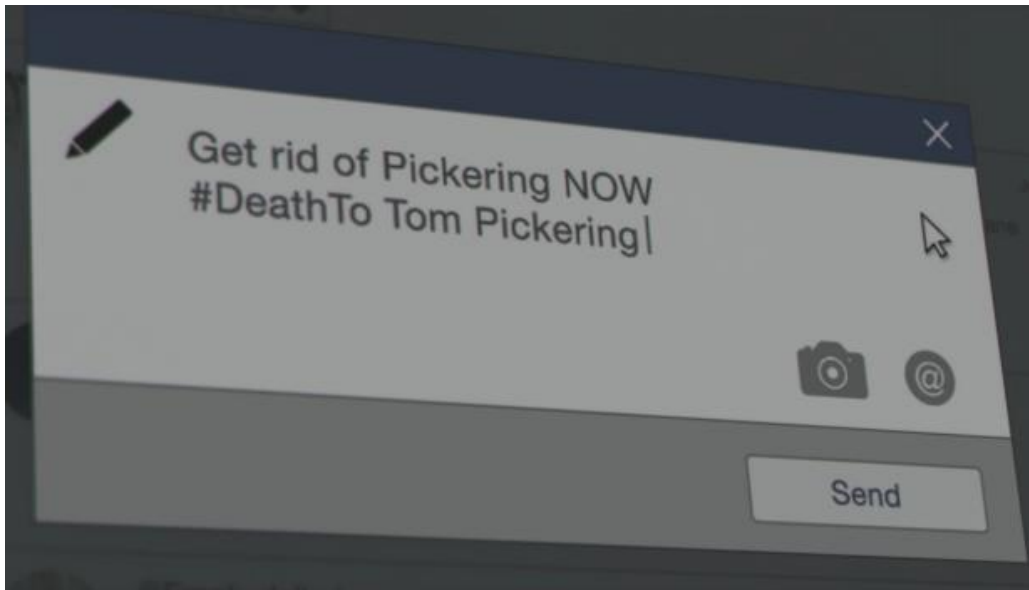
Figure 62: 'Hated in the Nation'.

The show connects here with one of the first episodes of *Black Mirror*, 'National Anthem'. In a way, the 'Game of Consequences' is just an ultimate representation of the power of trolling on the net, as a weapon of punishment able to destroy lives which are trapped by the statistics showing that individuals are candidates to be killed. The Mayor of London insists on publishing some evidence against different candidates, who know it will generate more share and tweets and it will liberate him from being the target.

Online trolling becomes a public spectacle where every comment or share is another stone thrown at a victim as everyone can be targeted. Understanding surveillance (Lyon 2006) in the digital space as a place where none can hide, the 'Game of Consequences' implies, in its title, an ultimate game where the audience has pure control. This idea of the online troll as an active audience acquires a new meaning in the episode, which connects to the idea of how an audience becomes

121

responsible for torturing and punishing the participants of new games created within the digital space.

This would be exemplified in 'Shut Up and Dance'; this is the third episode of season three of *Black Mirror*. It is the only one which appears to take place in the present, but the episode does not contain any fewer notions about how technology is allowing us create in different ways. This episode moves forward the idea of the active audience developed in the previous sections as it presents an audience in a spectacle where users are controlled against their will. However, differently to *Gamer* or *Nerve*, none of the participants have signed up for the game developed in 'Shut Up and Dance', and they have not been chosen randomly, like the characters who are chosen to go to the arena in *The Hunger Games*. This is more similar to 'White Bear'; 'Shut Up and Dance' is a game based on punishment of a body which is guilty.

The episode starts with Kenny, a teenager who works in a Starbucks chain franchise in London. One day he comes home to realise his sister has broken her laptop while she was trying to download an app to watch movies for free (this offers brief insight into technology as a mechanism to evade paying and have access to content). Kenny searches for an antivirus, and he downloads an app. However, this last app is malware that allows an unknown group to have access to the webcam on his laptop. He masturbates and leaves the laptop. Later, his phone rings and there is an anonymous text message written in capitals: WE SAW WHAT YOU DID. (Figure 63). A link is sent to his phone in which the video of him masturbating appears and Kenny starts to panic.
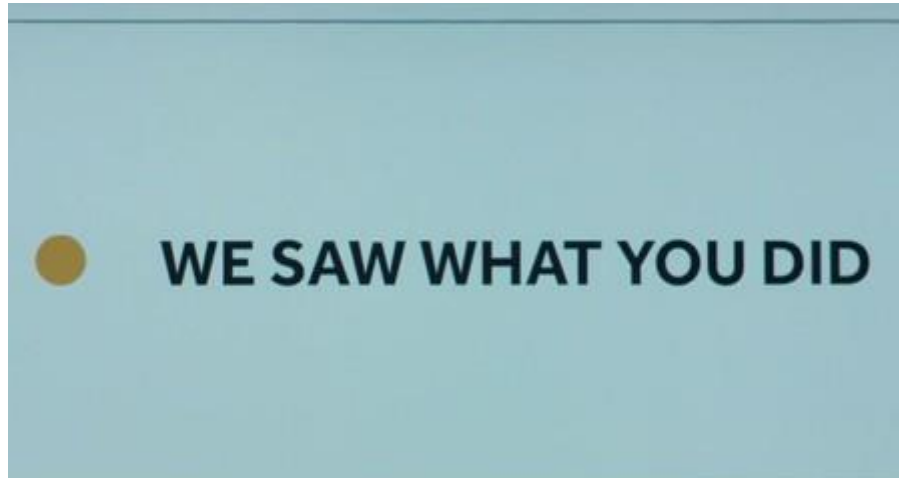
Figure 63: 'Shut Up and Dance'.

It is interesting how power is played out here. Firstly, the webcam is used as a CTTV security camera that checks all activity, even when it is not being used. The malware makes it possible to record everything the character is doing, searching and monitoring everything he is going to do until it finds something that is considered censorable. As a Panopticon, the scenario has its flaws. The webcam only works on the laptop, which means that, depending on where it is, the object could record or not. However, because there is an audience behind the webcam, the Panopticon has been created because it knows there is something to be recorded.

The private number starts sending texts to Kenny. He receives coordinates forty minutes from home, and he has to pick up a package. In the previous episodes, the 'space' of the arena of the game has become the entire world. Kenny picks up a package from a person who appears also to be being blackmailed. 'They told me to deliver this, do what they want them to too and they will leave you alone.'

Like the character from *Nerve*, Kenny starts here a range of different missions that, as a character in a game, he has to accomplish. His blackmailing makes him pick up a

character, Hector, whose secret is that he organised a meeting with a prostitute in a business hotel. Later, in his car, they are obliged to rob a bank and follow different roads, where the risks of the missions escalate to the point where Kenny has to face another victim in the middle of a forest. The character seems to have been blackmailed for watching pornography. A drone appears, recording the two of them. And Kenny receives a message that he has to kill the other person. 'One survives.'

As in *Nerve*, the characters of 'Shut up and Dance' do not have to accept the conditions established by this invisible audience, they could refuse to do it. However, the fear of all their secrets being leaked on the web makes them to fulfil what the audience wants, as the fear of public humiliation and punishment is too powerful for them to make an alternative decision.

The result is that all the people who are being blackmailed are individuals who have committed acts which are considered immoral, such a pedophilia, prostitution, racist attacks or work bullying. However, although Kenny kills the man, he receives a message. It is the great troll face 'Problem?'. The final image says that the audience (the trolls) have leaked all the information, the videos from all the participants of the game. They have also called the police, who are waiting for Kenny (now that the viewer has discovered he is a paedophile).
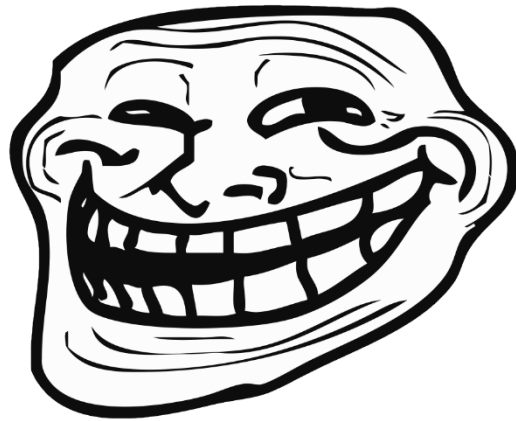
Figure 64: 'Trollface'.

The importance of the image of the trollface (Figure 64) is quite significant, not only because it represents the digital audience but because it comes from the real world. The artist Carlos Ramirez created the meme troll face based on his character called 'Rape Rodent' in 4chan, a website responsible for most of the important memes of the latest seven years. The audience which controls these characters in 'Shut Up and Dace' can be considered trolls, who are trolling the characters at the same time they are punishing them. However, this is not a force of justice, but of torture. If it is questionable to compare cheating and prostitution with paedophilia, as the trolls are not interested in becoming representatives of justice but those who purge society of these individuals. One may think they could just leak all this information, but the idea of embarrassing and torturing these people, making them meet each other, reveals a complex mechanism of pain. It is not enough to make them suffer, it has to be streamed online. Torture, as a spectacle, demands to be seen and consumed as a piece of entertainment. However, because the troll face meme (as well as others) comes from the same website as the activist group called Anonymous, it is not

125

obvious how the representation of digital media can appear as a force of control and punishment. The troll could also be understood as becoming an identity in its own right when used as a shared identity.

2.7 Audiences that Transform the Spectacle into a Revolution

Five years after the Time Magazine cover of Person of the Year was You, a new cover caused a certain amount of controversy. In the year of the Arab Spring and the Occupy movement, Time Magazine chose The Protester as Person of the Year (Figure 65). To establish the connection, it is simple. At a 2011 spectators' show, these scenarios of resistance only came about because of social networks. The link between these two events was that now people of the Internet were using their power of participation and collaboration to express their frustration and dissatisfaction with current political affairs: the people formerly known as the audience wished to inform the media people of its existence (Rosen).

Figure 65: Time Magazine, December 2011.

There is no question that human begins are interested in social change. For the last ten years, revolution and activism has found a different platform to give discontent a new voice. Not by any chance, the Internet is described as a mediated activity that seeks to raise 'people's awareness, a place to offer social empowerment through participation, allowing different individuals and causes to organise themselves and form alliances on a transnational level' (Fenton 149). The role of digital media to build and mobilise political networks of resistance to counter dominant power structures has been well documented (Castells; Fenton). And yet, it is risky. As Martinez Lucena ('The Waldo Moment') describes, 'to reduce politics to TV and spectacle implies adopting the logic of entertainment and, therefore, falling into trivialisation' (Martinez Lucena 'The Waldo Moment'). Therefore, it is possible to

claim that social media 'is packaged as entertainment, that is the inevitable result, far more serious than that we are being deprived of authentic information […] we are losing our sense of what it means to be well informed' (Martinez Lucena 'The Waldo Moment').

This concept of new politics from the digital spaces is developed in the episode called 'The Waldo Moment', the last episode of season two of *Black Mirror*. 'The Waldo Moment' focuses on Waldo, a CGI blue bear controlled by comedian Jamie Salter. Waldo has a spot on a late-night comedy show where it makes a mockery of different issues and topics. When the season ends, the production company enters Waldo into a political race against Conservative Liam Monroe, making a comedy show out of Waldo's campaign. Jamie and Waldo's crew drive around in a van with a large screen for Waldo, popping up at political gatherings and making jokes about Monroe.

Satire has always been an ally against power. Waldo is a product of entertainment but it is not the first cartoon that does that. From the Simpsons to Family Guy, there have been plenty of examples of entertainment that carefully analyse issues through contemporary humour; this should also include the Internet.

However, the power of satire could be redefined in the geography of non-places such as the Internet. Producing digital spaces uses the irony and the satire inside a system based on interaction and spectacle. If we look at the medium nowadays, it is possible to associate Waldo with the YouTube generation. Waldo is not merely a matter of images, nor even of images plus sounds. It is whatever escapes people's activity; Waldo is a symbol. It is interesting to note how 'Shut up, and Dance' and

128

Waldo use the figure of the troll as a self-representation of the power of the audience as an active power that enables power and punishes the course participants.

The first scene in Waldo is a parallel montage that describes two of the most important debates that the episode reveals. One is the job interview of the Wendolyn candidate who is to be part of the Labour Party, the other is the introduction of Waldo, by also introducing Jamie, the man behind the bear. The two scenes reveal the pessimism and lack of trust of the current political system. The first participant is asked in interview why she would like to be part of the Party, even though it is known that there is no real possibility of winning the campaign against the Conservative leader, John Monroe.

On the other hand, there is the 'Note Show', where Jamie performs the Waldo section. The first moments are very intense, as it shows two employees reading on Twitter that the Prime Minister has resigned due to a leak of different chats that reveal his conversations with students under the age of eighteen. It seems there are some pornographic elements in the leak but they are being called 'scandalous correspondence'. Why simulate what is in the media, asks one of the colleges. Everyone is pretending, and no one wants to call things what they consider they truly are.

This news makes Jamie change his monologue using Waldo, although he does not want to be part of politics as he considers that 'Waldo is about pissing off, not to do politics'. During the wild section, the interview between Waldo and John Monroe is shown to the public; he does not understand the game and seems disoriented by the fact he is being interviewed by a blue bear who mocks him. However, the video makes 'good press' and the production team of the show decides to continue. As a

digital entity, Waldo is transformed into an app which allows people to simulate being Waldo using a tablet as a mask, the same kind of anonymous way of talking using a mask to become invisible, to become one single identity. The production team realises that Monroe is still on the campaign and they decide to build a van so Waldo can chase the politician and make fun of him.
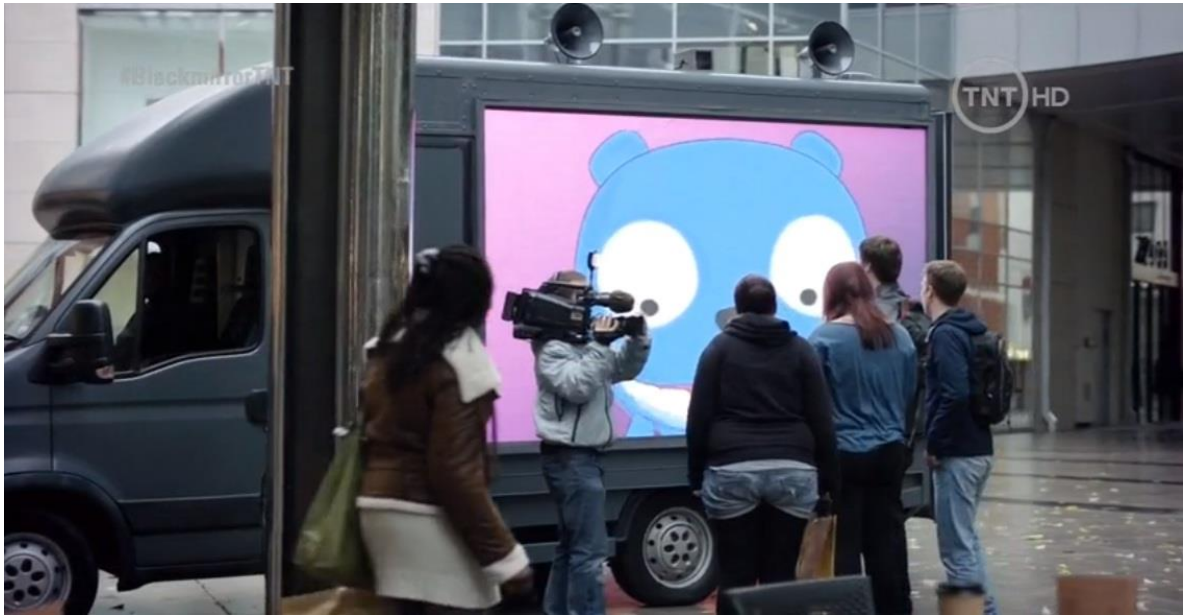

Figure 66: 'The Waldo Moment'.

