AN INTERTEXTUAL ANALYSIS OF *BLACK MIRROR:* PANOPTICISM REFLECTIONS

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Abstract

Panopticism, a social theory conceptualized by Foucault, has been readdressed within the scope of surveillance practices with the rise of technology. *Black Mirror*, a popular science-fiction series, questions the possible (mostly adverse) outcomes of living in a high-tech world in a dystopian atmosphere with a focus on surveillance. Although the anthology series have various unrelated episodes raising concern over different subjects and themes, panoptic surveillance stands out as the recurrent theme throughout the series. In this regard, panopticism can be interpreted as a hypotext which transforms its hypertext, *Black Mirror*, by means of leaving its traces of surveillance in the series to constitute a general echoed theme rather than being explicitly mentioned and directly brought to the attention of the audience. This study aims to analyse the intertextual relationship between panopticism and *Black Mirror* as two non-literary texts as well as to discuss how intertextual links are built between the two.

Keywords: Panopticon, Surveillance Society, Power, Intertextuality, Hypertextuality.

1. Introduction

The critique of life in fictional artworks reflects and epitomizes the actuality of the world. One of these works, *Black Mirror*, is a science-fiction anthology series which was first aired in 2011 and last aired (Season 4) in 2017. *Black Mirror* is a dark reflection of technology-driven modern society in near-future. Although the main subject of the series is based on possible adverse effects of current and soon-to-be technologies, most of the unconnected episodes of the series offer diversified perspectives towards dystopic worlds to depict various forms of the surveillance society.

The surveillance society is a sociology term, which refers to a modern society being constantly monitored under the control of power, was coined by Gary T. Marx in 1985 (Wright & Kreissl, 2015, 319). Surveillance of society has existed ever since ancient times in parallel with the presence of communal life and sovereignty over communities albeit late date for the appearance of the term. Even before the concept was named, dystopic examples of surveillance society were fictionalized in some well-known literary works such as *The Castle* by Franz Kafka in 1922 and *We* by Yevgeny Zamyatin in 1924. Later on, George Orwell's famous dystopia *Nineteen-Eighty-Four* published in 1948 brought one of the key concepts of surveillance with its figure; *Big Brother*. More recently, *Panopticism*, a social theory of surveillance and discipline was put forth by Michel Foucault in his book titled *Discipline and Punish: The Birth of the Prison* in 1975 and it has been one of the main theories referred to in surveillance studies.

Charlie Brooker (2011), the creator of *Black Mirror*, points out that the aim of the series is to show "the way we live now" with a focus on adverse effects of addiction to technology. The series brings many different dystopias to light in a different topic in each episode. On the other hand, the theme of surveillance is prevailing amongst other issues addressed in the episodes. In specific to surveillance theories, it is assumed that panopticism lays the ground for how the key topic is criticized throughout the series although the references to panoptic surveillance are not completely explicit. In this sense, it can be inferred that the presence of panopticism, which is the recurrent theme throughout the series, as an intertextual element is a subtle one. As Foucault's panopticism is the main theme on which the different contents of the episodes are centered, the link between the concept of *panopticism* and the series *Black Mirror* sets an example for Genette's (1997) *hypertextuality* as well as Miola's (2004) *sources* in terms of classification of intertextuality.

This study aims to point out the possible intertextual links between a popular TV series and a social theory on surveillance, as well as to analyse how these links are established between the two. The scope of

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the study is confined only to the intertextual analysis of certain episodes of *Black Mirror* which refer to the concept of panopticism introduced by Michel Foucault as a model of surveillance.

2. Literature Review

Panopticon is an architectural model designed by Jeremy Bentham in the 18th century to be applied in disciplinary institutions such as prisons, schools, hospitals, factories and more. It is a physical structure comprised of a circular building divided into cells at the periphery and an observation tower at the center. In such a structure, separated individuals (prisoners, children, patients etc.) placed in each cell are permanently visible to the supervisor (authority) in the tower. On the other hand, the supervisor is never seen, which leads to the loss of willpower of the observed and empowers the automatic functioning of authority even in cases when visibility is discontinuous. Michel Foucault's conceptualization of panopticism is based on this architectural design. He uses panopticon as a metaphor to explore how societies are being scrutinized to discipline individuals by means of surveillance. According to Foucault (1995), the resemblance between the architectural designs of modern schools, factories, hospitals, and prisons is not a coincidence (228) since putting individuals under observation aims to discipline them. In Foucault's social theory named panopticism, the functioning of panopticon shifts from a physical building to a series of surveillance and discipline methods applied by the power and authority. In his own words, "the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (Foucault, 1995, 201). This consequently ensures the continuity of discipline even when the observed is not visible to the observer as those under systematic surveillance internalize the state of being "watched" and "disciplined" to act in an authority-determined way.

