

THE DIGITAL PANOPTICON: AN ANALYSIS OF SURVEILLANCE, PRIVACY AND FREEDOM RELATIONS THROUGH THE FILM ANON

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ABSTRACT

This study focuses on the digital surveillance process that threatens the freedoms and privacy of individuals and deeply affects social structures with the acceleration of the development of artificial intelligence and algorithms in the last two decades. The aim of this study is to evaluate the construction of discourse in the film Anon on the axis of transparency, surveillance, control and crime, hyper-reality, anonymity, privacy and power relations. The film Anon has a strong narrative that evaluates individuals' struggle for freedom and loss of privacy in the context of digital surveillance society. Discourse analysis method was used for the analysis of the study. The findings obtained from the film conclude that the surveillance mechanisms of the digital age completely destroy the privacy and freedom of individuals, turning them into obedient bodies, making resistance almost impossible, and that technology transforms individuals into data and commodifies them. In this context, the film Anon reveals the threats of the digital age on privacy and freedom, and emphasises the necessity of individuals to protect their privacy and defend their freedom by raising awareness about the ethical use of technology.

Keywords: Panopticon, superpanopticon, surveillance society, discipline and control, anon film

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DİJİTAL PANOPTİKON: ANON FİLMİ ÜZERİNDEN GÖZETİM, MAHREMİYET VE ÖZGÜRLÜK İLİŞKİSİNİN ANALİZİ

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ÖZ

Bu çalışma, son yirmi yılda yapay zekâ ve algoritmaların gelişiminin hızlanması ile birlikte bireylerin özgürlüklerini ve mahremiyeti tehdit eden ve toplumsal yapıları derinden etkileyen dijital gözetim sürecine odaklanmaktadır. Bu çalışmanın amacı, Anon filminde söylemin inşasını şeffaflık, gözetim, kontrol ve suç, hiper-gerçeklik, anonimlik, mahremiyet ve iktidar ilişkileri ekseninde değerlendirmektir. Anon filmi, dijital gözetim toplumu bağlamında bireylerin özgürlük mücadelesi ile mahremiyet kaybını değerlendiren güçlü bir anlatıya sahiptir. Çalışmanın analizi için söylem analizi yöntemi kullanılmıştır. Filmden elde edilen bulgular, dijital çağın gözetim mekanizmalarının bireylerin mahremiyetini ve özgürlüğünü tamamen yok ederek onları itaatkâr bedenlere dönüştürdüğünü, direnişi neredeyse imkânsız hâle getirdiğini ve teknolojinin bireyleri verilere dönüştürerek metalaştırdığı görülmüştür. Bu bağlamda, Anon filmi, dijital çağın mahremiyet ve özgürlük üzerindeki tehditlerini gözler önüne sermekte, bireylerin teknolojinin etik kullanımı konusunda bilinçlendirerek mahremiyetlerini koruma ve özgürlüklerini savunma gerekliliğini vurgulamaktadır.

Anahtar Kelimeler: Panoptikon, süperpanoptikon, gözetim toplumu, disiplin ve kontrol, anon filmi

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INTRODUCTION

Cinema turns into a powerful means of expression by processing social developments, individual experiences and social problems on a visual platform with its unique narrative language and aesthetics. The effects of technological developments on society are widely covered in cinema with different themes. In this direction, studies analysing the effects of digital technologies on society address the destruction of individuals' privacy by surveillance and control and the pressure on freedom (Öztürk, 2013; Yücel, 2015, Şahan et al., 2023). All surveillance-related studies are associated with the continuous control system and intervention. Foucault (1992) argues that individuals of modern societies are disciplined by being kept under surveillance by power. While cinema deals with the themes of surveillance and control from a similar perspective, it makes visible the tension between the individual's sphere of freedom and the power's sphere of intervention. David Lyon (1994), influenced by Foucault, draws attention to how digital technological surveillance tools strengthen social control mechanisms and the negative impact of this situation on the privacy of individuals. In this framework, the themes of surveillance and control in cinema, in addition to entertainment purposes, bring about psychological, sociological and philosophical debates that question the social structure, individual freedom and the concepts of privacy. According to Jameson (2007), dystopian narratives lead the viewer to think about the contradictions of modern society and the oppressed position of the individual. In this context, cinema invites the audience not only to a story, but also to critically question the position of individuals in the contemporary surveillance society. In this respect, the film *Anon* emphasises the importance of the subject by focusing on the questioning of the limits of freedom and privacy of the individual in a world that has turned into a superpanopticon.