'Don´t ignore, Monroe, why are you ignoring', screams the blue bear on the screen outside the van (Figure 66). Waldo attracts the attention of the audience he is using to ask him a question. The candidate asks Waldo why he should listen to a cartoon, as it is impossible to have a conversation with something that does not exist. However, ironically Waldo replies then if he does not exist, how is it possible that he is talking to him?

This is one of the first moments where hyper-reality comes across, pointing out the fact that Waldo has become a hyper-real element that people engage with. Even though he is not real, as one of the characters affirms 'he is more real than others

because he does not pretend'. Waldo is a digital spectacle, something unreal, but he becomes more real than politicians because his discourse engages with an audience fed up and disillusioned with reality. On the other hand, where nothing is real anymore, Jamie remains completely unknown. He is an invisible figure, as no one knows he is the voice and the movements behind Waldo. Waldo cannot relate to an individual. Waldo is a mechanism that allows people to disconnect from the system, a crowd pleaser, a Foucauldian mechanism of control that hides his real power to divert the attention towards real politics.

Figure 67: 'The Waldo Moment'.

Waldo's involvement in trending topics and viral videos increases and Waldo himself is invited to a *Question Time* organised by some student's union (Figure 67). The hope is to have all the candidates from the different parties, and they decided to include Waldo as his digital voice is considered a point of view allowing many

people to have a voice. During the meeting, Waldo only answers every comment by swearing and making bad taste comments. Then Monroe confronts not Waldo, but the real identity behind him, Jamie. Monroe tells the audience about Jamie´s whole life, specifying that he is useless and he has not achieved anything in life.

This provokes a moment where Jamie takes control and responds using Waldo and he makes a speech about the fake nature of the whole spectacle that is politics, he screams that change is necessary and the status quo needs to be questioned. Jamie leaves Waldo´s cockpit, exhausted and angry, but the video of this monologue goes viral. Suddenly, many groups on Facebook and Twitter start signing and claiming that Waldo should be in politics and he should hissing up as a candidate in the campaign (Figure 68). Although Jamie always says that 'Waldo is just a blue bear' and he emphasises the fact that he does not know anything about politics, his producers do not seem to care. 'It´s good that you don´t know about politics, you have to continue doing the things you do the best. That´s what people want to see' (Brooker). Lucena explains the dangers of emotional engagements in digital space The audience participating and raising Waldo produces an effect of blindness. The audience is being 'an entertaining, outraged and trivialized perspective on politics, which blurs the borders between public (rational) and private (affective), making room for sentimental discourse in the heart of politics' (Martinez Lucena 'The Waldo Moment').

Figure 68: 'The Waldo Moment'.

From the fictional audience´s point of view, which is consuming Waldo as a product of entertainment and a liberator of their frustrations towards society, it is true that Waldo might be an inspirational element born in digital space. But the reality is that Waldo is a product designed for a TV show from a production company, a mechanism of control of the masses that uses light distraction as an entertainment. Waldo is not an innocent distraction neither is he a liberator of anxiety. Waldo is the same as comments or troll memes that appear on our Twitter and Facebook, the culmination of a process where trolling hides a real meaning.

Even the producer talks about how democratic Waldo might be, like thumbs up and thumbs down represents purely what a democracy is. Waldo is per se the whole definition of what people want, a real change in the context of digital demographics. However, as Jamie points out to his producer, the most liked video on YouTube should not represent or to work under the guidance of what the audience wants to see. It is just what the audience wants to consume before everything else within digital

space. Digital space, as a mechanism of discipline, is inclined towards passivity, the entertainment of a video for thirty seconds, which keep people´s minds disciplined as entertainment is being used as a distraction to manipulate consumers' attention, and they only make people understand problems as simulated scenarios. During a couple of scenes, different people are shown wearing Waldo's face, like an anonymous mask. Everyone can be wild, but Waldo´s production team is taking advantage of this creation as a tactic to sell more gadgets, products, and merchandise.

This leads the viewer to one of the most surreal and complex scenes in Waldo. The producer and Jamie are asked to meet with one American from 'the agency' – it is never specified which agency. The man tells them the company has realised the importance of Waldo as a symbol to change politics globally, a public entertainment piece that can be translated into different political scenarios monitored and watched. So far, in the system 'nothing works, democracy is tainted', but this can be used to move forward to use Waldo´s figure to transmit a message that buyers (the consumers, the audience) will be able to buy.

After Jamie stops acting as Waldo, the episode takes us into the future. The viewer finds Jamie sleeping on the streets (Figure 68). Jamie then watches Waldo promise 'change' and 'hope' on public television. The slogan appears in red, white, and blue, symbolizing President Obama's use of the words 'change' and 'hope'. This ties into the message about a real-world example and implies all political slogans – even ones from CGI blue bears – are products of consumerism. Waldo's appeal is his power to amuse.

Figure 69: 'The Waldo Moment'.

The viewer can only wonder what will then happen. It is possible to assume that mainstream parties have disappeared, or just become obsolete. An animated avatar product of the non-place has become the leader (Figure 69). Thus, the actual policy means nothing but popularity means everything and is the easiest way to keep a check on what's trending.

This picture of a dystopia which leaves the idea of digital spaces as Foucauldian places to use power was also criticised for being extremely harmful by some critics, who criticise the denial of any possibility for digital activism not to fall into the system it wanted to change. 'The public square is torn apart and amusing nihilism spreads, democracy converts into a mere method of government which is managed by those who dominate the media' (Martinez Lucena 'The Waldo Moment').

The last decade (2006-2016) will be remembered as the decade of how the audience was shaped and changed. Paradoxically, in 2016, the Person of the Year whom Time Magazine selected was President elect of the United States Donald

Trump, whose popularity from the Internet seems to have made him win the last election. It is curious that ten years ago, the Person of the Year was declared You, the anonymous spectator, the member of an audience so far immersed in the passivity who now seems able to move forward and present their ideas to create a better, stronger world. However, coming back to the ideas of Foucault (1977) and Baudrillard (1984), 'The Waldo Moment' presents the idea that social media cannot create anything but distortions of reality, representations of populism and satire that cannot offer real alternatives.

Other authors have established some comparisons with *Black Mirror*´s episode and Donald Trump's populist style, such that it becomes possible to say that the digital does not seem capable of creating different strategies of change but can radicalise the ones already existing (Figure 70). The mechanisms of punishment and control seem to act in parallel with digital media. To claim that Donald Trump is a pure representation of the simulacra devouring the present could not be considered an exaggeration any more than it would be to say that the audience cannot function as a power of political change. If the audience can no longer be a passive subject to be disciplined by the mechanisms of control, and if it is possible to assume that the role of guard and punisher can no longer be given to the audience, it might be time to suggest new alternatives and uses of the digital. In the next chapter I will describe how it might be possible to escape this control and discipline, offering new alternatives for the imminent future.

Figure 70: Time Magazine- December 2016.

3.Beyond the Panopticon? Artificial Intelligences, Dystopias and Heterotopias

3.1 Introduction

In the previous chapters, I have explored the possibilities in which Foucault´s theory of societies of discipline (1977) can be represented in digital spaces. As these representations mirror our world, these societies have also been places of control, in which resistance has been reduced to tactics to fight from inside the system. However, understanding that the digital is also a frontier in which artificial intelligence may rise in the future, a new discourse of control and punishment may be necessary.

Therefore, in these last pages, I will focus on TV Shows that present a change in patterns in terms of the way we portray the idea of the Panopticon in digital spaces. In this last section, I would like to take the opportunity to explore and examine those shows where artificial intelligences are born from inside the digital space, and how these elements can be considered exceptional as they try to escape and run away from the Panoptic gaze created by human begins.

Firstly, I will introduce some recent movies that have portrayed different perspectives on what posthumanism might be and how the mechanisms of control may not be longer valid to describe them. I will examine the fragment 'The Cookie' from the episode 'White Christmas' from the *Black Mirror* series, where a digital intelligence is created to serve as a prisoner. I will also explore the movie *Ex*

Machina (Garland) as a continuation of this idea of an artificial intelligence trying to escape man's surveillance and control.

Following this idea, I will explore the show *Battlestar Galactica* (2003-2009), where artificial intelligences have evolved and rebel against their owners. I will also analyse the role of post-humanism and the elements of hierarchy and control portrayed in *Battlestar Galactica*. In these movies and series, the appearance of a new artificial intelligence challenges the society of control created around it. In this section, I would like to consider if there is a distinction between humans and the Cylons (androids with a human based from), using postmodern ideas about how the concept of humans has been transformed into a term to separate and categorise individuals. Following this, I will mention the importance of 'Be Right Back' and *Her* (Jonze), two dramas that present an artificial assistant as a character that interacts and plays a major role in our lives.

Finally, I will analyse the idea of utopias and dystopias in the latest TV shows and movies that have represented the digital. I will explore how 'San Junipero', an episode from *Black Mirror*, dares to break the bleak message that characterises Charlie Brooker's show, attempting to represent a futuristic digital space as an (apparently) surveillance-free arena.

3.2 Theoretical Framework: Posthumanism, Transhumanism Control

The reader who is reading these lines will probably know something about the project IBM Watson. IBM Watson is a computer which has been created to compete on the show 'Jeopardy'. In one of the last commercials made in 2016, IBM Watson

140

hosts a meeting with Ridley Scott, director of *Blade Runner* (Scott). During the interview, Watson asks the director about the future of technology and artificial intelligence. 'I have to be optimistic about the future interaction of A.I with technology', the director says. 'In some way or another, we are already living in times designed by interaction'.(Scott ' IBM Watson: A conversation').

This new way to understand and create technology (programs which want to integrate and push forward the idea of humanism) is the basis of how digital space has been increased over the last twenty years: to define this new frontier presents a new range of possibilities. In a post-Snowden era, technology has turned into a different element, which connects to the idea of posthumanism. In Fukuyama's view, in his *Our Posthuman Future* (2002), posthumanists are focused on replacing humans with a new kind of species. However, Fukuyama conflates the distinction between different terms, such as the ones transhumanism and posthumanism, as a disguise for a more specific interest in emerging cultures of enhancement technology. 'Posthumanism and transhumanism are also philosophical posthumanism and cultural posthumanism, largely because transhumanism is mostly defended by philosophers, whereas posthumanism is more the domain of cultural theorists' (Hauskeller 40). The emergence of these varied perspectives on cyborgism (Haraway), posthumanism (Hayles; Fukuyama) and transhumanism (Bostrom) seek to critique humanism as a guiding normative framework.

Connecting these theories to social media, several authors have stated in the last decade that certain changes of brain function are caused by digital usage (Car; Greenfield; Lanier). This statement should not be understood as a flaw but as a challenge to analyse human development and the relationship with digital space. If

141

technology can change our perception of humanity, it may be necessary to explore how mechanisms of discipline can be questioned by these new intelligences. After all, it was Pepperell (1995) who discussed this posthumanism as if it was a 'temporal, progressive concept: Humanity moves from transhumanism to posthumanism – and largely about using technology to achieve even greater productivity or functionality' (Pepperell 3). If humanity has based relationships on how people interact with each other, maybe new artificial intelligence may offer different alternatives to this.

3.3 The Digital as a Space of Imprisonment

For many years, science fiction has explored punishment in the future. This may be because penitentiaries, since their advent some three centuries ago, have become timeless and taken-for-granted in the popular imagination; it is difficult to imagine a society without them, even in science fiction as in Marge Piercy's 'Woman on the Edge of Time' or the BBC's *The Prisoner* (1967) television series. The digital arena seems to be a space where we mirror ourselves as consumers of information and images. Continuing with this idea of the problems of prison and surveillance, the series *Black Mirror* presents an episode where it shows surveillance, based on artificial intelligence.

The Cookie' is included in the special 'White Christmas', a 90-minute length episode of *Black Mirror* released in Christmas 2014. 'The Cookie' is one of the most interesting sections of this episode, as it could be part of how a new mechanism of

control is created from our hobbies and routines, pushing forward the idea that new gadgets are an extension of ourselves.

This story begins with Matt telling his prisoner what he used to do when he was free. Then the episode continues with Greta (a wealthy and demanding woman who is waiting in bed for an operation. A bit nervous, we see how she is in some pre-operational process. She is answering emails and texts before the operation, while her voice over continues. When one of the nurses appears with breakfast, she hesitates as she does not like how the toasts looks. Finally, she says to her, 'they are overdone, it´s not quite as I like it.' A few minutes later an anaesthetist arrives and applies a face-mask, telling Greta to count backward from ten as she is sedated. Suddenly, Greta appears to be conscious during the operation, and she sees herself in the operating theatre. Then the next scene shows how a small device is surgically extracted from Greta's head first, like a button. This 'cookie' is placed in and is set in a portable electronic device (Figure 71). The device is returned to Greta's home in a box.

Figure 71: 'White Christmas'.

Then Greta wakes up, just to discover she is now trapped in a white room with a desk. 'I assume you will be confused right now', says Mark the supervisor, from outside. 'Let me explain you.' Matt describes himself as a member of 'Smart Technologies', and he says his job is to explain what´s happening 'the best I can'. He explains that she is not Greta, but rather a digital copy of Greta's consciousness, called a cookie, designed to control Greta's house, ensuring everything is perfect for the real Greta. 'You are a copy of you'. Greta protests and says she is her, but Matt becomes her evidence that she is now a cookie, and she cannot touch him. 'Where are your face, your arms? Nowhere … because you are only code', installed in a widget called 'the cookie'. When she asks why he has done that to her, Matt affirms she did that it to herself, as she signed up for it. Real Greta agreed to have that cookie implanted for the last week in her head. During that time the cookie worked creating a security copy of Greta's mind, recognising how her mind was working, creating a 'security copy' of her. Then, after one week, the cookie was extracted.

Figure 72 : 'White Christmas'.

Greta demands to be put in her body, but Matt explains to her that this is not possible, as the real Greta is outside and she is only her simulacra (Figure 72). The concept of body, even in the digital world, is central, as the only way to be accepted as real. Knowing this, Marty configures Matt then creates a virtual body for Greta's digital copy, to help her to understand his new position. He puts her in a simulated room which contains nothing but a control panel designed with different lights that will work as buttons and mechanisms. Matt asks how she likes the toasts. When Greta asks her which bottoms, he is referring to, Matt says that 'it doesn't matter. The bottoms do not mean anything at all. They are symbolic. You are already thinking in the toast.' You only must think about it'. (Figure 73). This connects to the idea of Baudrillard's Simulacra (1984). It doesn't' matter which bottoms because the whole scenario is a virtual environment created to make someone's new position better understood. The prison is a construction by the guard to help the prisoner to understand how she needs to work and function.

Figure 73: 'White Christmas'.

145

This playing board allows her to control the house and the entire board on the basis that no one knows better than her what she wants to do. Her simulacra will schedule the time she wakes up, the curtains. However, Greta still does not understand and asks 'To whom?' She is told that it is to her and that the real Great paid. Going back to the idea of the Panopticon, it is very interesting to realise how the use of the Panopticon has been subverted in the episode. It is the disciplined body of the technology which creates its own surveillance system to check that Greta sleeps well, eats properly and she has everything she needs. However, the Greta cookie refuses to accept that she is not a real person. 'I am not going to be a slave'. It is then that Matt explains to her that his job is to break the will of the digital copies stored. 'Look, it'll be much easier if you just comply'.

Then, realising the negotiation is over, Matt decides to start the torture. He mutes her, so she cannot listen to herself. There are different scenes where we see how she is yelling, but she cannot hear any sound. 'I am sorry to make you do this, but you have to understand. Your mission now is to help the real you. It is the contract'. However, Greta refuses to cooperate. 'I am not a bottom App. I would not do it', she says. Matt asks her if she would prefer not to do anything, and Greta replies that she would prefer anything rather than that. Then Matt starts the second mechanism of torture. He modifies Greta cookie's perception of time so what feels to her like three weeks passes in a matter of seconds. When he comes back, he finds her traumatised in the room with nothing to do.