Surveillance has been an indispensable part of every society throughout history. The means of surveillance, on the other hand, have shifted from violence and oppression in ancient tribes to systematic observation in modern societies (Dolgun, 2015, 37). The advancement of mass communication and informatics technology intensifies and strengthens panoptic surveillance of society. Powers achieve their surveillance purpose through various functions of panoptic surveillance. The main function of panoptic prisons as designed by Bentham is to individualize people based on binary division (normal/abnormal) by keeping every person under constant observation as a way of punishment. In this sense, penal justice is practiced in the literal sense. According to Foucault (1995), on the other hand, modern authorities exercise their power of punishing individuals through indefinite discipline (227). In the modern world, there are a good number of methods to keep individuals under control rather than keeping them under surveillance through a physical structure, namely prison. According to Bauman & Lyon (2013), the architecture of electronic technologies in our era makes the architecture of walls and windows redundant (10). The advancement of technology has led to the birth of technology-driven power structures which do not hesitate to use their new technical means to surveil society. In today's world, individuals are being observed by power not through the eyes of a single authority in the tower, but from millions of eyes surrounding them every day. This new era of panopticism that can be called electronic panopticism, brought along new complex ways of surveillance. Electronic panopticism uses surveillance as a way to discipline individuals through the loss of will-power. CCTV, which is one of the most apparent tools of electronic surveillance, watches individuals in almost every field of daily life from shopping centers to streets, and its spread in all urban living areas "represents the most visible sign of the dispersal of discipline" as Norris (2003, 249) defines. Although people seem to use their free-will to make certain choices such as buying an online product, in fact, they only choose among what has been offered to them in conformity with the personal data regarding their previous shopping attitudes. In this sense, individuals under surveillance are considered not to have any will by the panoptic system or their attitudes, behaviours, and choices are controlled and manipulated through surveillance (Dolgun, 2004, 9). As another means of surveillance, social media is offered as a form of the electronic panopticon, in which people are willing to share their privacy. However, the –willing- visibility is used against individuals by the surveillant who still remains unknown while the full lightning on the surveilled increases. Bauman & Lyon (2013) suggest that marketing strategy on Facebook, for instance, is based on likes, preferences, and acquisitions of Facebook friends rather than personal data to disguise panoptic surveillance under the banner of solidarity (107). As technological advancements are progressively multiplying surveillance methods, and reconstructing the concept of panopticism, modern people are more and more concerned with state-controlled surveillance and jeopardizing their own privacy. These concerns are broadly addressed in both fiction and non-fiction in terms of a series issues such as ethics, human rights, security and social relations. Hence, intertextual references to panoptic surveillance can be traced in a good number of novels, movies, news and advertisements.

Intertextuality is the intended or coincidental interrelationship between texts, which connect them to each other. It is based on the acknowledgment that no text is self-contained, but rather encodes various other voices that have been previously uttered. According to Kristeva (1986), "any text is constructed as a mosaic of quotations: any text is the absorption and transformation of another" (37). Although the term intertextuality was first introduced by Kristeva, Bakhtin's post-structuralist theories laid the ground for the emergence of the concept. Taking "utterance" at the center of his theory of language, Bakhtin (1986) suggests that any utterance somehow responds to the previous ones and this is how speakers are attached to a speech communication (94). In this sense, meaning in any utterance is possible only via the references to other utterances.