Factors such as the rapid development of technology; the storage of information and data and making them accessible at any time; the proliferation and portability of mass media and the centrality of these communication networks in our daily lives (Zuboff, 2019; Castells, 2008) make studies on surveillance compulsory. It is cinema that criticises and reveals this at the most concrete level. The film *Anon* draws attention to the

new digital limits of surveillance by prioritising the power of the eye. Because the powers have developed and continue to develop various surveillance and control mechanisms in order to maintain social order by putting forward reasonable justifications such as fighting crime. Lyon emphasises that the privacy of individuals is gradually decreasing in the surveillance society and how this situation affects the behaviour of individuals (Lyon, 1994). The fact that the individual is under surveillance at all times leads to the complete disappearance of privacy and the narrowing of the area of freedom. This situation creates a constant tension between the freedom of individuals and the control power of the government. Cinema in general and the film *Anon* in particular deal with this tension and provide a different view of a world where the individual is surveilled by power, institutions and even each other.

When we look at the cinema films that deal with the surveillance society, it is generally examined under the science fiction genre and it is understood that they offer dystopian predictions about society. For example, films such as *The Truman Show* (1998), *1984* (1984), *V for Vendetta* (2005), *The Social Network* (2010), *Minority Report* (2002), *The Great Hack* (2019) are important productions that deal with the effects of surveillance society (panopticon) on the individual from different angles. *Anon* (2018), a film that can be evaluated within these films, problematises the superpanopticon of digital life that develops together with the panopticon. In the film, it is emphasised that the privacy of individuals is eroded in digital societies that have turned into superpanopticons. Therefore, it is understood that against both the superpanopticon and the system, individuals engage in a struggle for freedom against surveillance and control mechanisms both for their freedom and to commit crimes. In this respect, *Anon* differs from other films. In this study, the individual's search for freedom in the context of surveillance and control in a digital society is analysed in the film *Anon*. In the research, the film *Anon* was selected as a sample with the purposeful sampling method and the discourse analysis method was preferred in the film analysis. Discourse analysis offers an effective way-method to reveal how characters and events create meaning and how they reflect the power relations in the social structure. The film *Anon*'s unique perspective on the digital surveillance society and the way it questions the limits of individual privacy increase the

importance of the film in the analysis. The film is important in terms of showing how the individual's privacy is threatened in modern society and how individual resistance is shaped against this threat.

This study aims to provide a conceptual and theoretical framework for understanding the control mechanisms of today's digital society on individuals and the freedom struggles of individuals against this surveillance society through the film *Anon*. This tension, which is presented through the narrative language, technological tools and characters used in the film, emerges as a criticism that emphasises the need to rethink the relationship between the individual and power. In this context, *Anon* invites the viewer to think about the possible effects of technology by asking important questions about the freedom and privacy of the individual.

From Panopticon to Superpanopticon: Digital Surveillance and Control

The Panopticon is an architectural model and technology designed by the 18th century utilitarian philosopher Jeremy Bentham to ensure mass compliance and control through visibility (Weissman, 2021, p. 96). This model aims to keep individuals under constant surveillance and regulate their behaviour through self-control mechanisms. Derived from the Greek words “pan” (whole) and “opticon” (to observe), panopticon is defined as a mechanism that means “to spy on everything” (Leth Jespersen et al., 2007, p. 109) and is based on the binary of seeing/being seen (Foucault, 1992). The architectural design of the Panopticon is based on a circular architecture with a watchtower in the centre. The tower is cleverly designed with blinds and mirrors so that the prisoners can never know for sure whether they are being watched by the guard or not. The inmates feel the presence of the guard, thinking that they can be watched at any moment, but the guard himself is always anonymous. The idea is that a small number of observers can control the behaviour of a large number of prisoners. Bentham developed this design to create a sense of “omnipresent gaze” (Weissman, 2021). Surveillance is arranged so that individuals in the surrounding cells can be constantly monitored from a tower placed in the centre. This system enables individuals to discipline themselves by behaving as if they are constantly being watched (Bentham, 2019).

Unlike Jeremy Bentham, Michel Foucault (1992), who analysed in depth how the basic design principles of the Panopticon shaped power relations in modern society, used the Panopticon not only as a prison model but also as a metaphor to explain the disciplinary structure of modern society. Therefore, there is a broad consensus that the Panopticon turned into a form of power at the end of the 19th century or contributed to the formation of such power (Werret, 2019, p. 88). The Panopticon, which has become an instrument of modern power, controls individuals not only physically but also mentally and morally. In this context, it is noteworthy that surveillance became widespread with the development of the modern nation-state. Foucault argues that panoptic surveillance is one of the fundamental elements of disciplinary power, a new form of power that has shaped modern society since the 19th century. This new form of power has, to a large extent, replaced the ruthless and ostentatious sovereign power of the pre-modern period. According to Giddens (2008, p. 71), although surveillance also played a critical role in the formation of non-modern states, administrative surveillance, which is specific to modern states, is associated with the maintenance of administrative order over a specific territory. While in the pre-nation-state period, it was difficult for the administrative power of states to coincide with borders, in the nation-state period, this order has gained a universal character.