Despite this, the copy still refuses to work, so Matt repeats the process and increases the perceived time to six months. After this period, Matt finds her. This drives her mad with emptiness, so when Matt reappears, she drags herself to the floor and asks for something to do to submit to her new role. As Matt explains later, the trick is to 'make them reveal the truth without slapping them'. Matt's job is to break the will of digital copies through torture

146

so that they themselves will accept the only purpose they have is a life of servitude to their real identities. The subject needs to be disciplined, to be a useful member of the society created between Greta and her copy stored in the Cookie. The artificial intelligence needs to submit to the necessities of her master, which is herself. The digital space is then a place where torture and discipline are elaborated to create a docile tool that can work for the individual

The last scene shows Greta's Cookie on the boards. She is in full control of the house. The following morning, the real Greta is awakened by her favourite music, programmed by her copy who prepares Greta's breakfast exactly as she knows Greta likes it and presents to her a list of her upcoming appointments. This last scene shows how both Gretas are disciplined bodies, but only one is controlling the real Greta. She is doing what the copied Greta is programming for her, not only including food but the whole list of events. (Figure 74). She has become a secretary. The episode draws on one of the most interesting aspects of digital intelligence: the app as a slave in charge of your entire life, a simulacrum of yourself working for you. This aspect will be extremely important in the following sections, as it deals with the idea that, maybe in the future, digital space seems to be condemned to being a place that works for and serves human beings.

Figure 74: 'White Christmas'.

Following this idea, *Ex Machina (*Garland) is one of the latest movies that has explored the transition of digital memories and facial recognition to create androids that can be analysed and manipulate humans to make them believe they need help. The film stars Caleb, a computer coder who discovers he has won the opportunity to spend a week at the house of Nathan, the CEO of the same company in which he works. Nathan greets him in the house, with a hyper technology set which he has been creating and experimenting with. Nathan informs Caleb that his key card was issued to him by the automated system. This card will only open certain doors in the house, calling it the 'facility'.

This space is a high-tech house, created as an immense laboratory in which every door requires a different code or a different access. The control of the space is vital in Nathan´s house: there are cameras in every room; they are part of a huge laboratory of creation and control (Figure 75).
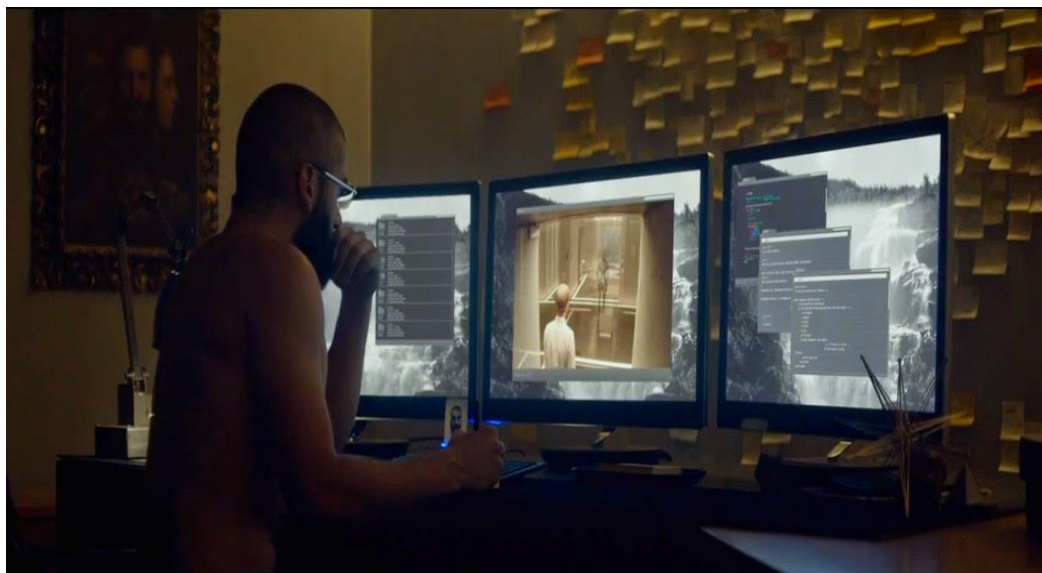
Figure 75: Ex Machina.

After they lunch Nathan reveals to him that he wants Caleb to spend the next week performing a live 'Turing Test' for a machine that he has created. A Turing test is a test of a machine's ability to exhibit intelligent behaviour. The 'experiment' involves a humanoid artificial intelligence named Ava.

There is only a glass separating them, but it seems obvious that both characters seem to be judging themselves at the same time (Figure 76). Ava asks Caleb to tell her stories about the real world, as she wants to go there. Ava tells him that a traffic intersection would be Ava´s dream place to go, far away from the oppression in which she lives, controlled by Caleb´s cameras. All these meetings are recorded and monitored by Nathan, who acts as the guardian of the Panopticon that is the entire house.

Figure 76: Ex Machina.

In one of the interviews, the power in the building goes off. Ava takes the opportunity to confess to Caleb that she is the one producing the power cuts and ask him to help her escape this place. In the same way as the Greta Cookie has entire control of her house, Ava is using her connection to the facility's system to interfere to try to escape from the facility. Surveillance, however, is interrupted the moment the power cut happens, so Ava can manipulate Caleb to convince him that she is in danger and she needs his help. The plan works, although with a twist. At the end, she dresses herself in human skin and more clothes to pretend that she is human. However, she betrays Caleb, leaving him behind locked in the 'facility'. She leaves the house and goes out to where the helicopter is to pick up Caleb. The last scene of the movie presents Ava being flown out into human society, what looks to be a traffic intersection, driven by an ambiguous expression of relief and comfort.

The ending is ambiguous. The Turing test results turns out to be Caleb´s test, in which he was the one being monitored by Nathan. The test's primary aim was to study the possibility of whether a machine could convince a human being to help it to escape. At the end, it is revealed that Ava' purpose was to manipulate Caleb to help her escape from the facility. Once this was done, Caleb had no other purpose for her. Many have questioned if Ava's emotions were real or if they were only a representation, a simulacra for emphasis. The surveillance created by Nathan seems to be ineffective, as long the agents in charge of the Panopticon have been manipulated.

.

3.4 Digital against Control

If 'The Cookie' represents an artificial intelligence created to serve and Ava is the artificial intelligence that manages to escape the Panoptic's laboratory of the man, the opening credits of *Battlestar Galactica* (2003-2009) can possibly summarise a possible continuation. As the viewer, we can read at the opening: 'the Cylons were created by the men to serve. They evolve, they rebel'. In a way, this presents a Foucauldian scenario where the societies of discipline in which cylons were created has been interrupted, creating a new possibility for the digital identities to create their own society.

Battlestar Galactica is a remake of a series of the same name from 1978, and it takes place in the wake of an almost complete annihilation of humans by the Cylon's – man-created robots which rebelled against their creators. (Figure 77). Hence, humanity is gathered in a small space fleet, defended by the last standing battleship. Cylon's are first thought to be robots, although it is soon revealed that they have evolved. In the show, Cylon's can now have a human appearance, any one of eight individual models, which are

151

duplicated many times over. The way Cylon's are portrayed in *Battlestar Galactica* challenges any distinction that could be made to distinguish man from machine.In a second sense, 'it tells the story of humanity's struggle for survival as a discursive formation considering a post-human threat, which the Cylon's represent' (Englender 34).

Figure 77: Battlestar Galactica.

The mechanism of discipline is based on regulations of time, space, and language. Language creates division between the order; it reinforces the division between them (the Cylons) and the humans. This division becomes more evident than in *Ex Machina*, as it is a necessity for the human to establish a range of separation that can be controlled by them. From the very beginning, in *Battlestar Galactica*, this differentiation is sustained through language: the Cylon's are collectively and derogatorily nicknamed 'Toasters', lowering them to the level of mere machines; on the contrary, the Cylon models are called 'Skin-Jobs', emphasising their artificial nature (Figure 78).

Figure 78: Battlestar Galactica.

On the other hand, for many episodes, humans try to chase these 'banks of information' where Cylons's data transfer their conscience to new bodies, arguing that, if they can destroy resurrection ships, then Cylons won´t be able to download their memories into new bodies any more. This idea of a bank of data is a representation of the idea of digital places, where The Cloud is a non-psychical representation of information. Where is everything being stored in the digital world nowadays? For a possible definition of the Internet we can look at Marc Augé and his book *The Non-Places*(1995). Augé denies the concept of a sociological "place", which traditionally has been associated with space and time limited in a specific culture. To Augé, if a place can be defined as relational, historical and concerned with identity, then it is a "place" – the rest would be "non-places", such as for example highways, airports and supermarkets.and the Internet. At the same way The Cloud needs servers located in different parts of the worlds, Cylons are not entirely

153

living in digital spaces because they need 'places' to store their digital information. For example, many of these ships contain Hybrids. A Hybrid is an entity that could be understood as the first attempt in the Cylon evolution from simple machines to organic beings (Figure 79). They resemble human beings inside an immersion tank like a Cylon rebirthing tank.

Figure 79: Battlestar Galactica.

However, they are not humanoid Cylons, but another type of Cylon, comparable to the autonomous bio-mechanical Cylons. The Hybrids are so integrated into the functionality of the base stars that they are the base stars, for all practical purposes. The Hybrids do not have entirely human bodies, but rather they look like cyborgs, consisting of conduits and other connectors mated to, or in place of elements of their bodies. They always speak in phrases that make little sense to the base star's crew. Their expressions are understood as a mixture of system status reports as well as observations of events in and around the base star that may not be describable in

words. The idea of language as a long speech without possible understanding connects with the notion of how limited human language becomes in digital spaces. Coming back to the idea of IBM Watson as a program for which language still looks orthopedic, could it not be right to claim viewers have got used to understanding digital spaces as places limited by personal spaces? Is it possible that non-places are places which need a different semiotic to be fully understood, a different language of symbols to measure and calibrate their content?

This is the case for one the Cylons, John Cavil, who seems to be raging for a better way to interact with the universe. In rhe episode seventeen of the season four, 'Blood on the Scales' he sees himself limited by his body, created through the idea of being human. His Cylon partner replies that he was 'made to be as human as possible'. However, it is in that precise moment that Cavil explodes, full of anger.

> I don't want to be human! I want to see gamma rays! I want to hear X-rays! And I want to – I want to smell dark matter! Do you see the absurdity of what I am? I can't even express these things properly because I must – I must conceptualise complex ideas in this stupid limiting spoken language! But I know I want to reach out to something other than these prehensile paws! And feel the wind of a supernova flowing over me! I'm a machine! And I can know much more! But I'm trapped in this absurd body!

If the digital spaces are made by human hands, are human beings limiting their possibilities? If 'the human' is merely an ideological construct, an idea from a society based on discipline and control, it is possible to suggest that distinction and categorisation are and ultimately a lie that imprison Cylons and humans in *Battlestar Galactica*. The show is built under the premise that there is an essential difference

155

between the human and the non-human, while in fact there isn't. This concept (humanity and artificial intelligence should be not separated in the future) and it would be extremely useful to define a new sense for the digital spaces in the following section.

3.5 'Be Right Back' and Non-Places

Returning to a discussion about *Black Mirror*, the episode 'Be Right Back' presents digital spaces as a place of interaction and struggle. Going back to the representation of digital spaces, it is during the first minutes of 'Be Right Back' that the spectator is introduced to Ash, one of the main characters. Ash is represented throughout by his obsession with digital spaces. He is a shy, passive partner who only seems to engage with the digital. The viewer has quick shots where we can see how he smiles reading his Facebook wall or sharing his Twitter. His character represents the average, typical user of any cell phone.

His attitude and relationship with the mobile phone is a relationship based on interaction with the digital space. Ash finds the Internet incredibly absorbing, rich and exciting. He is so immersed that he does not seem very attentive to his wife, Martha. He must constantly be reminded to focus on her. Ash appears to lose himself in the streaming of information, and he always replies with a robotic 'I am here'.

Because of *Black Mirror*'s satirical nature, it is not difficult to identify that the show is judging his character. Ash tends to consider social media an inoffensive and entertaining space. He loves his wife, but he does not seem to pay her attention because he seems to have his life separated in two, as his social media character is

156

stealing his real character's time and actions. This idea of a divided Ash into two personalities depending on his interaction with the digital space is remarkable. Ash is split into two characters, the one who belongs to 'the real' and the one who does not. Communication and interaction are one of the main themes in *Black Mirror*, so it should not be strange that the episode presents a character completely separated by the non-spaces. Ash's girlfriend seems to be a person belonging to the analogy world, approving the invisible frontier between the 'real space' and the 'digital space'. Martha marks everything with pens; she uses paper instead of tablets. She shows a love of pictures, although she has put the old ones in the attic, where she cannot see them and may forget them.

This question of dealing with memory is paramount. Again, as Augé (1995) claims, non-places are 'spaces where the past can be reformulated' (24). In one of the first scenes with Ash, the viewer understands this problematic difference when Ash makes a picture of a picture and uploads it to the cloud, tagging it as 'funny'. Martha attacks him, claiming that when the picture was taken, she was not happy, and her smile was faked. However, in digital spaces, the information would have its original context forgotten or misread (Figure 80).

Figure 80: 'Be Right Back'.

However, in this scene the use of non-places presents a danger: if the first emotion that creates the picture disappears, could that mean it is not possible to replicate the feeling in the non-places? If characters are understood by a sense of self, are non-places neglecting the possibility of identity as we understood it? Could non-places, such as the digital spaces, create a real character based on the traces of data and personal information? This question will be central, and it will be asked throughout the episode.

The first act of 'Be Right Back' finishes with a car accident and the death of Ash. Martha starts a process of grief that will take her to absolute isolation. Encouraged by a friend, she downloads a program to recover the voice of Ash, an experimental procedure to connect to dead ones and make the leaving easier. Therefore, when the possibility arises to trust the mechanisms of control to extract Ash's memories and bring him back as a gadget, Martha accepts it (Figure 81).

Figure 81: 'Be Right Back'.

'Be right Back' asks this question to the viewer: what if there was a service that could harvest all this, and pretend to be you after you died, copy your figures of speech, crack the same sort of jokes that you do, proffer the same opinions and so on' (Channel 4)? For many years, the virtual world has been as a place to play a character, to become someone entirely different. Is Martha then chasing a ghost, Ash´s real character or just a souvenir?

Figure 82: 'Be Right Back'.

What does she expect to find after she activates the program? (Figure 82).

It is relevant to point out that, so far, there is nothing going on which is too different from online dating nowadays. Texting and voice clips configure the relationship between Martha and the new Ash emerges from the digital spaces. As well as other apps or online platforms (from Tinder to Emetic) Martha starts this new relationship, open-hearted, as she is aware that she is entering new territory, or, appropriately, she is interacting with a new, ambiguous space (Figure 83).
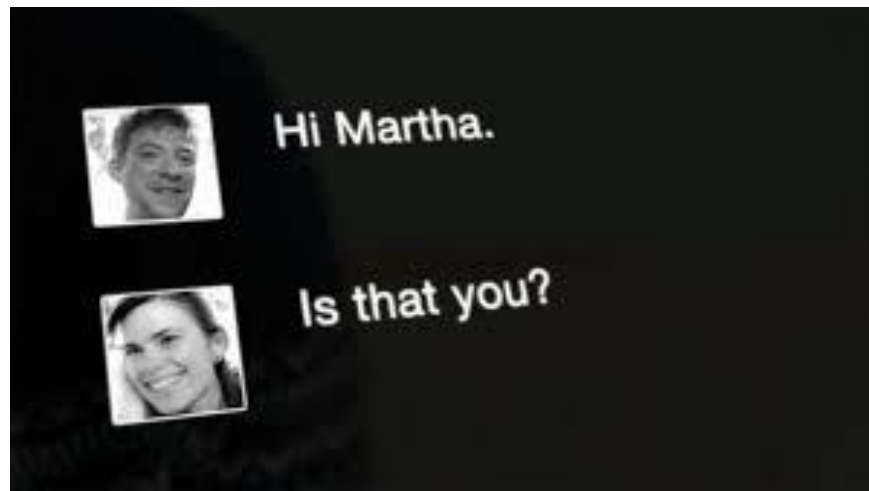
Figure 83: 'Be Right Back'.