Intertextuality can manifest itself in many different forms and through various literary devices such as pastiche, parody, quotation and so on. However, the influence of the original text can also be indirect. Genette (1997) extends the scope of intertextuality under the term *transtextuality* by classifying it into five kinds, being intertextuality, paratextuality, metatextuality, hypertextuality and architextuality (1-5). The order of these five concepts is not incidental, yet deliberately established to present the "abstraction, implicitation, and comprehensiveness" (Genette, ibid, 1) of each type, respectively. Accordingly, intertextuality as the most direct type of transtextuality refers to the literal existence of a text while the scope of more abstract and implicit types, such as hypertextuality, are more comprehensive in terms of transtextual relationships. Genette (ibid) defines hypertextuality as "any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary" (5). In this type of intertextuality, hypertext does not necessarily cite or mention hypotext, but rather transforms it in a way. The transformation process, as Genette calls it (ibid, 5), for reflecting the former text within the latter, can be implicit. In a sense, Genette's hypertextuality is parallel with *Sources,* a type of intertextuality in Miola's classification. According to Miola (2004), the influence of the original text can lay a ground for the content or style of the new text; and in this type, *Sources*, the author may build his text on the original one in three possible ways: (a) The latter text may respond to the original, (b) The original text may serve as a book-on-the-desk, (c) The influences on the latter text are not clearly indicated (19-20). In the third subdivision*, the source remote,* the intertextual link between texts may derive from the subconscious of the author who has read and remembers the original text.

As the abovementioned definitions and explanations suggest, intertextuality is a literary device. On the other hand, the presence of intertextuality goes beyond literary texts since the intertextual relationships can manifest themselves in any cultural and artistic form ranging from cinema to music. Considering the expanding supremacy of simulacrum in the postmodern era, it is no surprise that modern art is displayed as a form of reproduction (Allen, 2000&2006, 193). A vast number of intertextual traces can be found in various forms of visual and popular art in the twenty-first century. In this sense, a visual text, which is a well-known TV series in the scope of the present study, can be interpreted and analysed in terms of its intertextual bond with another literary or non-literary text, concept or theory.

In this study, panopticism is analysed as an intertextual element in *Black Mirror*, the science-fiction television series. In this context, it is aimed to determine the intertextual relationship between the concept of panopticism and *Black Mirror*, and to discuss how the intertextual links are built between the two regarding certain intertextuality types and categories.

3. Methodology

Theoretical framework of this study consists of Foucault's (1995) conceptualization of Panopticism, Genette's (1997) transtextuality and Miola's (2004) classification of intertextuality. In this framework, the intertextual relationship between the concept Panopticism and the series *Black Mirror* is discussed to set an example for (a) *Hypertextuality* and (b) *Sources,* each of which is a category in intertextuality as defined by Genette (1997) and Miola (2004), respectively.

Most of the Black Mirror episodes touch upon the issue surveillance in modern day by discussing this theme in a variety of topics which can be viewed as subtopics of surveillance such as security, privacy, punishment, authority and so on. The concept panopticism is not implicitly demonstrated in treating of these subjects in the episodes, however, it is still possible to interpret the dystopic worlds depicted in the series reveal the traces of a panoptic system, which is used either by individuals or the state. In this sense, it can be asserted that Foucault's Panopticism lays the ground for the main theme of the surveillance-related episodes. The subtle intertextual reference to Panopticism in the series sets an example for *Sources* in Miola's classification, and Panopticism can be regarded as the source text for *Black Mirror* since Foucault's Panopticism offers the main concept and theme for *Black Mirror*, as Miola (2004) reports, "source texts

provide plot, character, idea, language, or style to later texts" (19). In other words, *Black Mirror*, being the later text, extends the scope of the former one, which is the concept Panopticism. The subtle intertextual relationship also sets an example for Genette's *hypertextuality* since *Black Mirror* acts as a hypertext which transforms its hypotext. According to Genette (1997), the transformation of a pre-existing text (hypotext) by the new one (hypertext) "can be of a descriptive or intellectual kind" (5). In this transformation, hypertext does not necessarily cite its hypotext.

With the purpose of analysing and discussing the intertextuality between the two texts on the grounds of these two main categories of intertextuality, the purposive sampling method is applied to analyse the Black Mirror episodes which focus on surveillance society as the main or auxiliary theme. To this end, eight different episodes from all four seasons of the series are analysed in terms of intertextuality.