In the panopticon, “the domination of the gaze is based on a centralised perspective” (Han, 2023, p. 57). According to Foucault, even if individuals do not know that they are under surveillance, they regulate their behaviour in accordance with the expectations of power with the possibility of being constantly monitored. This situation enables the individual to be controlled not only physically but also mentally (Foucault, 1992, p. 252). This surveillance model defined by Foucault has been applied in different social spaces from prisons to schools, from hospitals to factories. Surveillance mechanisms functioned as a means of disciplining individuals. This situation offers an important perspective for understanding how modern power controls individuals. The panopticon, which Bentham designed as the “power of the eye”, has become the “eye of power” in Foucault’s interpretation (Bentham, 2019). Today, the panopticon means much more than a prison or urban architecture. The panopticon has now gone beyond a mere

structure and designated walls. The panopticon has also become the leading academic model or metaphor for surveillance analysis. Despite this structure, the unchanging feature of the panopticon is that it is oppressive in a completely different sense (Haggerty, 2006, p. 23). With technological developments, the panopticon is becoming increasingly widespread and its oppressive and controlling feature is increasing to cover all individuals. It has been expressed in different expressions due to the digitalised aspect of the panopticon. Due to the rapid encirclement of computerisation in our lives, the concept of panopticon, which is expressed with certain limitations, has produced the terms “electronic panopticon” in connection with digital technologies and new surveillance systems have been put forward (Lyon 1994; Gordon 1990).

Today, surveillance and control have evolved from the anonymous structure of Foucault and Bentham’s Panopticon model to a digital universe. Although Foucault interpreted the Panopticon as the basic tool of modern discipline, this concept has formed the basis of a more comprehensive and abstract surveillance mechanism in the digital age (Lyon, 2006, p. 231). With the advent of digital technologies and databases, Poster’s term “superpanopticon” was developed to express this transformation (Poster, 1995; Lyon, 1997). By extending Foucault’s understanding of panoptic discipline, the superpanopticon explains the mechanisms of supervision and control of digital technologies over individuals.

Digital systems have created an abstract surveillance order that constantly records and controls the behaviour of individuals and eliminates the dependence on physical space. The traditional Panopticon, which was based on a physical centre, has now transformed into a structure in which network-based algorithms operate. In this transformation, which Poster defines with the concept of superpanopticon, the surveillance centre (tower) has become stateless by losing its physical existence, and time and space have become unlimited. This structure, combined with technological infrastructures, has created a surveillance network covering all individuals worldwide and has completely eliminated the concept of “outside” (Han, 2020, p. 72).

In this process, individuals are recognised by the system through their digital traces, separated and classified according to their tendencies. The collected data is used

to analyse the preferences and behaviours of individuals, so that the government can access their information without difficulty. Moreover, this invisible surveillance mechanism creates a power that can direct individuals without them realising it. This digital surveillance model not only violates the privacy of individuals, but also manipulates them unconsciously, further strengthening the influence of modern power. Surveillance is no longer just a physical disciplinary tool, but has become a global mechanism that controls the digital existence of individuals. By adapting Foucault's Panopticon model to the technological and network-based surveillance mechanisms of the digital age, Poster discusses a new model of surveillance that eliminates the dependence on physical space. Poster (1990), with his concept of "superpanopticon", argued that digital technologies, databases and algorithms create a new surveillance mechanism by extending the control over individuals beyond the limits of physical space. According to Lyon (Lyon, 1994), digital surveillance is not limited to the monitoring of individuals; it has become a powerful tool that shapes individuals' behaviour through its impact on social and economic processes.

Digital surveillance involves not only monitoring but also directing and manipulating individuals (Lyon, 1997). This new surveillance structure has turned into a mechanism that limits the free will of individuals and makes them a part of the system. Today's societies are no longer disciplinary societies, but surveillance societies, because modern governments attach more importance to surveillance rather than punishment. This situation is related to the fact that punishments have lost their deterrent quality. Surveillance creates a serious pressure on society, allowing the government to maintain social order more easily (Dalaylı, 2022). In this context, digital technologies have created a comprehensive surveillance system that both threatens the privacy of individuals and redefines their roles in social and economic processes. In the process of digital surveillance, individuals often voluntarily share their personal information but do not know how and for what purpose this information is used. This makes individuals not only passive objects of digital surveillance, but also actors who actively participate in the monitoring process (Bauman & Lyon, 2013).

Therefore, individuals have entered a new surveillance process called the post-panopticon by knowingly and willingly participating in voluntary surveillance. Surveillance is now integrated with economic processes by making it an incentivised process. Zuboff (2019) draws attention to the economic dimension of digital surveillance. He states that digital platforms use the data obtained by monitoring the online habits of individuals for commercial purposes and direct the consumption behaviour of individuals in this process. Customised advertising algorithms constitute a mechanism that directly affects the decision-making processes of individuals by presenting content in accordance with their interests. As Deleuze (1990) states, this surveillance model has the ability to analyse and reshape individuals' behaviour with predictive algorithms. Today, surveillance has gone beyond shaping and directing individuals' consumption habits. Therefore, Bentham's physical panopticon model has evolved into a broader and more effective surveillance mechanism in the digital age.