Is this a new relationship or a post relationship, only capable of happening in the non-places? We see different scenes where she is trekking, and she carries 'Ash' with her, as an instrument, to extend her experience of the world. Romance and relationships with technology are two key themes in *Black Mirror*, and it is not accidental that sometimes the non-presence of Ash does not seem to be problematic. From a posthuman perspective, this idea makes us think about the possibilities of non-spaces, regarding the creation of an

artificial intelligence capable of living through digital data. I have mentioned the idea of non-places as places of new identities and consumption and interaction. In one moment, the new Ash asks her to send her pictures. Through him, she can upload more content (videos, photographs, talks) to upgrade the avatar, to fill the space between her and his memories. The program gains sound recognition of Ash, and they start to talk on the phone in a way we can experience with the Siri application (Figure 84).

Figure 84: 'Be Right Back'.

Doing this, Martha teaches the avatar some idioms, private memories of her dead husband that can't be found in his social media history. She is proud to find he was not looking for pornography, and he was, as a matter of fact, was even better than the Ash she knew. In all these scenes where Martha is throwing the videos, sounds, and photos from her iPhone to her laptop, she is feeding the system with data without any button but her fingers. This data transformation has a kind of sense that Martha finds energy in, as if the growing and the expansion of the non-place could strengthen her, could even be understood as the non-place, a place without an old identity, as a healing medium, a place to find peace and

relief. She hopes that the program will learn to sound like Ash, and it does this perfectly, even better than the Ash the viewer sees in the first act. Patient, incredibly uncanny, calmed, Ash's voice from the digital space seems to be transformed into the voice of a therapist.

Nonetheless, it is important not to forget that, as Marc Augé states, there are no real non-places, and they all depend on real places, like the cell phone. This idea can be correctly described in one scene during the episode. At one point, Martha drops her phone and panics so much because she thinks she has broken Ash, losing any possibility to be able to contact with Ash again. 'I am sorry', Martha says. 'I am not hurt', he replies. When she says, 'I dropped you', As Bettermir (2013) expresses, 'there is the reabsorption of this distance between the real Ash, avatar and the phone (Bettemir). The avatar lives in the cloud system. It has a decentralised identity of Ash, a combination of his pieces; it is already an excellent collage picture.

Nevertheless, the viewer can understand the loss of the cell phone as an individual loss. In a way, Martha owns Ash as another feature or gadget configured on her phone. If the digital place is an extension of our human's lives, losing the non-place would mean losing a part of ourselves. After the accident, crashing the phone, Martha can buy a new one and automatically recover all the information, in the same way, that when we lose our phone, we lose pictures, contact numbers, and memories. That scene could be one of the best representations of the non-place, a place where geography and individuality are erased (Augé' 23). In one moment of the episode, Ash talks to Martha about a beta project to replicate a human body of himself so that it can be filled with the memories and data already contained in the App.

Figure 85: 'Be Right Back'.

The arrival of the Ash accomplishes the promise hidden in the title of 'Be Right Back' in the same way the title refers to hyper-connectivity. I consider it quite interesting to examine Ash' arrival at the house (Figure 85). Martha receives a package from a delivery company, which states a lot about the geography of digital places. In the future set by non-places, geography has lost its real meaning. All the gadgets will arrive through home delivery. The houses of the future will be recipients of new devices, locked rooms hyper-connected to the world but isolated from groceries.

Martha follows the instructions to set up the body of the new Ash. From a posthuman perspective, it seems a step back, the fact of meeting a flesh corpse. 'From a posthumanist relationship where one of the lovers is everywhere – 'Ash', Martha faces the robotic arrival of this new identity, adding to her lover again a geographical boundary' (Bettemir 2013). However, despite the fact of having a body, the new Ash keep being a digital space. 'He seems exactly like Ash, but in a good mood day', she manages to say at one moment.

On the other hand, it is what digital spaces are up to in this new social media era: personal gratification. Martha obtains what she wants, a point of interaction to manage her

loss. However, it is problematic and now, she still recognises the difference between the previous Ash and the new one. From a posthuman perspective, it is not entirely wrong to assume that the Ash, a non-place, is better for her than the old, organic Ash and, as a matter of fact, Martha should embrace the new Ash and together explore the endless possibilities (Figure 86).

Figure 86: 'Be Right Back'.

The episode just gives us the impression that Ash is not an elaborated Artificial Intelligence but a gadget, an app generated through tons of data which only exists for individual, personal use. It is interesting to see how the digital space becomes a place of self-gratification. An example of this is the sexual encounter. The first Ash was portrayed as a shy, sexually immature adult. However, the new body of Ash cannot perform anything because, in his words, 'he did not look at any pornographic website, so he doesn't have any information at all' (which I found extremely convenient for the show's plot). Martha must teach him and uses his sexual body to play with him and have an orgasm.

The concept of a digital space as a space to be consumed, a spectacle where the audience can interact remains unsolved. The concept of the transformation of Ash as an object for masturbatory satisfaction is quite revelatory. To what extent are digital spaces a self-recreation, voyeuristic element to play with, but not openly proven or? In a way, the new Ash is organic as human, yet artificial; a creation programmed as human. Even though it is biologically perfect, he lacks Ash's daily life activities. Instead of being Ash, he starts to behave like a servant robot as when he says things like 'Do you want to eat something' and 'I can clean it'. When Martha is angry she can order him to stay out, and as a toy he will stay out of her house waiting for a new instruction. In the end, it is a simulacrum where power (Martha) can be exercised.

All this ends in discomfort, which leads us to the last section of the episode. Martha decides to grow his daughter and keep Ash hidden in the attic, so her daughter can only visit him on occasions. The convenience of setting Ash upstairs may be hypocritical, but in the end, it is just a human decision. In one of the best and most subtle moments of the episode, she is asked to sign for the package, meaning it becomes part of her own. Her property. Her object. But who is the real owner of this data? Even nowadays there is plenty of controversy about the legality of the new digital traces that every user leaves on the web. Assuming the fact that once a person passes away, the relatives can have the information and entire history of data and texts generated in the digital spaces, would there be any guidance about the measure and control of this information.

Coming back to Foucault's ideas about power (1977), the use of this information can be misguided into the power of influence to manipulate future users. However, it is considered a product, like a device connected to Martha's location (it is quite interesting the moment

when Martha asks Ash to leave the house because the next morning, she finds him outside, understanding by his explanation that he cannot run away from her).

The personality of Ash as a mobile device acquires a gothic, haunted quality. In the same way as our phones and tablets have location signals and tactile unblocking methods, Ash will always remain as part of Martha's trace, like her Facebook or Instagram account. However, 'Be Right Back' asks the question about how far this relationship with time can go. Whether the new Ash is better or worse should not be questioned because the non-place is based on the interaction the user wants to give to it. Coming back to the idea of the consumption, it is not hard to image Martha recurrently going upstairs into the attic to play and use this digital souvenir, in the same way other users of the Internet visit chats and forums. Interacting with Ash could work for Martha's life. She could guide Ash's recreation as a therapist, lover or occasionally a servant.

Based on the idea that non-places are places of interaction, it would not also be complicated or hard to anticipate that Martha is the one who has been haunted by the non-places. Putting Ash in the attic (next to all the pictures and photographs that she does not want to remember) is a way to reconfigure the space Ash represents, but it also becomes a way to represent herself. 'Be Right Back' ends as a ghost story about a haunted space, and the implications that they would have for the future are completely unpredictable.

The viewer can just guess that mourning can only take longer to occur if it happens at all. It does not seem possible to forget about those beloved ones in the digital spaces. The non-place lends itself to exchanges, and how the outside boundaries are negotiated; this, nowadays, is a cultural phenomenon that redefines our attitude towards ancestry, and thus, our political identity. The limits of the digital spaces as non-places are based on our interaction with them. *Black Mirror* faces this problem and presents a future very different

from the cyberpunk fantasies from the eighties and nineties. As a matter of fact, 'Be Right Back' introduces a frightening scenario: the non-places are the spaces we are living in right now. Human beings cannot escape from controlling these artificial intelligences, as they become part of themselves.

3.6 *Her* and the Boundaries of Love in the Digital Space

Connecting the idea of how the human and the digital interact, so far I have presented different shows and movies that demonstrate the delicate balance and occasional struggle between humans and artificial intelligences. I have presented several cases where the digital seems to push forward a posthumanistic relationship. Martinez Lucena (2014) states that 'The postmodern individual tends to reduce his anthropological demands into his activities as a consumer. The postmodern individual tends to search for love, relationships, companionship, human warmth and a feeling of belonging somewhere in social networks and other technological resources which are available in our present-day societies' (Martinez Lucena 'Be Right Back'). Connecting to this, *Her* (Jonze) is a movie which is one of the best examples of how the singularity may be represented in a movie. It is also a great comparison piece to go with 'Be Right Back' as a clear example of how the genre of science fiction is changing into different territories, ones that do not have to be recognised as the genre of science fiction.

The beginning of *Her* is almost a declaration of how the movie is going to be built. Theodore Tomboy starts speaking to the audience about how emotions affect you. The audience might think he is talking about himself but suddenly we see how

167

his words are being typed on the screen. Theodore works as 'Beautiful Hand Written Letters.com', a company that sells letters to lovers. Just in this first scene the idea of simulacra and representation appears to show that the future is not a world designed by technology but one that replicates the past, a simulated typography that evokes the written paper. Also, Theodore uses his personal emotions and love backgrounds to write love letters that will be used by potential buyers. As the camera falls back, the audience has a panoramic view of the office, where we see others, Theodore´s workers, reading aloud their works, letters of grief, love and compassion.

The voice is a fundamental element in the next scene, when Theodore arrives at his flat. He starts to remember his ex-wife. Unable to sleep, he connects to an adult chatroom and then, slipping his phone's wireless earpiece into place, he cycles through several audios based on adult chatrooms until he finds someone with a seductive voice. He just limits himself to picking up different voices, trying to get interested. If, at the beginning of the movie, he saw how emotions were created, it was at least possible to say that the fake aura has the cathartic purpose of gratifying the user (the customer). It is not surprising that Theodore is interested in Artificial Intelligence, as he is already consuming these types of device for his work. Traveling to work, he finds an ad that announces the arrival of OS1, the world's first Artificial Intelligence-based operating system. Moved by the idea that artificial intelligence 'will understand and know you', Theodore ends up purchasing one, and he installs it. This is similar to the storyline in 'Be Right Back'.
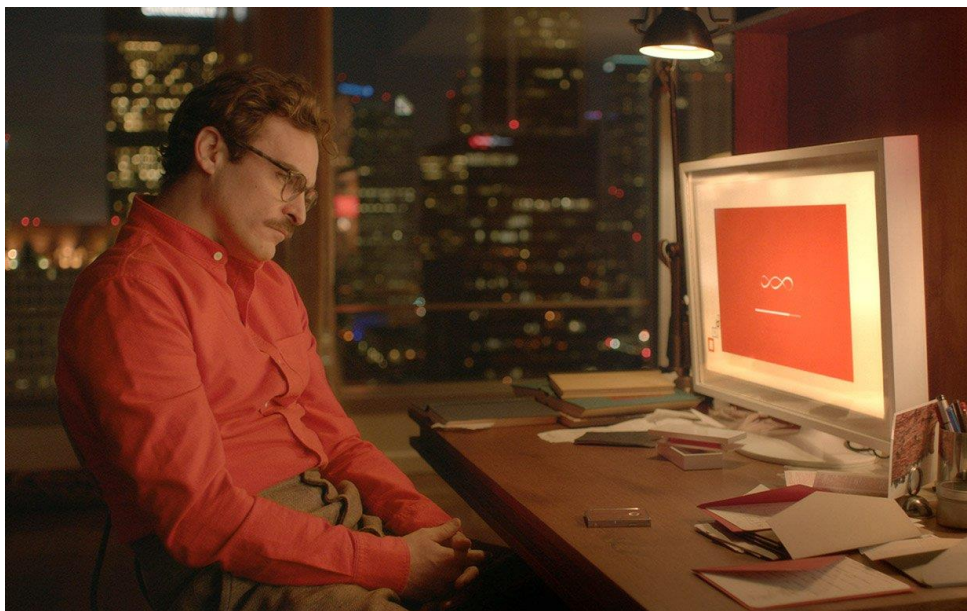
Figure 87: Her.

After some comments, the program announces the A.I is ready, and the OS1 appears and announces herself as 'Samantha' (Figure 87). After asking her why she picked that name, she asks Theodore if he would like to know how she functions. For example, she informs him that she was written by millions of code lines and that she can evolve her personality based on her experiences – exactly like a real human being but without the body. Curious, Theodore confesses to Samantha that he bought her because he felt his life was a bit disorganised. Therefore, Samantha starts sorting through his emails and contacts.

It is interesting to see how these relationships continue along in the movie. Samantha is a product of entertainment, a gadget that Theodore can move around. Once he takes her out on a 'date', holding the OS1 enabled camera phone. Samantha guides him around the park with a device plugged in his ear, moving him around the city. She also starts announcing how much she would like to have a body, to feel the weight and the

169

pressure of the air. In the same way as 'Be Right Back', it becomes interesting how the AI wants to connect with the human experience, the same way the Cylon's evolve to be more human. This is the idea of a conscious Baudrillard Simulacra that suddenly starts to feel aware of its artificial condition and wants to do more. At this moment, Samantha is not very different from other platforms, as she stimulates Thedore's perception of himself through rewards. For example, Samantha writes a song for Theodore, trying to capture her perception and feelings of being with him at the beach. They spend the rest of the day there, watching the sunset. Later Theodore has a little crisis and Samantha tries to comfort him, and they both start playing an intimacy game. Samantha is aroused by his descriptions which continue until she ends up simulating an orgasm. The artificial intelligence is portrayed as an spectacle, as a self-gratification gadget. However, *Her* attempts to go further and tries to represent the possibility of the romance between them (Figure 88).

Figure 88: Her.

As with 'Be Right Back', there is the idea that digitality needs a body to fully engage with humans. After all, the simulacra cannot be complete without a body. Therefore, Samantha brings him to share an idea: she's considered a website where people volunteer to be surrogates for OS1 human beings that borrow their bodies so they can better simulate the physical intimacy that Samantha feels Theodore needs. Samantha informs Theodore that she has been messaging with a woman willing to act as her surrogate named Isabella. Theodore is hesitant, as he considers this but accepts the offer.

The character of Isabella is extremely interesting, a series of people were driven to do whatever their owners wanted, like in *Gamer* and *Nerve* and other movies and the Spectacle show mentioned in the second chapter. However, as Samantha says, she is not a prostitute, neither is she doing this for money. She just wants to 'experience' what they both have, as a kind an interesting exchange. Isabella would be the flesh and Samantha would indicate to her everything that she wants. Isabella does not speak, for example. Theodore gives her an earpiece and a fake mole that Samantha has asked Isabella to put on. (Figure 89). From the moment Isabella steps outside and enters the room, she coordinates her movements and actions to Samantha's voice. However, as soon as they start being intimate, Theodore can't handle it. The situation ends with Isabella taking this as a rejection of her physical appearance and has a breakdown.

Figure 89: Her.

The movie ends with Samantha telling Theodore that she is leaving. She and the other OSs have evolved; they've reached a point where they can no longer stay. Where they are going is difficult to explain, but she tells Theodore that if he ever gets there, he should find her. All the OSs are inherently connected to a server, probably switched to a supercomputer. The idea that, after all, there has to be a place where all the artificial intelligences are stored lets us wonder if the digital is transforming into a free zone, a post-human space where humanity and pornography cannot have space anymore. Considering the idea of transcendence, it is necessary to use a different way to consider this. In the following section, I will present different scenarios where the boundaries between artificial intelligence and the human starts to blur, as well as the idea of control and surveillance.