4. Analysis

4.1. Season 1- Episode 2 (15 Million Merits)

15 Million Merits depicts a world in which the lives of people are limited to pedaling bikes to gain merits while watching screens powered by this activity. The first link between the episode and panopticism is the physical structure of the living places of people. Each person lives in his own cell-like room, covered with screens instead of walls and windows. Similarly, working sections of individuals are designed as cells. These divided cells aim to physically individualize people and separate them from others in line with the invisibility function of Bentham's panoptic prison design which prevents any possible collective attempt of those under surveillance against the order (cited in Foucault, 1995, 200-201). The closed environment where people work and live makes it easier to observe every act of individuals and to create a surveillance society. On the other hand, the limited interaction between individuals does not solely result from the prison design since people opt for self-individualization even without physical barriers. Socialization among people is very limited due to the apparent addiction to the virtual environment. People consume to meet their virtual needs such as outfits for their virtual character and even enjoy their hobbies such as playing an instrument through the screen. This also contributes to building a surveillance society by keeping people closed in certain areas to keep the record of their acts and to take measures to discipline/ alter/ manipulate these acts. The surveillance of consumption preferences of people to steer them to buy certain goods can set an example for this. As Lyon (1994) suggests, channeling consumption is a method to maintain social order by means of consumer surveillance (137). This method is depicted through the purchasing option offered by the vending machine to the main character based on the previous consumption habits, which were recorded for surveillance purposes, in this episode. In such a panoptic order, the decision-making power of individuals depends on what is offered to them. Under the disguise of offering plenty of choices, people are actually exacted to perform certain activities under the control of the observed. They are forced to watch certain advertisements or programs on their screens and to pay penalty with their merits not to watch them. In case that a person tries to play a trick not to watch what is imposed and not to pay penalty, they are reminded to be totally visible to the surveillance system. For instance, the main character of the episode, Bing is warned to «*resume viewing*» when he closes his eyes not to see an adult movie commercial. On the other hand, the observer is never seen. The unknown/unseen identity and presence of the observer ensures the continuity of surveillance. As clearly depicted in this episode, although people seem to make their own choices, they are not allowed to have any self-control. In addition, one of the key points of panopticism is to discipline individuals by making them lose their willpower. At this point, persons lose their individuality and turn into numbers to be audited by the authority. This concept is reflected in the episode with a focus on the numbers of the bikes that represent the persons who ride them.

4.2. Season 1-Episode 3   (Entire History of You)

The main focus of this episode is to give an idea about one step ahead of the electronic surveillance in which the society is going through as a whole. New technology-based surveillance techniques are considered to protect people against threats to the security of people in today's world as a consequence of the fact that security is the main trigger force of modern surveillance (Bauman & Lyon, 2013, 115). In this sense, it can be easily understood that practices such as CCTV equipment surrounding most of the streets and recording personal data in electronic environments are welcomed by people to get rid of any security-related risks. The (very) near future of electronic surveillance is assumed to be evolving into a biologic surveillance through the use of implants to get data regarding every single act of individuals besides the acts of those who get in touch with him. This type of biologic surveillance ensures seeing very large masses of people. In this sense, the guardian in the panopticon tower is replaced by a microchip embedded in an individual's neck as depicted in the second episode of the series.

Grain is the term used for these implants embedded in the necks of people. Grains mostly function as a recorder by keeping the scenes seen by the eye of the owners. The main character of the episode, for example, can automatically record his job interview and can watch the same scene of the interview on his way to home in video format. In doing so, he can zoom and pause in details, and re-watch for multiple times, share his memories with anyone he wants to share with by means of a tiny remote control of the grain system. However, the recording of activities and actions and sharing them are not totally based on the free will of the owner of the grain. Police, as one of the main authorities entitled by the power to ensure discipline in society, is also authorized to see the last 24 hours of a citizen to pass through airport security check. This type of surveillance arises the question of the violation of privacy. This violation is not limited to the privacy of the owner of the grain, but also includes the privacy of people interacting with him.

In conformity with the purpose of the panopticon, individuals are aware of the fact that they are constantly under surveillance and the surveillant can access their memory through the implant any time. It also empowers the permanent visibility and the internalization of the control exercised by power even if the visibility is discontinuous by making people fear that they can be asked to show their actions performed while no one was watching. The surveilled is totally seen by every single action while the surveillant is not known; the surveilled is under full lightning with every detail of his personal life while nothing is known about the surveillant.