Foucault's metaphor of the panopticon, used to explain modern instruments of power and discipline, provides an important theoretical framework for understanding the threat to individuals' privacy rights in the digital world; however, the new digital surveillance has gone beyond this metaphor and taken a more advanced dimension. Researchers such as Zuboff and Lyon have analysed the economic and social effects of digital surveillance and have tried to reveal the transformative impact of this mechanism on individuals. Digital surveillance mechanisms have increased the functionality of modern power by controlling both the behaviour and decision-making processes of individuals. This transformation shows that we live in an age that requires individuals to rethink the concepts of freedom and privacy in a surveillance society.

Aim and Method

This study aims to provide a conceptual and theoretical framework for understanding the control mechanisms of today's digital society on individuals and individuals' struggle for freedom against this surveillance society in the film *Anon* by examining the concepts of surveillance and control in cinema. *Anon* analyses how the concepts of freedom and privacy are threatened in a society where individuals are under

constant surveillance. This analysis is important as it contributes to understanding the conflict between surveillance and individual freedom in the digital age through cinema.

Discourse analysis method was used in the study. Today, discourse analysis has gone beyond a linguistic analysis and started to be used in various fields of social sciences (Van Dijk, 1993). Discourse analysis is a research method used in a wide range of socio-cultural research that deals with meaning products formed through speech and texts (Kaçar, 2022, p. 688). According to Foucault (1980), discourse is not only a linguistic expression but also a means of knowledge and power relations. Discourse analysis aims to reveal the power relations, ideologies and social structures underlying texts and speeches (Fairclough, 2013). especially in recent years, discourse analysis has become an important method in film studies.

In the study, ‘purposive sampling’ was preferred to determine the elements of surveillance. Purposive sampling enables the explanation of situations, events and phenomena that are thought to have rich information in line with the purpose of the study (Creswell & Clark, 2014; Uluç & Kaçar, 2024). The reason why purposive sampling was preferred is that surveillance elements are used intensively in the film *Anon* and the film is one of the important productions of digital surveillance.

In this study, based on the dialogues and visual elements in the film, analyses were made around the concepts of transparency, surveillance, control, crime, privacy, anonymity and power relations. Although Foucault’s concept of panopticon is at the centre of these analyses, Lyon’s (1994) surveillance studies, Bauman’s (2000) concept of ‘fluid modernity’, Poster’s (1990) concept of ‘superpanopticon’, Han’s (2020) concept of ‘transparency society’ and Baudrillard’s (2011) concept of ‘hyperreality’ are used to support the analyses in the film. In addition to the dialogues, visual elements in the film were also used to support the analyses.

This study is limited to the film *Anon*; other films or works dealing with the theme of digital surveillance are not included. Furthermore, alternative theoretical approaches were not taken into consideration in the analyses. While the film *Anon* reveals the efforts of individuals to protect their freedoms in the system established by the power, it also reveals how surveillance and control are ensured by individuals recording each other and

collecting data for the power. With these features, the film *Anon* is a meaningful example for the research and its examination is important for the purposes of the study.

FINDINGS AND ANALYSES

In this section, within the scope of the concepts explained in the theoretical part, scenes in the film *Anon* were selected and analysed.

Imprint and Plot of the film Anon

Anon (2018) is a dystopian science fiction film written and directed by Andrew Niccol that questions the limits of technological surveillance and individual privacy, centred around the characters Sal Friedland (Clive Owen) and The Girl/Anon (Amanda Seyfried). The film takes place in a dystopian world where everything everyone sees is recorded through eye implants and can be monitored by the authorities. Detective Sal watches the murders committed through the eyes of the victims in a murder investigation. In the murder investigation, the metadata of the victims is found to have been deleted, which causes the reliability of the system to be questioned. In the process of tracking the culprit, he encounters a mysterious girl (Anon) who can move through the system without leaving a trace. While Sal tries to find out how this woman can erase all records, similar murders continue to occur in the city. In the process, it is revealed that Anon is able to manipulate not only her own data but also the data of others. The police force assigns Sal to a secret mission and puts him in contact with Anon. Acting under a false identity, Sal attempts to capture Anon, but Sal is unsuccessful due to Anon's system escape abilities and record erasure skills. As the duo grow closer, Anon uncovers deep secrets from Sal's past and an emotional relationship develops between them. As events unfold, it becomes clear that the real culprit behind the murders is Cyrus, an expert on the team. The film concludes by highlighting how Anon overcomes the surveillance system and the struggle to protect individual privacy.