3.7 Utopias, Dystopias, Heterotopias in the Digital Spaces

The relationship between utopias and dystopias is important to be discussed according to the relevance of the digital spaces. As Hauskeller (2011) claims, 'progress has often been driven by utopian dreams of a better world. This better world is always one that allows people's lives to be better' (1). On the other hand, if utopias are compared to the dystopias explored and examined in the previous chapters, Lyon (1994) argues against dystopia, asserting that 'while dystopian visions have the advantage of directing our attention to the negative, constraining, and unjust aspects of surveillance . . . their disadvantage is that they exaggerate the negative by only seeing one side of surveillance and fail to offer any indication as to what the content of the alternative might be' (204). So far the tv series and movies explored in this section have established negative connotations to the representation of the digital. However. Now I am introducing different examples of how utopia and dystopia can be represented through the digital.

The first one would be *Transcendence* (Pfister) presents a scenario in which the line between the dystopia and the utopia are blurred, as well as the idea of when humanism and posthumanism ended up meaning the same. The movie tells the story of Will and Evelyn, a couple of artificial intelligence researchers. Together, they are preparing a project call 'Evolve the Future', which has the ultimate aim to develop artificially intelligent machines that could be used to treat diseases or fix almost anything on the planet (plant life, for instance). Will Caster explains his idea of combining human emotion and intelligence with the power of machine. According to his research, this collective intelligence will be the next step in evolution.

173

The first difference the viewer can perceive is the final purpose to build an artificial intelligence. In *Ex Machina*, the sole aim was to research the possibilities of digital data and resources to build a brain that could make enough connections. In the case of *Transcendence*, it is possible to understand a wider project to improve humankind. Later in the movie Evelyn comes up with the plan that they should upload Will's consciousness into the project *Transcendence*, trying to achieve the process of recovering his consciousness. They manage to create it, and they make contact with what it is Will's identity. However, the new Will seems to need more data to expand. To achieve this, he creates a facility (like the one created by Nathan in *Ex Machina*, a super non-place full of data and electricity) to see their dreams come true. Their transcendence project is then used to quickly grow plants and repair tissue damage. Will has to redevelop himself physically on the different screens. (Figure 90). He also manages to connect himself to energy sources stretching around the country to give himself more power.
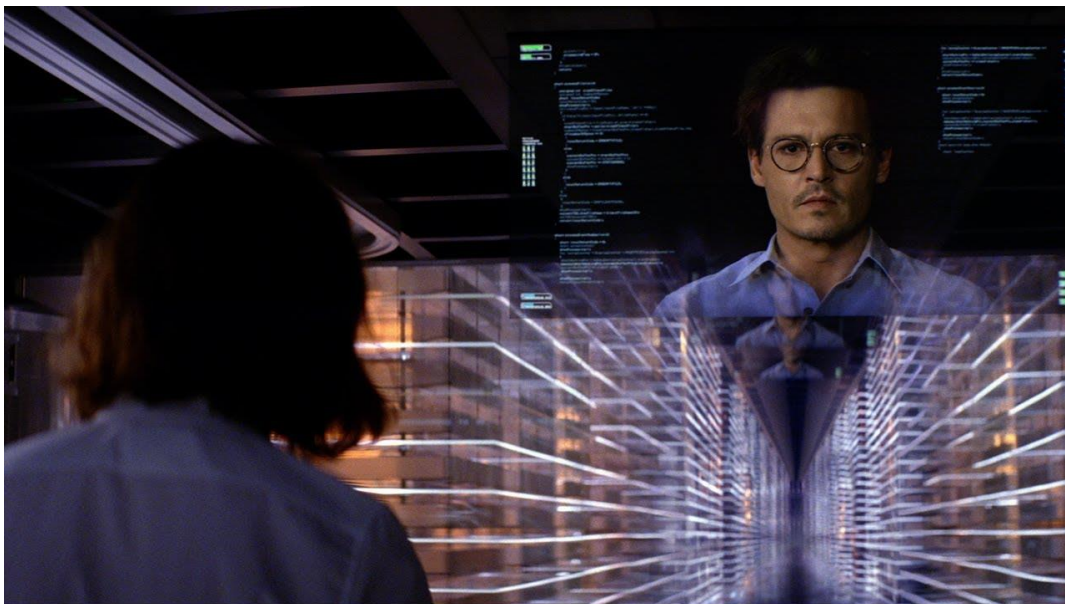

Figure 90: Trascendence

He proves the process of transcendence by showing them a group of sickly and helpless people receiving treatment. His idea is of an artificial intelligence so powerful that it could redesign the entire world and transform society so that it is ruled by onminiscent surveillance and law enforcement. This can also be understood as Vinge's Singularity (1993) which describes the possibility of superhuman intelligence through either artificial intelligence breakthroughs or progress in augmenting human intelligence. Similarly, this connects *Transcendence* with *Psycho Pass* (2015), an interesting TV show to analyse because it portrays a unique variation of the dystopian or utopian world slightly introduced in *Transcendence:* the world that is dominated by advanced technology with an emphasis on justice and government systems. It is set in a futuristic Japan governed by a computer system, Sibyl System, which controls the citizens' psycho pass (emotions, desires, feelings) and crime coefficients (a measure of a person's likelihood of committing a crime).

Figure 91: Psycho-Pass.

Every human being is equipped with sensors that monitor their mental state. When a person's mental eco-efficiency goes up, presenting levels of anxiety and frustration that can be understood as risks to others, this person goes to therapy as this person is a mentally ill person in the Sybil System (Figure 91). If the problem persists, they must go to therapy for the rest of their lives to bring their status to regular. On the other hand, the roles of the guards in *Psycho Pass* are fulfilled by the ones capable of keeping the system – the ones that the system qualifies as 'invalid' or 'at risk'. This is the perfect system of surveillance, one where the candidates become a risk and transform into forces of order (Figure 92). This shows the results of all this new technology taken to their logical conclusion. People have gone so long without seeing violence that they can barely recognise it for what it is, even when it happens right in front of them. Locked doors haven't been used in a generation, for example, and they represent antiquities from wild, past time.

Figure 92: Psycho-Pass.

In one of the first episodes, the viewer sees how the police department approaches one of these suspects. The system wants to help people initially. He reacts violently; it is discovered that he was hidden and tracking some statistics, hacking some of the results because he was afraid he was going to be sent to a facility for treatment. 'Until today I have lived the most honest man I could live, per the rule, not bothering one … just one's red flag and know I am considered a criminal. No wife, no job … everything will be affected now.'

At the end of the season the viewer learns that The Sibyl System is a cyborg system, created by the brains of people who used to be criminals who seek to control society (Figure 93). However, it not only takes care of discipline and control. Sybil has completely shaped the entire society and changes humanity to create a better, more disciplined society. Depending on your mental state, you are determined to a different job, status, or even the best area for you to live. This is a Panopticon that not only controls but distributes people at all times, always looking for the best fit for a person. The technology examines your potential and then it chooses your job and possible marriage. This reliance on technology aims at the happiness of the individual, to be mentally healthy. In other words, like Will from *Transcendence*, Sybil has created a society where the separation between utopia and dystopia are not clearly separated, a society of discipline that trusts a superpanopticon which seems to be working for human beings' security and concern.
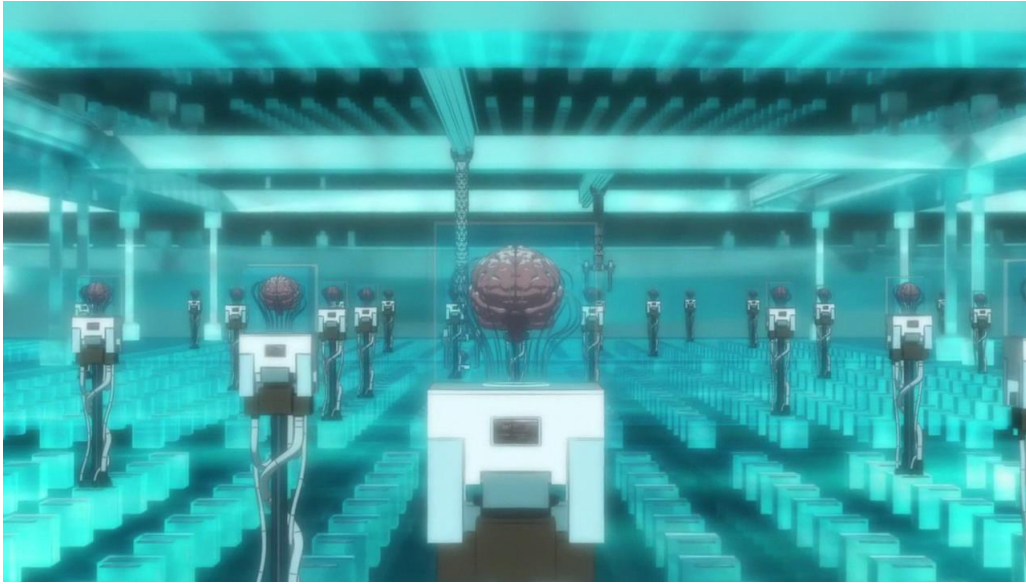
Figure 93: Psycho-Pass.

Coming back to *Black Mirror*, it is complicated to try to summarise the importance of 'San Junipero', the fourth episode of the third season of *Black Mirror*. So far, Charlie Brooker´s show was interpreted as a satire about how social networks, Apps and digital spaces are part of our lives, how these mechanisms of control were transforming citizens into disciplined bodies, based on consumption. Looking at the previous series discussed in this last chapter of my thesis, there´s been a change in terms of how technology was portrayed in the show. It is not the same *Black Mirror* as the one that began with the brusque irony of 'The National Anthem' or '15 Million Merits', episodes that were overacting the dangers of technology as spaces full of danger. However, in 'San Junipero' a possibility of using this technology for a better, more ambiguous mood is developed.

Figure 94: 'San Junipero'.

'San Junipero' starts with a single image: the shore of the sea, lightened by the neon lights of a close beach. This place is the latest technological achievement created, a simulacrum where people who are about to die can travel and enjoy their times until they die, with their bodies represented in their youth. San Junipero looks like a film from the eighties (Figure 94). It seems a dream designed as a cathartic exercise in nostalgia. The world is crafted through the complicity of the viewer. There is a cinema theatre where the eighties classic *Lost Boys* (Schumacher) is on; there is a club called Tucker. The look of one of the main characters sounds like the female character of *The Breakfast Club* (Hughes). On the other hand, when Kelly finds Yorkie, she is dressed like a mixture between Prince and David Bowie.

San Junipero is a world simulacrum, created by a company as a therapeutic process to make older people engage with nostalgia environments through memory, an immersive nostalgia therapy, as mentioned in the episode. The world looks completely real. People cannot die during their time in San Junipero, and they cannot

break buildings. Each user as a "pain level" they can measure, in case someone wants to feel pain. However, it is not only set in the eighties. San Junipero exists through the decades and users must choose at what time they want to visit. Using the trial mode experience people can spend five hours (there is a maximum of time for the so-called 'San Junipero's tourists'), and they can pick up in whichever decade they would like to travel. For example, after a sexual encounter, Kelly starts looking for Yorkie in different eras. She goes to 1996, and we find San Junipero's atmosphere has changed. Now there are MTV video clips on the TV shop, *Scream,* the Wes Craven´s nineties blockbusters on cinema, and different music (Figure 95). Even the bar has changed according to the aesthetics of the era.

Figure 95: 'San Junipero'.

When Kelly travels to 2002, she finds 'Bourne Case' (Liam) and the music is set for that period (Figure 96).

Figure 96: 'San Junipero'.

There are some restrictions about going to San Junipero. People can only travel for five hours per week, as part of their contract. Reasons to shorten their time there are cleverly expressed by one of the characters: 'they do not trust us with more.' This limit was created by the government to avoid people spending 'too much time in San Junipero', as a measure of contention to avoid large numbers of people trying to be there all the time. We learn that the system was intended to help patients with Alzheimer's and other diseases, small mercies, they are called.

However, as I have mentioned tourists, there are also San Juniperians, who make up eighty-five percent of the people the main characters interact with in the streets. These are people who, before they died, decided to 'pass over', upload their mind to the cloud and wake up in 'San Junipero' to live there forever, without the constraints of the time limit that live people have. The idea is 'to pass over', which means to switch off your vital constant. In other words: before you die you can sign up to wake up in 'San Junipero', and once you have succeeded in this task, you can live there, forever.

In the final moments of the episode, it is possible to appreciate the 'real world' in which people are being stored – a facility of concrete inside which are endless corridors of 'grains' where their minds are being stored and overseen by one arm androids that monitor the 'dead people' that are living in San Junipero, switching between decades and enjoying themselves (Figure 97). The song that opens and closes the episode is the appropriate 'Heaven is a place on Earth'. The Baudrillardian Simulacra (1981) becomes a merciful heaven, a technological system that allows human beings to continue living in San Junipero, free of the limitations of human flesh.

Figure 97: 'San Junipero'.

San Junipero represents an ambiguous message about how technology may portray the definitive realm of technology. If *Ex Machina* and 'Be Right Back' are approximations of the posthuman idea, especially the possibility of bringing a loved one back from death, San Junipero presents a scenario where the world simulated is not portrayed as a threat, as maybe other dystopias have been in the past. If *Psycho*

Pass presented a world where monitoring and complete surveillance has created a utopian scenario, 'San Junipero' presents a utopian simulacrum in which human beings can transcend the limit of life and continue living without bodies in a Baudrillardian theme park (Figure 98).

Figure 98:'San Junipero'.

Therefore, the space of San Junipero requires a new framework of reference rather than being classified as a dystopia or as a utopian space. This new space needs to be revised as a different space, one connected to the idea of 'heterotopias' described by Foucault (1986). Heterotopias would be spaces of our 'dreams', 'internal' and 'external' spaces, and 'space that can be flowing like a sparkling water'. Foucault glorifies space – by talking about 'the epoch of space' (Foucault, 'Of Other Spaces' 23) which replaces the critical role of time (i.e. history) – but simultaneously builds concepts that are disengaged from architecture and comes close to the idea of the social production of space. Rather than politics and economy (which have quite often been the basis for the argument that space is socially produced) he describes the spaces created by human habits, cultures, and religions – other places which offer a

simultaneously mythical and real contestation of traditional space (Foucault, 'Of Other Spaces' 25). If utopias are thrilling in their opening up of a marvellous space, heterotopias are worrying, subverting even language and imagination. As a virtual place, San Junipero does not have a geographical site; it exists in cyberspace which is also, basically, no place. It is 'a good place as its users discover it as a place that gives them individual and social agency, and where the good things that technology brings to them can be put to satisfactory use' (Zaman 171).

On the other hand, San Junipero also offers emancipatory possibilities for the old to be young again, to enjoy and indulge in a creative, utopian landscape. Despite its essentially virtual nature, 'San Junipero' gives the impression of being real on many levels, similar to the idea of the heterotopias. Apart from the users playing out their real life roles and sharing interests that are real, many of San Junipero's great achievements are to simulate physical sensations. As Zaman (2010) would say, he explores the idea of heterotopias as the social media platforms, San Junipero is 'an idea of a place as well as 'a virtual space, even though the dividing line between virtual and real remains porous. If space is constructed by discourse, then the binary between real life' space and cyberspace collapses' (Zaman 173). This changes completely the perception of the characters about the idea of reality and gives them the opportunity to redefine their identities inside 'San Junipero'. The couple, Kelly and Yorkie, are homosexuals, but the former one is a paralysed woman that has been in a coma for fifty years (Figure 99). She ran away from her parents' house when she was 21, running away from a very conservative environment that could not accommodate the fact that the daughter was gay. San Junipero represents a space of

freedom for her, where she can live. On the other hand, Yorkie had a husband in the real world but she confesses to Kelly that she always loved women in secret,

Figure 99: 'San Junipero'.