4.3. Season 2-Episode 1 (Be Right Back)

In this episode, the main character is offered an online service to bring her deceased boyfriend back based on his personal traces left on the online environment including his social media accounts. He is brought back to his girlfriend's life first as his words appearing on the chat screen, then with his voice and finally in a real body looking like himself. This episode provides insight on how modern people are willing to be observed and how they build their own panoptic prison rather than being put in their cell as a punishment as the deceased boy used to willingly share his personal data as well as his thoughts online. The surveillance is not limited to an individual, but also include the way the individual interacts with others in this example as well.

The social exclusion is achieved through this type of electronic surveillance under the disguise of socialization. The interaction between people only behind screens, under closed environment, serves to the purpose of keeping people under quarantine and finally keep their records by the power to use them. In this episode, the power uses the personal data of individuals to sell them a virtual service based on the virtual personification of the online records of the individual in line with the ultimate goal of social media. Lyon (2018) suggests that "social media depend for their existence on monitoring users and selling the data to others"(37), therefore, this new and modern form of surveillance that can be called social media surveillance is quite paradoxical. Individuals already abdicate their privacy through the use of social media. However, Marx (2016) questions social media surveillance by rhetorically asking whether it is the invasion of privacy when the voluntarily shared information of an individual is used when s/he does not consent to or not even aware of the way his/her personal data are used (3, 4). In addition to the invaded privacy of the individuals, the panoptic structure depicted in the episode is mainly grounded on the invisibility of the surveillant albeit the consented visibility of the surveilled. As in our day, people are motivated to share their thoughts, photos and even daily activities with the public, the possible surveillants who are able to reach and use the shared information, even the private data, are totally unknown.

4.4. Season 2- Episode 2 (White Bear)

The episode titled *White Bear* deals with the punishment function of panoptic surveillance. Considering the fact that panopticon concept was first asserted as a physical building to function as a prison, it can be asserted that the very basic purpose of any type of panoptic surveillance is punishment with the intent of disciplining the abnormal. In this episode, the abnormal individual is a dangerous person to be kept under surveillance to be punished for helping someone else commit a murder. The penal justice is exercised on the "guilty" under the constant observation of other "harmless" people. The punishment is repeated every single day by erasing the prior-day memory of the convict, and the whole punishment process is attended by large masses of people in a type of amusement park named White Bear. However, the physical structure of panoptic prison is reversed in this episode. Here, the surveilled is placed in the center of the cellular structure as multiple surveillants surround and follow the surveilled while recording her in their cell phones. The first scenes of the episode show the convicted in the middle of a street surrounded by houses and people recording her from the windows of these houses. It can imply the view that the surveilled feels to be observed by anyone who represents the unseen "surveillant", which is justice itself in this example.

Foucault (1995) suggests that panopticon can be used as a machine to alter behaviour, train or correct individuals (203). In this episode, the surveillance has two functions. The first one is to punish the convicted, and the second one is to discipline the crowds that surveil the convicted. Surveillance is used as intimidation to people who are willingly attending the surveillance process. The exhibition of the punishment process of the convicted sends a message to the same crowds involved in this process that they can replace the convicted in any similar activity that they can commit. At this point, the permanent visibility of power is achieved in the consciousness of people even if they are not surveilled at the given moment. Society is also steered to punish the criminal through surveillance. The surveilling authority also awards those who naturalize the surveillance process. The award of the people is to attend a show-like punishment process and enjoy an amusement park which functions as a court. The surveillance is purposed for the punishment and discipline of the "abnormal" and "guilty" by the "normal" and "innocent". The basis of the surveillance here is the panoptic prison which has the ground on binary division, which is also at the core of every power mechanism.

4.5. Season 2- Episode 3 (Shut up and Dance)

This episode, which has a similar theme with *White Bear*, focuses on the punishment of the "criminal" through the surveillance. A teenager boy is punished for watching child pornography by the surveillant. The criminal act of the boy is detected since the surveillant hacks the young boy's computer and watches him through his webcam as well as recording his online activities. The webcam record of the boy showing him masturbating is used for blackmail. According to Bennett (2001), the webcam is among the Internet applications that can be "private investigators" of an individual and such tools makes the individual instigate monitoring (204). Consequently, exemplified in this particular episode, web-based surveillance shows that even the most private area of a person can be easily accessible to those who want to surveil.