The Power of the Eye and the Limits of Power



Image 1. View of the street through Sal's eyes



Image 2. View of the character Anon through Sal's eyes

The film *Anon* reveals a digitalised dystopia where the privacy of individuals is completely violated (*Images 1 and 2*). In the film, digital life and who benefits from big data is understood through digital advertisements. Capitalist life has imprisoned individuals in simulated skyscrapers by using the digital world as an advertising tool. Through implants placed in the eyes, individuals' entire lives are recorded and controlled by the government. This technological surveillance system constitutes a control mechanism that eliminates the privacy of individuals.

The effects of increasing surveillance and data collection practices on individual privacy in the digital age are remarkable. The digital manipulations experienced by Sal show how the perception of reality can be changed through technology. Visual elements depict a world where individuals' lives are transformed into a data set and control mechanisms completely eliminate privacy. However, Anon's character's ability to hide himself from the system implies that this control is not absolute and that individuals can show resistance against the system. Anon's statement "*I don't want to exist*" is a rebellion against the identity and traceability imposed by the system. This resistance emphasises the limits of the power dynamics created by technology and the effort to protect the autonomy of the individual.

In the film, the live surveillance of people through a proxy chain thanks to eye implants, access to intimate information, the victim's past and memories, shows how deep surveillance technologies have become. Surveillance has turned into a continuous form. This system of visibility operates in a manner similar to the Panopticon model,

which aims to transform the behaviour of individuals by working together with clearly defined norms of behaviour. As Foucault emphasises, this system disciplines not only the external behaviour of individuals, but also their internal thought processes and self-control. Discipline has a structure that shapes the behaviour of individuals through punishments at the micro level. Foucault calls this kind of system “norming judgement” and states that individuals are evaluated under constant surveillance based on whether they comply with norms or not (Haggerty, 2006). In the film, individuals accept surveillance voluntarily or ignore it. A structure in which the minority spies on the majority, the majority spies on the minority and everyone spies on everyone (Poster, 1995). In this structure, privacy has no value and anonymity is considered a crime.

At the beginning of the film, Detective Sal’s interview with a father reveals the capacity of technology to control every aspect of life. The father anxiously says *“It’s my son... You know what happened to him... He doesn’t answer my calls...”*, Sal coldly shows the father the footage of his son committing suicide. This dialogue and scene emphasise how surveillance technologies perceive human life as cold and mechanical data. Sal’s emotionless behaviour shows that even the tragedies of individuals are only data for the government. This is supported by the police chief’s statements about those killed in the following scenes. It shows that privacy and individuals are not important for the power.

Although the spaces in the film appear orderly and sterile, they reveal deep manipulations on the lives of individuals and show that the dystopian order is an illusion. High-rise buildings, neatly parked cars and clean streets create a sense of order and control on the surface, while expressing a society where individuals’ freedoms are restricted. These depictions of space, typical of science fiction films, are a reflection of the society desired by those in power within the framework of their ideology. This cinematographic depiction of space reflects the invisible control of power over individuals. Although the power is not directly visible, it has gained the ability to be everywhere with the help of implants placed in the eyes of each individual.

Foucault (1992) states that in modern societies, power disciplines individuals by constantly monitoring them. The eye implants in the film have also turned into a mechanism where individuals are under surveillance at all times and this surveillance

shapes their behaviour. Individuals try to act in accordance with social norms by activating self-control mechanisms due to the fear of constant surveillance (*Figures 1 and 2*). The limits of power have gone beyond the limits of space and technology, and the human being himself has become the eye of power. Due to the implants in people's eyes, the anonymity of events and identities has ended as they have turned into camera receivers. Therefore, control is now in the hands of power mechanisms in all aspects. This causes the individual to lose autonomy and move away from anonymity.

All spaces have turned into prisons. The surveillance in the prison, which Bentham describes spatially, has transformed all living spaces, including private spaces, into places of surveillance with the use of technology by the government. In the film, "the power of the eye produced by the eye of power" (Çoban, 2019, p. 111) has transformed all spaces into a prison system. Electronic surveillance has turned into the eye itself. All areas such as common public spaces, streets, alleys, parks where people live have been taken under surveillance. In the film, the eye is not only a recording tool, but also a video reader, 3D image generator, identification, visual and written communication tool. It has become a digital commodity rather than a normal organ in the body.

Anon's words "*We close our eyes to pray, to cry, to kiss, to dream*" remind the individual of the lost or forgotten primary functions of the eye, while at the same time drawing attention to the transformation of the eye into an instrument of oppression of power and the state of compulsory consent that emerges when individuals in society accept this. The eye, once invisible to the prisoners, has now surrendered to a sphere of power where everyone can see and therefore their identities are clearly read and escape is impossible. It has become almost impossible for any person to communicate with another person and have a private moment. Thus, the boundaries of private space and privacy have been completely overcome.