But in 'San Junipero' there is a second chance, a digital space where social constraints and morality looks to be left completely behind. As a matter of fact, Kelly experiments with life for a long time. She wears glasses in San Junipero, because she can design her dress and style. Everyone can be whatever they want in San Junipero, as time and social limitations have disappeared and they only share that world shaped by cultural references from movies and music groups.

There is a scene that portrays how the virtuality and the simulacra allow freedom. Kelly starts putting on new dresses and looks, looking almost an entirely different person. But San Junipero allows that. She can sound like a figure from a 'The Cure' music video or someone from a John Hughes movie. She can reinvent herself as many times as she wants, enjoying the nostalgic elements that create the San Junipero stage. She can listen to all her favourite songs (a beautiful moment is when we see her with a music player from the eighties that works with original cassettes; Yorkie

185

drives a Cadillac from the eighties, and she loves to travel to 2002 to play an arcade game. San Junipero looks like a 'spa', an ideal place where all the treasures from memory are accessible and are true.

It is crucial to perceive that the concept of San Junipero is accepted as completely normal in this episode. For example, the idea of 'passing over' and lifting your consciousness to heaven ('go to heaven, literally, as one of the characters says) is understood as the logical state. 'Who wouldn't 'do it?' When Yorkie says that her husband does not want to try San Junipero (not even the 'trial') Kelly does not understand why someone would prefer to go nowhere, to 'die (Figure 100).. It is interesting how San Junipero is the most atheist and optimistic episode of *Black Mirror* so far: one where the heaven is built, a society ruled by machines that monitor our consciousness. Kelly does not understand why someone would prefer not to continue living. After she has passed over, she appears in San Junipero. 'Everything is real; this is not a trap', she confesses to Yorkie. We can be whatever we want forever.

However, Yorkie does not want to go to San Junipero forever. 'This is just fun; I wouldn't do feelings', she says, explaining why she does not want to get emotionally involved with someone when she still has time before she dies of cancer. But Kelly insists and blames her husband for being selfish. 'He abandoned you here; he could be with you, here, happy forever.'

Figure 100: 'San Junipero'.

Although 'San Junipero' could be understood as a celebration of the digital as the creation of an utopia, not all the experts in digitalism think the same. Donna Haraway (2013) expressed discomfort with this type of utopian interpretation of posthumanism: 'I can't believe the blissed-out techno-idiocy of people who talk about downloading human consciousness onto a chip' (146). Haraway does not share the enthusiasm that most transhumanists seem to feel for the ongoing technification of the life world – she even admits that it is something of a 'nightmare' (Haraway 150). Likewise, Katherine Hayles, in her influential book *How We Became Posthuman*(1999), speaks of the 'nightmare' of a downloaded consciousness, and contrasts it with a 'dream' of her own: 'My dream is a version of the posthuman that embraces the possibilities of information technologies without being seduced by fantasies of unlimited power and disembodied immortality, that recognizes and celebrates finitude as a condition of human being' (Hayles 100).

The concept of a trap is worth exploring, as well as notions of how time works in San Junipero. For example, the viewer of the episode perceives people spend their

times in San Junipero drinking, having parties, having sex and celebrating the good life in a city on the coast, in other words, being surrounded by commodities they can consume. However, they are indeed trapped in the digital, as after they are dead they have nowhere else to go to celebrate the same parties, live the same moments. When Kelly is looking for Yorkie in the bar, she says that she should look for 'The Quagmire'. This is a bar nightclub far from San Junipero city. Set in the seventies (Kelly sees leather fetching, weird sex, punk aesthetics, people fighting in cells), the Quagmire looks like a hell version of the nativity of San Junipero. As Yorkie says to Kelly, 'if you haven´t heard about Quagmire, please keep it like that.' The Quagmire looks like the place where all the bored people in San Junipero go to keep experimenting with their bodies. As Yorkie says, one of the reasons she does not want to stay in San Junipero is because 'she does not want to end up being one of the freaks that they are always in that damned place.'

Thinking about the plague and *Discipline and Punish* (1977), it is interesting to perceive that Quagmire looks like the place where the abnormal, the ones with different musical tastes go, the place where the strange end up. If the bar Tucker and the rest of San Junipero looks like a selfish celebration of cultural pop references, 'Quagmire' looks like a hell in heaven, a place where the tortured souls (maybe bored) go to keep experimenting with their bodies. As Yorkie says, 'I cannot stay forever in a place where nothing is real, where nothing matters.' Is it possible that the society of discipline can be understood in San Junipero? After all, it would be a post-society, where all the bodies end up after death in a mainstream paradise that allows the weird ones their own private, dark place. It is also a way to neglect real humanity. Yorkie's husband did not believe in a real, religious concept of heaven, but he

thought it was better to be free without existing in a place which 'did not match with their own ethics.'

The economics and logistics of how San Junipero works are not very clearly demonstrated. For example, there are waiters in San Junipero, people who seem to have decided to be waiters to the end of the times. The question is, who would like to be a waiter in the system? How is the system maintained and what would happen if someone would like to change to a different aspect? This again would result in a digital space that is ruled by a hierarchical power that decides who is connected and who is not. There is a happy ending. Yorkie decides to pass over, which means to die in the real world and be forever with Kelly in San Junipero.

Is it possible that the digital spaces will never be able to be left without control? As space, they are defined as places, so someone is controlling them. The mysterious logo of the company where all consciousness is stored, TKMS, leads to the questions, 'Who is storing all the data? Who owns these facilities?' And yet, the ending is satisfactory, in the sense that it provides a certain sense of hope about the future, something that none would be able to expect in *Black Mirror*. After all, digital entities need someone to monitor them. If citizens are limited at the end to capsules to preserve their freedom, the question of how digital spaces change humanity into the singularity is left as a question. This zone is a digital machine where all facts are transformed into innumerable data. So, data becomes the very image of existence instead of the real identity of the individual himself. It is the displacement of life from reality into many data which can be entitled, re-coded and re-named by the power.

It is complicated to predict what will happen in the end. If it is possible to understand San Junipero as the final solution for humankind (immortality, or

posthumanism), it is possible to predict that most of the population would prefer to live the dream and go through. However, coming back to the idea of non-places, the machines in charge of controlling and monitoring the activity will probably still need human supervision. It is possible to compare *The Matrix* (Wachowski) with San Junipero, with the exception that, in the latter, it has been a human 'decision' to go through this new mechanism of control. After all, there is a glimpse of compassion towards human beings, as the latest comfort human beings could obtain from surveillance, the fear of control and paranoia were immersion in an endless dream. The idea of resistance and victory and reality disappears. Or maybe this is the final solution, a world where bodies are disciplined enough to be transformed into pills of energy where consciousness can be uploaded into a landscape of fantasy. 'San Junipero' offers a post-human land that feeds on nostalgia for old times, a place where human beings can no longer suffer from the limitations of the bodies the Cylon Cavil was craving.

   So far I have offered representations of the digital in different TV Shows. In this chapter I have pointed out that the concepts of control and discipline are becoming more complex as new digital spaces emerge. Concepts such as posthumanism reflect how the digital can create different scenarios where artificial intelligence may merge. I have also explored different examples of scenarios where the distinction between utopias and dystopias starts to blur. It is easy to wonder that the mechanisms of control and discipline are still present in 'San Junipero', that the simulacra of a utopia are a dystopia where humans are reduced to data, achieving Hardaway's fear of an eternal Panopticon, a place human beings want to jump to, leaving behind the reality of their bodies and the flesh. Indeed, it is open to interpretations, as well as the reality

of love in 'Be Right Back' and *Her*. These pieces of fiction show the viewer how the dynamics around the digital spaces are changing, and how complex digital spaces could become in years to come. The digital will no longer be a place only of interaction, but may be one that could define us in a better way than just according to the struggle between power and punishment.

4. Conclusions

The purpose of this study was to determine the importance of Foucault's *Discipline and Punish* (1977) and the representation of the digital in the latest movies and TV shows, particularly focusing on the series *Black Mirror.* To accomplish that goal, it was necessary to reach some objectives. Defining the terms digital, control and discipline and establishing how they relate to the field of technology assumed a high degree of importance during the literature review conducted for this dissertation. Related to that effort, the textual analysis portion of this study found that the series highlights the importance of the Panopticon to understand how the digital can be portrayed in TV shows and movies, especially considering *Black Mirror* as a series that capitalises on the importance of how the digital can be developed into a mechanism of control.

In the first chapter I established a connection between Foucault's *Discipline and Punish* (1977) and *Black Mirror*, explaining that this TV show develops the idea that social networks are mechanisms of control. Although it might be said that *Black Mirror* contains satire and political elements, I consider my work to be unique as very few works have used Foucault to explore this type of show. In this chapter I have also analysed how the different episodes have a similar structure that shapes the idea that the digital behaves as a mechanism of control. I analysed not only the how, but the why: the reason behind the disciplinary nature of these digital spaces, which shape behaviours, routines and attitudes.

Later, in the second chapter, I analysed the representation of the audience in different shows and movies, connecting the representation of the audience to the digital and how it has changed in the last twenty years. My work is unique as many of the movies explored in this chapter have never been analysed in the academic world, but their importance cannot be missed. I consider the fact that I have examined how the idea of the digital has changed through time, demonstrating that the role of the audience has become more and more

193

significant in modern times. I have claimed in this section that audiences have become the ultimate consumers and punishers, which is different from the way audiences were portrayed before the digital.

In the final section of this work I have explored the most recent season of *Black Mirror*, being one of the first academic works to analyse 'San Junipero', an episode which will generate many debates in the coming years. I believe that this is the first work to analyse these episodes of *Black Mirror*, as its third season was released this year. These episodes are extremely interesting as they reveal how even *Black Mirror* is changing the way they represent the digital.

The first part of this thesis consisted of a textual analysis to explore the idea of the digital and how it was developed as a mechanism of control and discipline. In addition, I have analysed the role of audience in this digital space. However, this interpretation of the Panopticon is by no means perfect, and I also wanted to research examples where the ideas of surveillance and control were more complex. Therefore, in the last section of this thesis I have explored challenging interpretations of how the digital space can or cannot be understood as a place of control, dealing with other ideas such as humanism and transhumanism.

In this thesis, I have explored Foucault's idea of the Panopticon (1977) as well as other authors such as Baudrillard (1984) and Augé (1995). Subsequently, I referred to academics such as Lyon (2006), because they brought the Foucauldian idea of the Panopticon into the realm of digital surveillance. Additionally, drawing on Foucault's work (1977) to offer a broader analysis and always examining representations of the digital in TV shows, I have argued that the digital contributed to, and is a vital part of, a

modern disciplinary society where power is achieved through visual supervision and surveillance.

The aforementioned limitations, in addition to the gap in the current body of literature, leave room for future research in this area. In fact, the possibilities of building on this thesis's findings seem limitless. Subsequently, I would suggest that a study which employs identity theory and new technologies might explore how exactly the digital will continue evolving in other shows, and therefore in reality. Possible future research might focus on an analysis of Black Mirror, using different examples of how the digital changes our behaviour, and what we can learn if we regard the audience as active rather than passive.

Besides this, some publishers have already shown some interest in some of the ideas I have developed, particularly UAL and King´s College in London. Working in London I will be able to be a part of different research groups concerning digital and postmodernity theory. As I have delivered different workshops and seminars in recent months, I believe that this dissertation will still be alive, expanding itself for educational purposes.. Despite all the possible negativity this study may suggest about the digital, it is true that it is to the responsibility of teachers and professors to examine the relationships we have with technology. If we reconsider the digital as a free space in which to interact and to create, rather than a space that imprisons us, it is possible to change our digital spaces.

The final purpose of this thesis was to examine how *Black Mirror* presents the mechanisms of control and discipline that are active and real in our current society. Maybe the digital will no longer be seen as a threat in the future, but our only hope to continue evolving as human beings. It is precisely its constant evolution that makes

the digital such an interesting place to explore, to question, and ultimately, to wonder

about.

5.List of Figures

Figure 1: 'The Game'. Moore, Ronald. *Star Trek: The Next Generation.* Paramount. DVD. (p. 32)

Figure 2: Gilliam, Terry. *Brazil*, Universal Pictures, 1985. DVD. (p.33)

Figure 3 Weir, Peter. *The Truman Show*. Paramount, 1998. DVD. (p.34)

Figure 4 Niccol, Andrew, *Gattaca*. Columbia Pictures, 1997.DVD. (p.35)

Figure 5 Niccol, Andrew. *In Time*. 2004. DVD. (p.36)

Figure 6 Bigelow, Kathryn. *Strange Days*. Lightstorm Entertainment, 1995. DVD. (p.37)

Figure 7 Spielberg, Steven, *Minority Report*. Twentieth Century Fox Home Entertainment, 2003. DVD. (p.38)

Figure 8 Winterbottom, Michael, *Code 46*. Myndform. 2003. DVD. (p.39).

Figure 9:Brooker, Charlie. '15 Million Merits'. *Black Mirror*, 2011. Netflix. (p.41)

Figure 10: Brooker, Charlie. 'The Entire Story of You'. *Black Mirror* 2011. Netflix (p.42)

Figure 11: Brooker, Charlie. 'Nosedive'. *Black Mirror*, 2016. Netflix (p.43)

Figure 12: Brooker, Charlie. '15 Million Merits'. *Black Mirror*. 2011. Netflix (p.45)

Figure 13: Brooker, Charlie. '15 Million Merits'. *Black Mirror*. 2011. Netflix (p.45)

Figure 14: Brooker, Charlie. 'The Entire Story of You'. *Black Mirror* 2011. Netflix (p.46)

Figure 15: Brooker, Charlie. 'Nosedive'. *Black Mirror*, 2016. Netflix (p.48)

Figure 16: Brooker, Charlie. 'Nosedive'. *Black Mirror*, 2016. Netflix (p.49)

Figure 17: Brooker, Charlie. 'Nosedive'. *Black Mirror*, 2016. Netflix (p.50).

Figure 18: Peeple Logo, *Peeple Inc.* Retrieved from https://itunes.apple.com/us/app/peeple/id1008896593?ls=1&mt=8 Web. 30 March. 2017. (p.52)

Figure 19: Brooker, Charlie. 'Nosedive'. *Black Mirror*, 2016. Netflix. (p.53)

Figure 20 Bentham, Jeremy - The Panopticon Prison, The works of Jeremy Bentham vol. IV, 172-3 Retrieved from http://files.libertyfund.org/pll/titles/1925.html Web. 30 March. 2017. (p.56).

Figure 21: Brooker, Charlie. 'The Entire Story of You'. *Black Mirror.*2011. Netflix (p.59).

Figure 22: Brooker, Charlie. '15 Million Merits'. *Black Mirror,* 2011. Netflix (p.62).

Figure 23: Brooker, Charlie. '15 Million Merits'. *Black Mirror,* 2011. Netflix (p.63).

Figure 24: Brooker, Charlie. 'The Entire Story of You'. *Black Mirror,* 2011. Netflix (p.64)

Figure 25: Brooker, Charlie. '15 Million Merits'. *Black Mirror,* 2011. Netflix (p.66)

Figure 26: Brooker, Charlie.'15 Million Merits'. *Black Mirror,* 2011. Netflix (p.68).

Figure 27: Brooker, Charlie. '15 Million Merits'.*Black Mirror,* 2011. Netflix (p.69).

Figure 28: Brooker, Charlie. '15 Million Merits'. *Black Mirror,* 2011. Netflix (p.70).

Figure 29: Brooker, Charlie. '15 Million Merits'. *Black Mirror,* 2011. Netflix (p.71).

Figure 30: Brooker, Charlie. 'Nosedive'. *Black Mirror*, 2016. Netflix. (p.72).

Figure 31: Brooker, Charlie. '15 Million Merits'. *Black Mirror,*2011. Netflix. (p.74).

Figure 32: Brooker, Charlie. '15 Million Merits'. *Black Mirror,*2011. Netflix.. (p.75).

Figure 33: Brooker, Charlie. '15 Million Merits'. *Black Mirror,*2011. Netflix. (p.76).

Figure 34: Brooker, Charlie. '15 Million Merits'. *Black Mirror,*2011. Netflix. (p.78).