The surveillant exercises the punishment as a way of discipline on the boy. During the punishment process, the boy is asked to fulfill some duties asked by the surveillant not to be exposed to the society, and he is surveilled while performing the duties as well. In parallel with *White Bear*, the prison of the "convicted" is not a physical structure, but rather a social exclusion. The absence of a physical structure is emphasized by the active change of place throughout the episode. The convicted moves between different sort of spaces such as his room, his workplace, streets, a hotel room, a bus, a bank, and even a forestland. The continual eye is on the surveilled not only in private or public areas but also in nature as his actions are observed through a drone in the woods. Punishment, as the extension of surveillance, is exercised through electronic surveillance (via webcam, GPS, CCTV, drone). As a panoptic surveillance, the surveilled is under constant lightning of the observer while he is fully unaware of the identity of the observer, which serves to the idea that the visibility is constant.

4.6. Season 3- Episode 5 (Men against Fire)

Power mechanisms surveil individuals mainly to discipline them as can be recognized by observing the main functions of the surveillance in workplaces, schools, prisons and so on. Michel Foucault, on the other hand, extends the scope of discipline from organizations to society by means of panopticism (Lyon, 1994, 26). In the pre-modern era, armed and police forces were the ultimate authority to ensure discipline in society. However, new panoptic models offer various techniques to control people through soft power. Accordingly, power structures no longer depend on hard power to exercise their authority by means of surveillance.

In this episode, the transformation of the use of hard-power into soft-power is depicted through the shift from the use of armed forces to high-tech implants as a means of surveillance. These implants (MASS implant) embedded in soldiers with the purpose of surveilling the army and manipulating what they see. A troop in this episode is on a mission to hunt "roaches" who are actually human beings including even babies, yet the visions of the soldiers are manipulated to see them as "dangerous creatures" with the effect of the implants embedded in them. The soldiers are not forced to act in a certain way, instead, the authority uses high-tech means to distort the images in the minds of the soldiers. In the end, the soldiers seem to use their free will to kill people. In parallel with the main aims of the panopticism, individuals actually lose their willpower, what makes them take humane decisions, and finally turn into nothing but numbers for the power. This reference is focused in the episode with certain zooms on the numbers of the helmets and beds of the soldiers. Marx (2016) defines implanted chips as an example of "new surveillance", and discusses that such practices violate the "bodily privacy" for the sake of surveillance (2, 28). The privacy of the soldiers, in this episode, is violated since all their actions are recorded and they are threatened to be accused based on these records obtained through the implants as well as they are manipulated to act in a certain way as desired by the surveillant.

4.7. Season 4- Episode 2 (Arkangel)

The use of implants as an example of biologic surveillance is the main subject of this episode. Unlike the use of implants as a way of steering the behaviours of soldiers to a certain goal by government/state in the episode titled *Men against Fire*, the mind implant used in this episode is embedded into a little girl by her mother with the purpose of censoring violence, sexuality to protect her child from undesired scenes and experiences of life. This mind implant enables the mother to see and record at-the-moment activities of her daughter, to follow her heartbeat and even censor the undesired scenes from the vision of her daughter. The surveillance of the little girl, which continues in her adolescence period as well, serves to the discipline purpose of the power as well as the security purpose of her mother. In Foucauldian sense, as Dolgun (2015) suggests, there are multiple "powers" rather than a "single power" (93). At this point, the mother takes the role of state-like power authority although the use of implants as a way of surveillance seems to be a personal choice of the mother rather than a sanction by a state or organization. In addition, parental sensitivity to protect her daughter may also refer to the state control considering every step of the surveilled is closely seen and followed. The surveilled depicted in this episode is also under a panoptic surveillance by knowing that she is under constant observation even though her "guardian" is not necessarily in the panoptic tower, but rather as close as to see everything from her eye thanks to technologic advancements. The whole tracking-based control theme of the episode can also be read as a subtle reference to surveillance for security purposes which can be regarded as the utmost reason for panoptic surveillance in the modern world.