The Principle of Publicity and the Control Mechanism of Power

At the beginning of the film, the easy access of the detectives to the records of individuals while working on different cases clearly shows how the principle of publicity is used by power. For example, in the theft case, a woman accuses the maid, claiming that her bracelet was stolen from her hotel room. Detective Sal analyses the maid's records

and realises that she committed this crime because she could not pay her rent. However, instead of revealing the incident, he hides some parts of the records. Sal says, *“I did this because she couldn’t pay her rent. There was something about that woman that bothered me deeply. We can help her”*, showing both the power of surveillance and how this power can be manipulated. Here, although the aim is to help the maid on the basis of conscience, it is understood that surveillance turns privacy into publicity.

This scene shows that surveillance is used not only to solve crimes but also to intervene in the lives of individuals. As Lyon (1994) states, technological developments threaten individual privacy by strengthening surveillance mechanisms. The digital city and the surveillance system in the film embody Lyon’s views. Moreover, in such a society, the collection, recording and monitoring of personal data is in the hands of the government. Foucault, through the example of the plague, sees the disciplining of society as a necessary way to ensure an effective and permanent control for power by knowing the real identities of individuals, surveillance and reporting of their movements and situations (Foucault, 1992, p. 247-248). The effort to make identities accessible and visible in the film *Anon* is parallel to Foucault’s example.

Technology and Simulation of Reality

In the film, technology is shown as a power that can manipulate individuals’ perceptions and reality. In the subway scene, Sal, while following the murderer after a murder, thinks that the stairs are flattened by the murderer’s intervention in Sal’s perceptions and falls down, and he is injured when he is hit by an incoming train after it is shown that there is a train on the platform. The fact that simulated attacks are organised against Sal while he is in isolation at home shows that reality can be manipulated. Also, Anon erasing Sal’s memories after his detective identity is revealed, punishing him with digital hallucinations through his fears and causing chaos with misdirection commands can be given as examples.

Sal said, *“He keeps haunting me. I don’t know what I’m looking at anymore. I can’t believe my eyes, no pun intended. I can’t hide, he knows everything”*, emphasising the reality of his situation. In another scene, Sal reacts to the manipulated records by saying *“This is doctored data, it’s not real, it’s fake!”* while he is being interrogated for a criminal

offence. His colleague says, “*We can’t assume that everything is fake, we have to believe our eyes. Otherwise the system won’t work*”, emphasising the fragility of the system. These words, when Sal’s attention is drawn to the new identity created with the data to catch Anon, also point out that it is difficult to distinguish the inserts from the real one when they are made perfectly. Therefore, the limits, scope and acceptance of digital reality require repeated scrutiny.

Sal’s hallucinations, erasure of memories and tampering with his perceptions reveal that technology threatens the mental integrity of individuals. This shows how the individual’s perception of reality can be manipulated by power and how reality can be reconstructed. This situation can be associated with Baudrillard’s (2011) concepts of simulation and hyperreality. According to Baudrillard, the boundaries between reality and simulation are blurred in modern society. In the film, reality and simulation are intertwined; individuals have become unable to distinguish what is real and what is manipulated.

Since the implants in the eyes of everyone, including Detective Sal, turn individuals into accessed files, realities have turned into illusions. The real is derived through new models and transformed into a hyperframe/simulation in Baudrillard’s terms. In the film, memories reproduced or manipulated through implants and accessed through matrices enable an infinite number of reproductions of reality (Baudrillard, 2011, p. 17). Individuals no longer need a rational reality, and reality has turned into a transaction. The only truth and reality has become accessible transparency.

In the film, the simulation of realities manipulated through technology has made the boundary between the real and the imaginary transparent. In the scenes where Sal is interrogated, it becomes unclear which image is fake and which is real. There is no longer an absolute truth; it is not clear what is real or what has turned into a simulation. At the beginning of the film, it is not clear whether the mannequins at the entrance of the stores are real or simulations. Since many similar simulations are shown in the next scene, reality is reflected in a simulated way. In addition, all the places, dogs, objects and people have been transformed into digital data and simulations. Everything has become the supreme object of technology.

In the film, a whole life that turns into a simulation tries to create the effect of reality while hiding the absence of reality. Bogard, who is influenced by Baudrillard's simulation and Foucault's ideas, emphasises that simulation technologies transform objects, events and individuals into data and put them under "hypercontrol", creating new forms of control that transcend the boundaries of time and space. Bogard draws attention to the social and individual consequences of digitised societies, where surveillance systems not only observe reality but also begin to simulate it, thereby extending control to previously unimaginable areas (Bogard, 1996). The simulated form of reality in the film *Anon* is in line with Bogard's explanations. The film draws attention to the future end point of surveillance by transcending the notion of time and space.