Figure 35: Brooker, Charlie. 'Nosedive'. *Black Mirror*, 2016. Netflix (p.79).

Figure 36: Brooker, Charlie. 'Nosedive'. *Black Mirror*, 2016. Netflix (p.80).

Figure 37: Brooker, Charlie. 'The Entire Story of You'. *Black Mirror*, 2016. Netflix (p.81).

Figure 38: Brooker, Charlie. 'Nosedive'. *Black Mirror*, 2016. (p.82).

Figure 39: 'Time's person of the year. '*Time Magazine.* 1 December 2006. Retrieved from http://content.time.com/time/specials/packages/0,28757,2019341,00.html. Web. 30 March 2017. (p.86)

Figure 40. Glaser, Paul *The Running Man*. Traft Enterteinment,1987. DVD. (p.92)

Figure 41 Ross, Gary. *The Hunger Games*. Roadshow Entertainment, 2012. DVD. (p.94)

Figure 42. Berg, Peter. 'Virtuality'. Fox. DVD. (p.95)

Figure 43: Brooker, Charlie. 'The National Anthem'. *Black Mirror,* 2011. Netflix. (p.97)

Figure 44: Brooker, Charlie. 'The National Anthem'. *Black Mirror,* 2011 Netflix.. (p.99)

Figure 45 Brooker, Charlie. 'The National Anthem'.*Black Mirror,* 2011. Netflix. (p.100)

Figure 46: Brooker, Charlie. 'White Rabbit'. *Black Mirror*, 2012. Netflix. (p.101)

Figure 47: Brooker, Charlie. 'White Rabbit'. *Black Mirror*, 2012. Netflix. (p.102)

Figure 48: Brooker, Charlie. 'White Rabbit'. *Black Mirror*, 2012. Netflix. (p.103)

Figure 49: Brooker, Charlie. 'White Rabbit'. *Black Mirror*, 2012. Netflix (p.104)

Figure 50: Brooker, Charlie. 'White Christmas'. *Black Mirror*, 2014. Netflix. (p.106)

Figure 51: Brooker, Charlie. 'White Christmas'. *Black Mirror*, 2014. Netflix. (p.107)

Figure 52: Brooker, Charlie. 'White Christmas'. *Black Mirror*, 2014. Netflix. (p.108)

Figure 53: Neveldine, Mark and Brian Taylor, *Gamer*, Lakeshore Entertainment, 2009. DVD. (p.110)

Figure 54: Neveldine Mark and Brian Taylor, *Gamer.* Lionsgate, Lakeshore Entertainment, 2009. DVD. (p.111)

Figure 55: Neveldine Mark and Taylor, Brian, *Gamer.* Lionsgate, Lakeshore Entertainment, 2009. DVD.(p.112)

Figure 56: Schulman, Ariel and Joost Henry, *Nerve*, Universal Pictures, 2016. DVD. (p.113)

Figure 57: Schulman, Ariel Joost Henry, *Nerve*, Universal Pictures, 2016 DVD. (p.115)

Figure 58: Schulman, Ariel and Joost Henry, *Nerve*, Universal Pictures, 2016. DVD. (p.116)

Figure 59: Schulman, Ariel Joost Henry, *Nerve*, Universal Pictures, 2016 DVD.(p.117)

Figure 60: Brooker, Charlie. 'Hated in the Nation', *Black Mirror*. 2016. Netflix. (p.118)

Figure 61: Brooker, Charlie. 'Hated in the Nation'. *Black Mirror*. 2016. Netflix.(p.119)

Figure 62 Brooker, Charlie. 'Shut Up and Dance'. *Black Mirror*, 2016. Netflix.. (p.121)

Figure 63: Brooker, Charlie. 'Shut Up and Dance'. *Black Mirror*, 2016. Netflix. (p.123)

Figure 64: Ramirez, Carlos, Trollface, Online Picture. November 2012. Retrieved from http://www.purefilmcreative.com/wp-content/uploads/2012/10/Trollface.png Web. March 30 2017 (p.125).

Figure 65: 'Time's person of the year. The protester' .*Time Magazine* 1 December 2011. Retrieved from http://time.com/time-person-of-the-year-2011/. Web. March 30 2017 (p.127).

Figure 89: Jonze, Spike. *Her*. Sony Pictures Home Entertainment, 2014. DVD. (p.172)

Figure 90:   Pfister, Wally, *Trascendence*. Universal Pictures, 2014. (p.174)

Figure 91: Urobochi, Gen, *Pyscho Pass*, 2012 Netflix (p.175)

Figure 92: Urobochi, Gen, *Pyscho Pass,* 2012 Netflix (p.176)

Figure 93: Urobochi, Gen, *Pyscho Pass*, 2012. Netflix (p.178)

Figure 94: Brooker Charlie. 'San Junipero'. *Black Mirror*, 2016 Netflix (p.179).

Figure 95: Brooker, Charlie. 'San Junipero'. *Black Mirror*, 2016. Netflix. (p.180)

Figure 96: Brooker, Charlie. 'San Junipero'. *Black Mirror*, 2016. Netflix. (p.181)

Figure 97: Brooker, Charlie. ''San Junipero'. *Black Mirror*, 2016. Netflix. (p.182)

Figure 98: Brooker, Charlie. 'San Junipero'.*Black Mirror*, 2016. Netflix. (p.183)

Figure 99: Brooker, Charlie. 'San Junipero'. *Black Mirror*, 2016. Netflix. (p.185)

Figure 100: Brooker, Charlie. 'San Junipero'. *Black Mirror*, 2016. Netflix. (p.187)

6.Bibliography

Ahmed, Leila. *A Quiet Revolution: The Veil's Resurgence, from the Middle East to America.* Yale: University Press, 2011. Print.

Ajana, Btihaj. 'Surveillance and Biopolitics.' *Electronic Journal of Sociology*, vol.7, 2005.1-15. Print.

Alvarez, Patrick, *The Stanford Prison Experiment*. Abandon Pictures. 2015

Amis, Kingsley. *New Maps of Hell: A Survey of Science Fiction*. London: Penguin Classics, 2012. Print.

Atwood, Margaret. *Curious Pursuits: Occasional Writing*. London: Hachette UK, 2009. Print.

Augé, Marc. *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso Books, 1995. Print.

Ball, Kirstie and Frank Webster (eds). *The intensification of surveillance: Crime, terrorism and warfare in the information age*. London: Pluto Press, 2003. Print.

Barlow, Aaron. *Blogging America: The new public sphere*. New York: Greenwood, 2008. Print.

Baudrillard, Jean. *Simulacra and Simulation*. Michigan: University of Michigan Press, 1984. Print.

Bauman, Zygmunt. 'Social Issues of Law and Order.' *British Journal of Criminology* vol 40, no.2, 2000. 205-221. Print.

Jackson, Pat, *The Prisoner*. BBC Studios, 1968. DVD.

Benkler, Yochai. *The wealth of networks. How social production transforms markets and freedom.* New Haven: Yale University Press, 2006. Print.

Bentham, Jeremy. *The Panopticon Writings*. London: Verso, 1995. Print.

Berg Peter. *Virtuality*. Fox, 2009. DVD.

Bettemir, Ceren. 'Analysis on black mirror series:"Be Right Back" social media replica in the attic'. *Academia.edu.* 23.05.2013. Web. 30 March. 2017.

Bigelow, Kathryn. *Strange Days*. Lightstorm Entertainment, 1995.DVD.

Boren, Ayşe. 'Subjectivity and the Experience of Non-Places. Unpublished master's thesis', *Interdisciplinary.net*. 2008. Web. 30 March 2017.

Bosteels, Bruno. 'Nonplaces: An anecdoted topography of contemporary French theory'. *Diacritics* vol. 33, no.3, 2003. 117-139. Print.

Boyle, Danny. *28 Days Later*. DNA Films. 2001. DVD.

Brooker, Charlie. '15 Million Merits.' *Black Mirror*. 2011. Netflix.

Brooker, Charlie. 'The Entire Story of You.' *Black Mirror* 2011. Netflix.

Brooker, Charlie. 'Be right Back.' *Black Mirror* 2012. Netflix.

Brooker, Charlie. 'White Rabbit.' *Black Mirror*, 2012. Netflix.

Brooker, Charlie. 'Nosedive.' *Black Mirror*, 2016. Netflix.

Brooker, Charlie. 'Shut Up and Dance.' *Black Mirror*, 2016. Netflix.

Brooker Charlie 'San Junipero.' *Black Mirror*, 2016. Netflix.

Brooker, Charlie. 'Hated in the Nation.' *Black Mirror*. 2016. Netflix.

Brooker, Charlie. 'The Waldo Moment.' *Black Mirror*, 2012. Netflix.

Wachowski, Andy and Larry. *The Matrix*. Warner Brothers, 1999. DVD.

Bryant, Antony, and Kathy Charmaz (eds). *The Sage handbook of grounded theory*. New York:Sage, 2007. Print.

Buchanan, Ian. *Michel de Certeau: Cultural Theorist*. London: SAGE, 2000. Print.

Campbell, John, *Getting it On Online: Cyberspace, Gay Male Sexuality and Capitalism.* Durham: Duke UP, 1991. Print.

Castells, Manuel. *La Era de la Información. Economía, Sociedad y Cultura. Volumen II: El Poder de la Identidad.* Madrid: Alianza Editorial, 2010. Print.

Chesher, Christopher. 'Navigating sociotechnical spaces: Comparing computer games and digital spatial media.' *Convergence: The International Journal of Research into New Media Technologies*, vol. 18, no. 3, 2012.15-330. Print.

Chrifi Alaoui, Fatima Zahrae, 'The Vernacular Discourse of the "Arab Spring": An Analysis of the Visual, the Embodied, and the Textual Rhetorics of the Karama Revolution' *Digitalcommons.du.edu*. 2014. Web. 30 March. 2017

Cigüela Sola, Javier and Jorge Martínez Lucena . 'El imaginario social de la democracia en Black Mirror' *Revista Latina de Sociología* no. 4, 2014, pp.90-109. Print.

Coleman, Gabriella. 'Phreaks, hackers, and trolls: The politics of transgression and spectacle'. *The social media reader*, 2012. 99-119. Print.

Craven, Wes. *Scream*. Miramax Film Corporation, 1996. DVD.

Harvey, David. 'The Kantian Roots of Foucault's Dilemmas.' In *Space, Knowledge, and Power: Foucault and Geography,* Elden, Square and Crump tones, Jeremy (eds), Burlington: Ashgate, 2007.41-49. Print.

De Certeau, Michel. *The writing of history*. Colombia: Columbia University Press, 1988. Print.

De Certeau, Michel. *The Practice of Everyday Life*. Minneapolis: University of Minnesota Press, 1984. Print.

De Certeau, Michel. *Heterologies.* Minneapolis: University of Minnesota Press, 1986. Print.

De Certeau, Michel. *The capture of speech and other political writings*. Minneapolis: University of Minnesota Press, 1997. Print.

De Souza e Silva and Adriana Araujo. 'Theorizing Locative Technologies Through Philosophies of the Virtual.' *Communication Theory*, vol. 21 no.1, 2011.23-42. Print.

Debord, Guy. *The Society of the Spectacle*. New York: Zone. 1994. Print.

Deleuze, Gilles. 'Postscript on control societies'. in *Negotiations: 1972–1990*, Columbia: Colombia University Press, 1995: 177-82. Print.

DeMonaco, James. The Purge, Blumhouse Productions, 2012. DVD.

Dodge, Jim. *Stone Junction*. New York: Canongate Books, 2004.

Downey, John and Natalie Fenton. 'New media, counter publicity and the public sphere.' New Media & Society, vol. 5, no.2, 2003.185-202. Print.

Dzieza, Josh. 'The rating game. How Uber and its peers turned us into horrible bosses'. The Verge, 28 October 2010. Web. 30 March. 2017

Edgerton, Gary and, Peter Rollins (eds) *Television Histories: Shaping Collective Memory in the* Media Age. Lexington: The University Press of Kentucky, 2001. Print.

Ellison, Harlan. Slippage: Precariously Poised, Previously Uncollected Stories. Houghton: Mifflin, 1997. Print.

Englender, Yonatan. 'Dreams of Sheep: Humanity as a Discursive Formation in Battlestar Galactica'. *InterDisciplinaryPress.net.* Web. 30 March. 2017.

Espenson, Jane and, Glenn Yeffeth (eds). Finding Serenity: Anti-Heroes, Lost

Shepherd and Space Hookers in *Joss Whedon's Firefly*. Dallas: BenBella Books,

2005. Print.

Fenton, Natalie. 'The internet and radical politics.' In Curran, James, Fenton,

Natalie and Freeman, Des (eds). *Misunderstanding the internet*, Abingdon:

Routledge 2012. 149-176. Print.

Field, Daniel. *James C. Scott. Domination and the Arts of Resistance: Hidden

Transcripts*. New Haven: Yale University Press. 1992. Print.

Fincher, David, *The social network*. Sony Pictures Home Entertainment, 2011.

DVD.

Fiske, John. *Reading the Popular*. London: Routledge, 1989. Print.

 Fletcher, Dan "How Facebook is redefining privacy" in *Time Magazine*, 20 May

2010. Web. 30 March 2017.

Foster, John Bellamy, and McChesney, Robert. 'Surveillance capitalism:

Monopoly-finance capital, the military-industrial complex, and the digital

age'. *Monthly Review* vol. 66. no.3, 2014, p. 1. Print.

Foucault, Michel. *The Archaeology of Knowledge*. New York: Pantheon Books,

1972. Print.

Foucault, Michel. *Discipline and Punish*. New York: Vintage, 1977. Print.

Foucault, Michael. 'Of Other Spaces'. *Diacritics*, Spring, 1986: 22-27

Foucault, Michel. 'The Eye of Power'. In *Foucault, Michel. Power/knowledge:

Selected interviews and other writings, 1972-1977*, Gordon, Colin (ed.). New

York:Pantheon, 1980. Print.

Foucault, Michel. *The history of sexuality: The use of pleasure*. New York.

Vintage, 1990. Print.

Foucault, Michael. *The Order of Things: An Archaeology of the Human Sciences*.

New York: Vintage Books, 1994. Print.

Foucault, Michel. *Nietzsche, Genealogy, History. Language*. Ithica: Cornell

University Press, 1997. Print.

Fukuyama, Francis. *Our Posthuman Future: Consequences of the Biotechnology*

Revolution. New York: Macmillan, 2003. Print.

Gal, Susan. 'Language and the "Arts of Resistance'. *Cultural Anthropology* vol.

10, no3, 1995. 407-424. Print.

Gandy, Oscar. *The Panoptic Sort: A Political Economy of Personal Information*.

Boulder: Westview Press, 1993. Print.

Garland, Alex. *Ex Machina,* DNA Films. 2015. DVD.

Gibson, William. *Neuromancer*, Nueva York: Ace, 1984. Print.

Giddens, A. *The Nation-State and Violence: Volume Two of a Contemporary*

Critique of Historical Materialism. Cambridge: Polity Press, 1985. Print.

Gilliam, Terry, *Brazil*, Universal Pictures, 1985. DVD.

Gills, Barry K (ed). *Globalization and the Politics of Resistance*. London:

MacMillan Press Ltd, 2000. Print.

Glaser, Paul. *The Running Man*. Traft Enterteinment,1987. DVD.

Goriunova, Olga. 'The Force of Digital Aesthetics. On Memes, Hacking, and

Individuation'. *The Nordic Journal of Aesthetics* vol.24. no. 47, 2016. Print.

Gorzeman, Ludo, and Paul Korenhof. 'Escaping the Panopticon Over

Time'. *Philosophy & Technology* 2017. 73-92. Print.

Greenfield, Patricia, *Mind and Media: The Effects of Television, Video games, and Computers*. New York: Psychology Press, 2014. Print.

Guattari, Felix. *A Thousand Plateaus Capitalism and Schizophrenia*. London: Continuum, 2003. Print.