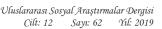### 4.8. Season 4-Episode 3 (Crocodile)

Another episode touching upon the electronic surveillance depicts a different form of surveillance which is called a "recaller". It is actually a police equipment which is alternatively used for an insurance company to find traces of a traffic accident. This electronic device uses people's memories to visualize what happened in a certain period of time through the eyes of the witnesses by means of a screen showing the images as well as playing the sounds of the related memory. In such a type of surveillance, not only the memories of people can be seen by the power, but also their feelings are under surveillance. In this example, panopticon reaches even the feelings of people who at the end feel in a panoptic prison since they know that their memories can be watched by any authority any time for legal purposes. This also brings the feeling of constant visibility even when there is no one to watch since the surveillant can keep the records of the memories and see them any time. Since the memories of people are visualized from the eye of the person interviewed through "recaller", the lives of people interacting with him/her are also under surveillance. This brings the violation of private lives of multiple people and enhancing the scope of panoptic prison.

Conclusion

Intertextuality can be defined as a range of deliberate or unintentional relationships between texts. As well as being a literary device, intertextuality transcends the boundaries of literature with its vast use in a good number of other forms of art. In this context, intertextuality cannot be merely confined to the links between two literary texts. This paper focused on the intertextual relation between a TV series called *Black Mirror*, as a visual text, and panopticism, as a non-literary concept. To this end, eight different episodes of the series, which includes panopticism as a theme, from Season 1 to Season 4 were analysed to seek and interpret how intertextual relations were built with Foucault's surveillance concept.

The producers and the creator of *Black Mirror* focus on the adverse effects of high technology as the main subject of the production while introducing the series, and multiple themes and subjects related to technology, such as social media addiction, mind control, dystopian robots etc. are displayed. One of the most commonly echoed themes in the episodes of Black Mirror is panoptic surveillance of society and individuals.

Intertextual links can be built based on the core notions of panopticism such as physical structure of panoptic prison, social exclusion of people based on binary division, recording the preferences of the surveilled to use them to steer the further preferences of people, turning people mere numbers by taking their willpower, surveillance of individuals for security purposes, the shift from hard power authorities to panoptic power, the use of panopticon as a way for punishment and discipline as well as permanent visibility of the surveilled through implants, social media accounts, CCTV, webcam. All of the episodes analysed above touch upon these fundamental concepts of panopticism. However, there is no direct reference to either Foucault or panopticism. Hence, it can be claimed that the purpose, functioning and consequences of a panoptic surveillance are reflected in a subtle way throughout various episodes of the series and Foucault's panopticism provides an idea to the series and shapes its content. Since panopticism is

not directly "spoken" or "cited", the series draws inspirations from the main themes of panopticism and involves this concept as a text "in a manner not that of a commentary" (Genette, 1997, 5). *Black Mirror* takes panoptic surveillance into the center as the main or auxiliary theme in the most of the episodes and transforms Foucault's panopticism by exemplifying how it manifests itself in modern world and the means through which it can be used by the power. Thus, panopticism can be regarded as a hypotext which offers a ground to *Black Mirror* based on Genette's (1997) *hypertextuality* since *Black Mirror*, as a hypertext, does not necessarily cite its hypotext but rather pays homage to it implicitly or unconsciously as revealed in the examples analysed in the study. In parallel with Genette's hypertext, Miola (2004) terms texts that shape the content, form or style of later texts as "source texts" and posits that "source texts provide plot, character, idea, language, or style to later texts" (19). In the present study, panopticism is detected to be a source text to *Black Mirror* since the concept of panopticism provides the content for the main themes of the series. Considering the far-reaching coverage and discussion of the main notions of Foucault's panopticism in the series, it can be asserted that the writer of the given episodes has already read and known panopticism and its functions as a model of surveillance, discipline and power before creating the new text. The reflections of the motifs of panoptic surveillance, such as constant visibility, unknown identity of the surveillant, violation of privacy and more, clearly indicate that the intertextual relationship between panopticism and the series "consists of reading and remembering even if the process of recollection and rearticulation occurs in the subconscious mind of the author" as posited by Miola (2004, 20).

To conclude, it was found that there is an intertextual relationship between the concept of panopticism and *Black Mirror*; and this relationship, which is implicitly built, can be identified based on the fact that the former text transforms and shapes the content of the latter text as the series restructures the main panoptic themes in a good number of episodes.

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