Privacy and Transparency in Surveillance Society

In the opening scene of the film *Anon*, Sal's line "*I stopped struggling, I let it end. A privacy for me, like a deserted and secluded corner...*" and the commissioner's line "*What we rely on is transparency*" draw attention to the fact that individual privacy and transparency in power are two important elements in digital society. This situation, which is affirmed by the power in the film, shows that surveillance does not take place in the form of an attack on freedom, contrary to what is generally thought, and that people voluntarily surrender to surveillance and knowingly contribute to the formation of the panopticon, as Han states in "The Society of Transparency" (2020). Han states that freedom is control (Han, 2020). Few people in the film, including the character Anon, believe that freedom is to live out of sight. However, in the film, the government emphasises that transparency is important to ensure the security of society. On the contrary, Han states that this is not a society of transparency, but a society of control (Han, 2020, p.11).

In the dialogues between Anon and Sal, the emphasis on privacy as a fundamental right for the individual comes to the fore. Anon's statement "You violate my privacy. Nothing happens, if I try to take it back, it becomes a crime." shows how power restricts individual freedoms. Sal's statement "Don't you understand? The more you try to hide, the more attention you attract. Why is it so important that no one recognises you?" reflects the power's effort to legitimise its control mechanisms. This discussion overlaps

with Jürgen Habermas' views on the distinction between public and private spheres. Habermas draws attention to the importance of protecting the private sphere for the autonomy of individuals and a democratic society (Habermas, 1997). However, it is seen that the private sphere is completely violated in the film. In one scene, Anon tries to hide his privacy by saying "I have to destroy this" after his sexual intercourse with Sal. However, following the Proxy chain and spying on Anon's private life moment by moment, accessing the life records of the maid who committed the theft offence without permission, and recording and monitoring the sexual life of the individual, which can be described as the private sphere of the individual, shows that the individual has no privacy.

Bauman and Lyon (2013, p. 24) state that as surveillance becomes more transparent through daily information, it is difficult to understand the activities of the surveillant, which is related to the opaqueness of surveillance, its technical character and the complex flow of data within and between organisations. In the case of Anon, transparency is absent except for the commissioner's line "*What we rely on is transparency!*". While the accountability of the individual is addressed in the themes, the accountability of the power is ambiguous. In the film, the murders are committed by Cyrus Frear, a counter-terrorism expert who infiltrates the security team and manipulates the hierarchy of the public sphere. The dialogues when this situation is revealed show that the transparency of the digital space is controversial and manipulable due to the complex data flow. Baudrillard states that transparency is not mandatory in the ideal order of control, but rather necessitates a despotic point of view (Baudrillard, 2011, p. 54).



Image 3. Meeting room of the police department

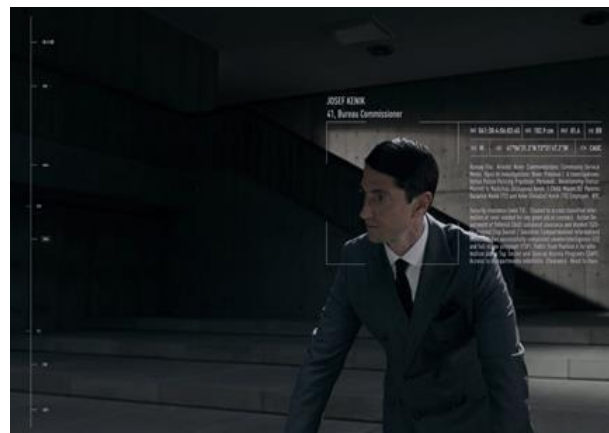


Image 4. Image of Chief Kenik, Chief of Police

The following statements by Police Chief Kenik at the police meeting are important: *“This case has become our priority. It is not about the murders, but this level of anonymisation makes all kinds of crimes possible and prevents us from catching the criminals. These punks must get what they deserve. Ghosts, zeros... The integrity of the system is at stake. We rely on that transparency. We can’t control what we can’t see. We need permanent identities. I don’t care if the victims no longer exist...”* (Image 3 and 4). These statements emphasise the necessity of continuous monitoring and control of individuals’ identities in modern societies. Here, with concepts such as “transparency” and “permanent identities”, the importance of individuals being visible and identifiable is emphasised. These expressions, which are in parallel with Foucault’s theories on disciplinary societies and surveillance, argue that individuals should be constantly monitored in order to ensure the continuity of social order. The important thing is not the dead, but the continuity of the system. Therefore, anonymisation is seen as harmful by the system. Identities must be visible and information must be transparent; otherwise the system is jeopardised.

According to Foucault, modern societies have to make individuals visible and permanently determine their identities in order to regulate their behaviour. Although Sal questions the necessity of this control with the question “Integrity?” in response to the Police Chief’s statements, his response *“What we rely on is transparen”* reveals that transparency and control are indispensable elements in maintaining order. In fact, Detective Sal’s statements only consist of a short pause for the audience’s questioning. That the system perpetuates itself is understood from the meeting of Anon and Sal, who return to normal in the final scenes. Police Chief Kenik’s discourses emphasise the importance of continuous surveillance and the visibility of everyone in order to ensure normality and trust in society. This situation reveals how discipline and control play a central role. Stating that humans need areas where they can be alone away from the gaze of the other, Han says that surveillance leads to spiritual exhaustion (Han, 2020, p. 17). In *Anon*, the dull, mechanical, numb, emotionless typologies of all characters are striking. In Sal’s eyes, Anon’s appeal is that he is a shadow character made of silence.