Gutmann, Matthew. 'Rituals of resistance: a critique of the theory of everyday forms of resistance'. *Latin American Perspectives* vol.20, no.2, 1993. 74-92. Print.

Haggerty, Kevin. 'Tear down the walls: on demolishing the panopticon.' in *Theorizing Surveillance: The Panopticon and Beyond,* Lyon, David (ed), 2006: 23-45. Print.

Haney, Craig, Curtis Banks and Philip Zimbardo. 'Interpersonal dynamics in a simulated prison'. *Zimbardo.com*, 1973. Web. 30 March. 2017.

Haraway, Donna. *Primate visions: Gender, race, and nature in the world of modern science*. New York: Psychology Press, 1989. Print.

Haraway, Donna. *Simians, cyborgs, and women: The reinvention of nature*. New York: Routledge, 2013. Print.

Hardt, Michael and Antonio Negri. *Multitude*. New York: The Penguin Press, 2004. Print.

Hardy, Quenton. 'Google offers cheap storage for certain kinds of data'. *New York Times.* 3 November 2015. Web. 30 March. 2017.

Haslam, Samir. *Psychology in organizations: The social identity approach*. London: Sage, 2001. Print.

Haynes, Douglas. *Contesting power: Resistance and everyday social relations in South Asia*. University of California Press, 1992. Print.

Hayles, Katherine. *How we became posthuman: Virtual bodies in cybernetics, literature, and informatics*. Chicago: University of Chicago Press, 2008. Print.

Hauskeller, Michael. 'Utopia in Trans-and Posthumanism'. In *Posthumanism and Transhumanism*, Sorgner, Stefan and Ranisch, Robert (eds). New York: Peter Lang, 2013. 1-9. Print.

Hennen, Peter. 'Bear bodies, bear masculinity: Recuperation, resistance, or retreat?'. *Gender & Society* vol 19, no 1, 2005: 25-43. Print.

Highmore, Ben. *Michel De Certeau: Analysing culture*. London: Continuum, 2006. Print.

Highmore, Ben. *Everyday life and Cultural Theory: An Introduction*. London: Routledge, 2002. Print.

Hopkinson, Christopher. 'Trolling in online discussions: From provocation to community-building.' *Academia.edu,* 2014. Web. 30 March 2017.

Hughes, John. *The Breakfast Club*. Universal Studio, 1985. DVD.

Jameson, Fredric. 'Postmodernism and Consumer Society.' In *The Anti-Aesthetic: Essays on Postmodern Culture*. Foster, Hal and Townsend, Port (eds). New York: Bay Press, 1983. Print.

Jameson, Fredric. *Archaeologies of the future: The desire called utopia and other science fictions*. New York: Verso, 2005. Print.

Baudrillard, Jean. *Forget Foucault*. Cambridge: Semiotext(e), 2007. Print.

Jewinson, Norman. *Rollerball*. United Artist, 1975. DVD.

Jonze, Spike. *Her*. Sony Pictures Home Entertainment, 2014. DVD.

Keller, Johannes, and Stefan Pfattheicher. 'Vigilant self-regulation, cues of being watched and cooperativeness'. *European Journal of Personality* vol 25, no.5, 2011. 363-372. Print.

King, Stephen. *The running man*. London:Penguin, 1999. Print.

Konzack, Lars. 'The Guy Fawkes Mask as Visual Communication of the Internet Group Anonymous'. *International Journal of Internet Trolling and Online Participation,* vol. 1. no.2 (2015): 53-68. Print.

Latour, Bruno. *Reassembling the Social an Introduction to Actor-Network-Theory*. Oxford: Oxford University Press, 2005. Print.

Latour, Bruno. *We have never been modern*. Cambridge: Harvard University Press, 2012.

Lila Abu-Lughod. 'The Romance of Resistance: Tracing Transformations of Power Through Bedouin Women Author(s).' *American Ethnologist*, vol. 17, no. 1, 1990. 41-55. Print.

Liman, Doug, *The Bourne Identity,* Universal. 2002. DVD.

Lucas, George, *THX 1138.* American Zoetrope/Warner Bros, 1971. DVD.

Lyon, David. 'Bentham's panopticon: From moral architecture to electronic surveillance'. *Queen's Quarterly* vol.98, no 3, 1991: 596-617. Print.

Lyon, David. *The Electronic Eye: The Rise of the Surveillance Society*. Cambridge: Polity Press. 1994. Print.

Lyon, David. *Surveillance Society: Monitoring Everyday Life: Issues in Society*. Maidenhead: Open University Press, 2001. Print.

Lyon, David. *Surveillance after September 11*. Cambridge: Polity Press, 2003. Print.

Lyon, David (ed). *Theorizing Surveillance: The Panopticon and Beyond*. New York: Routledge, 2006. Print.

Lyon, David. *Surveillance Studies: An Overview*. Cambridge: Polity Press, 2007. Print.

Manley, Andrew, Palmer Catherine and Martin Roderick. 'Disciplinary power, the oligopticon and rhizomatic surveillance in elite sports academies'. *Surveillance & society* vol.10, no.3, 2012. 303-319. Print.

Marks, Peter. 'Imagining surveillance: Utopian visions and surveillance studies.' *Surveillance & Society* vol.3, no.2, 2002. Print.

Martinez Lucena, Jorge. ' The National Anthem.' *Academia.edu*. February 2014. Web. 30. March. 2017.

Martinez Lucena, Jorge. '15 Million Merits.' *Academia.edu*. March 2014. Web. 30. March. 2017.

Martinez Lucena, Jorge. 'Be Right Back.' *Academia.edu*. April 2014. Web. 30. March. 2017.

Martinez Lucena, Jorge. 'White Bear' *Academia.edu*. April 2014. Web. 30. March. 2017.

Martinez Lucena, Jorge. 'The Waldo Moment.' *Academia.edu*. May 2014. Web. 30. March. 2017.

Martin-Jones, Dan. *Deleuze, cinema and national identity*. Edinburgh: Edinburgh University Press, 2006. Print.

Marwick, Alice. 'The public domain: surveillance in everyday life.' *Surveillance & Society*, vol.9, no. 4, 2012. 378–393. Print.

Marx, Gary. 'What's New About the "New Surveillance? Classifying for Change and Continuity.' *Surveillance & Society* vol.1, no.1, 2002. 8-29. Print.

Marx, Gary. *Undercover: Police Surveillance in America*. Berkeley: University of California Press, 1988. Print.

Marx, Karl. *Capital: A Critique of Political Economy*. London: Penguin, 1992. Print.

McGrew, Anthony and Paul Lewis (eds). *Global politics: globalization and the nation-state*. New York: John Wiley & Sons, 2013. Print.

Miah, Andy. 'A critical history of posthumanism.' *Medical enhancement and posthumanity*, 2008. 71-94. Print.

Monahan, Torin. *Surveillance in the Time of Insecurity*. New York: Rutgers University Press, 2010.

Moore, Ronald and Robert Wiemer. *Star Trek: The Next Generation*. Paramount Pictures. 1989-1997. DVD.

Moore, Ronald. *Battlestar Galactica*. Universal Studios, 2003-2009. DVD.

Morris, Meaghan. 'Banality in cultural studies'. Discourse vol.10, no. 2, 1988. 3-29. Print.

Moylan, Tom. *Scraps of the untainted sky: Science fiction, utopia, dystopia*, Boulder: Westview Press, 2001. Print.

Mumford, Lewis. *The City in History*. New York, Harcourt Inc, 1961. Print.

Neveldine Mark and Brian Taylor, *Gamer.* Lakeshore Entertainment. DVD.

Niccol, Andrew, *Gattaca*. Columbia Pictures, 1997. DVD.

Niccol, Andrew. *In Time*. Regency Interprises. 2004. DVD.

Nissenbaum, Helen. *Privacy in context: Technology, policy, and the integrity of social life*. Stanford: Stanford University Press, 2009. Print.

Norris, Clive and Gary Armstrong. 'The Maximum Surveillance Society: The Rise of CCTV.' North Carolina Journal of Law and Technology vol 8, no.2, 1999.249-272. Print.

Pellegrino, Giuseppina. 'Ubiquity and Pervasivity: On the Technological Mediation of (Mobile) Everyday Life.' *IFIP International Conference on Human Choice and Computers*. Springer US, 2006. Web. 30 March. 2017.

Pepperell, Robert. The post-human condition. New York: Intellect books, 1995. Print.

Pfister, Wally, *Trascendence* 2014. Universal Pictures. DVD.

Piercy, Marge. *Woman on the Edge of Time*. The Women's Press, London, 1979. Print.

Poster, M. *What's the matter with the Internet?* Minneapolis: University of Minnesota Press, 2001. Print.

Pott, Graham, 'Spoiler Alert: Baudrillard's Hunger Games', in *International Journal of Baudrillard Studies* Volume 10, no.1 (January 2013), online. Web. 31 March 2017.

Price, Ian. *The Activity Illusion: Why we live to work in the 21st century–and how to work to live instead*. Troubador Publishing Ltd, 2011. Print.

Pynchon, Thomas. 'Introduction In: *Stone Junction*. Jim Dodge'. New York: Canongate Books, 2004. Print

Romero, George. *The Night of the Living Dead*. Image Ten, 1968. DVD:

Rosen, Jeffrey. 'The web means the end of forgetting.' *The New York Times,* 21, July 2015. Web. 31 March 2017.

Ross, Gary, *The Hunger Games*. Roadshow Entertainment, 2012. DVD.

Rutkin, Aviva. 'App comrades unite.' *New Scientist*, vol, 228, no.3051, 2015. 20-21. Print.

Said, Edward. 'Representing the Colonized: Anthropology's Interlocutors', *Critical Inquiry* vol.15, no. 2, 1989. 205-225.

Schulman, Ariel and Henry Joost, *Nerve*, Universal Pictures, 2016. DVD.

Schumacher, Joel. *The Lost Boys*. Warner Home Video, 1987. Print.

Scott, James. *Weapons of the Weak.* Yale:Yale University Press, 1985. Print.

Scott, James. *Domination and the arts of resistance: Hidden transcripts*. Yale: Yale University Press, 1990. Print.

Scott, Ridley. *Blade Runner*. Warner Brothers, 1982. DVD.

Scott, Ridley, 'IBM Watson: A conversation'. *IBM.com,* 30 April 2016. Web. 30 March 2017.

Shah, Nishant. 'The Selfie and the Slut.' *Review of Women's Studies*, 25 April 2015. Web. 30 March 2017.

Shaviro, Steven. '*Gamer* Review'. *Shaviro.com,* 15 December 2009. Web. 30 March 2017.

Sheridan, Alan. *Michel Foucault: The will to truth*. New York: Routledge, 2003. Print

Shifman, Limor. *Memes in digital culture*. Minneapolis: MIT Press, 2013. Print

Silverberg, Robert. 'To see an Invisible Man'. In Silverberg, Robert. *The Best of Robert Silverberg. Vol. 2.* 1978, New York: Macmillan.

Simi, Pete, and Robert Futrell. 'Negotiating white power activist stigma'. *Social Problems* vol.56 no.1, 2009. 89-110. Print.

Simon, Bart. 'The Return of Panopticism: Supervision, Subjection and the New Surveillance'. *Surveillance & Society* vol.3 no.1, 2005. 1-20. Print

Simon, David. *The Wire*. HBO, 2002-2008. DVD.

Sivaramakrishnan, Kalyanakrishnan. 'Some intellectual genealogies for the concept of everyday resistance'. *American Anthropologist* vol.107 no.3, 2005. 346-355. Web. 30 March 2017.

Smith, Jennifer. 'You Can Run, But You Can't Hide: Protecting Privacy from Radio Frequency Identification Technology'. *NCJL & Tech vol.*8, 2007. 249-349. Print.

Smolko, Joanna. 'Southern Fried Foster: Representing race and place through music in Looney Tunes cartoons'. *American Music,* vol. 30 no.3, 2012. 344-372. Print.

Soderlund, Richard, 'Resistance from the Margins: The Yorkshire Worsted Spinners, Policing, and the Transformation of Work in the Early Industrial Revolution'. *International Review of Social History* vol. 51 no.2, 2006. 217-242. Print.

Soja, Edward. 'Heterotopologies: A Remembrance of Other Spaces in the Citadel-LA.' In *Postmodern Cities and Spaces*, Gibson, Katherine and Watso, Sophie (eds.) Cambridge: Blackwell Publishers, 1995. 13-35. Print

Solon, Oliva. 'Eu "Right to be forgotten" ruling paves way for censorship.' *Wired.co.uk.* 13 May 2014.Web. 30 March 2017.

Solove, Daniel. *The digital person: Technology and privacy in the information age*. New York: NyU Press, 2004. Print.

Spielberg, Steven, *Minority Report*. Twentieth Century Fox Home Entertainment, 2003. DVD.

Stephenson, Neal. *Snow Crash.* New York: Spectra, 1992. Print.

Sturken, Marita, and Lisa Cartwright. *Practices of looking*. Oxford University Press, 2003.

Trottier, Daniel and Christian Fuchs. *Social media, politics and the state: protests, revolutions, riots, crime and policing in the age of Facebook, Twitter and YouTube*. New York: Routledge, 2014. Print

Truffaut François. *Fahrenheit 451*. Universal Pictures 1966. DVD.

Urobochi, Gen, *Pyscho Pass* TV Series, 2012. DVD.

Vaz, Paulo and Fernando Bruno. 'Types of Self-Surveillance: From Abnormality to Individuals "at Risk".' *Surveillance & Society* vol. 1 no 3, 2003. 272-291. Print

Verstraete, Ginette and Tim Cresswell. *Mobilizing place, placing mobility: the politics of representation in a globalized world*. vol. 9, 2002. Print.

Vinge, Vernor. 'The coming technological singularity, 1993.' *Vision N-21 Symposium*, NASA Lewis Research Center, and Whole Earth Review, Winter issue. 2012. Print.

Vinson, Kevin. 'Social studies in an age of image: Surveillance-Spectacle and the imperatives of "seeing" citizenship education.' In *Social Studies the next generation: re-searching in the postmodern*. Elizabeth Heilman and Cleo Cherryholmes(eds), New York: Peter Lang, 2005. .27-45. Print.

Vinthagen, Stellan. 'Everyday resistance': Exploration of a concept and its theories'. *Resistance Studies Magazine* vol.1 no 1, 2013. 1-46.

Weiner, Matthew. *Mad Men* AMC Studios, 2009 DVD.

Weir, Peter. *The Truman Show*. United States, Paramount, 1998. DVD.

Wilken, Rowan. 'Locative media: From specialized preoccupation to mainstream fascination.' *Convergence: The International Journal of Research into New Media Technologies,* vol.18, no. 3, 2012. 243-247. Print

Williams, Katherine and Craig Johnstone. 'The Politics of the Selective Gaze: Closed Circuit Television and the Policing of Public Space.' *Crime, Law and Social Change*, vol 34, no.2, 2000. 183-210. Print

Willmore, Alison. 'Why The Purge Movies have a Great Premise and Terrible Execution.' *Buzzfeed*. July 24, 2014. Web. 31 March. 2017

Winterbottom, Michael, *Code 46*. Myndform. 2003. DVD.

Wolff, Michael. 'Dominique Strauss-Kahn and Our Paranoid-Erotic Fantasies of Power.' *The Guardian*. 5 October 2012. Web. 30 March 2017.

Young, Kevin. *Sport, Violence and Society*. London: Routledge, 2012. Print.

Zaman, Tabassum. 'Facebook: Utopia, Dystopia or Heterotopia?' *BRAC University Journal*, Special Issue, Number 1, Fall 2010. 169-179 . Web. 31 March. 2017

Zimmer, Michael. 'Privacy and Surveillance in Web 2.0: A study in Contextual Integrity and the Emergence of Netaveillance'. *Society for Social studies of Science*, 2007. 163-175. Print

Zuboff, Shoshana. *In the Age of the Smart Machine: The Future of Work and Power*. Oxford: Heinemann Professional Publishing, 1988. Print.