Obedient Bodies and Besieged Individuals in a Disciplined Society

In dystopian narratives, surveillance stands out as one of the biggest interventions in the freedom of individuals. In the film *Anon*, individuals live in an order where not only their behaviours but also their memories and thoughts are kept under surveillance. The principle of publicity is presented as a legitimate basis for the constant control of individuals in this society where privacy has completely disappeared.

In the film, technological surveillance, which goes beyond the architectural structure to control the society, has turned into androids. The power of the eye has brought each individual under its control, thus creating obedient bodies. These bodies have turned into the field of constructivist control and intervention of the mechanism of power. Arbitrariness has been replaced by necessity; individuals who do not accept to be locked up and who remain outside the eyes of the power are declared guilty by becoming the target of the power. Anon's endeavour to remain anonymous causes him to be caught in the surveillance of the power.

In order to make individuals productive and keep them within the system, there are detectives (system auditors) who can access everyone's past. These detectives, on behalf of the government, constantly walk among the public or try to detect crimes by using the implants in people's eyes to reveal the crimes committed. Two basic situations can be identified here:

- *Detectives' Arbitrary Attitudes and Freedom to Commit Crimes:* In one scene of the film, detective Sal detects that the maid has been stealing but he manipulates the records and takes into account the woman's difficult situation. Sal's line "*I did it because she couldn't pay her rent. There was something about that woman that bothered me deeply. We can help her.*" This line shows that power permeates the lives of individuals not only through surveillance but also by interfering in their moral decisions. Moreover, the arbitrariness of the detectives within the mechanism of power is also in question. In the final scene of the film, when Anon's innocence is proven, Sal's statement "*I will drop all the charges against you before you leave*" supports this arbitrariness.

- *Hierarchical Order in Surveillance and Inequality of Access to Information:* In the film, it is seen that even detectives act in a hierarchical order and do not have access to all information. In a murder case, Sal is told “*See how it ends. Now you have permission.*” and is authorised to access information. This situation reveals that information and control are not distributed equally in the surveillance society and that there is a layered structure among the surveillants (Haggerty & Ericson, 2001). This scene can be associated with Foucault’s views on the disciplinary society. Foucault states that modern power uses disciplinary tools to direct the behaviour of individuals and turn them into “obedient bodies”. The surveillance mechanism in the film shows that individuals are kept under not only physical but also moral and mental control.

The concept of biopolitics emphasises the process of normalising society through laws and norms. This process operates through mechanisms aimed at regulating and controlling the lives of individuals and making them conform to norms. There are several scenes in the film where people are transformed into obedient bodies. For example, a lawyer’s statement “*As you can see from the baby’s point of view, my client cooperated with the authorities.*” shows that the upbringing of submissive bodies starts from birth. This situation is linked to Foucault’s discourses related to “Biopolitics”. With the development of biopower, the legal system of law has been replaced by norms. The law is limiting, whereas a formal/life power mechanism is needed. The law now functions as a norm (Keskin, 2019, p. 17).

In the film *Anon*, all individuals are subjected to the order with the help of androids. Power ensures its domination over bodies through individuals who are transformed into receiving devices. In the film, the invisible power mechanism has created a “normalisation society” to regulate and control life forces. A society that forces people to conform to norms, desensitises and normalises them has been created. The structure of society, which has been transformed into “biopolitics”, expresses a form of power used to regulate and manage the lives of individuals in modern societies. Architectural visuals in the film, continuously transmitted discourses, administrative acts,

moral propositions, the way of controlling bodies and the control of privacy boundaries by the power show that the body is limited and controlled.

The relationship between space, body and the system shown in the film is deepened by the concepts of the eye and surveillance. The eye in the film, beyond being a tool of control, is a symbol that maintains the system's own power invisibly. The lives of sex workers are related to an order in which this eye is constantly on them. While surveillance controls the relationship of these individuals with space, it also pushes them to exclusionary and marginalised areas. Surveillance functions not only to determine or monitor identities, but also to ensure that these individuals cannot cross the spatial boundaries set by the system. Sex workers both move within the boundaries determined by the system and live their lives under the constant threat of surveillance.

Anon film depicts a world in which this surveillance network has seemingly disappeared but its effects continue. Therefore, it allows us to question who this systematic eye rests on and who is rendered invisible. In this context, the spatial arrangements in the film are not only physical control mechanisms, but also the representation of a system that regulates the lives of individuals through surveillance and surveillance. With these control and surveillance tools, the system determines not only how individuals can exist in space, but also in which spaces they cannot exist.

In the meeting held at the police department on the elucidation of the murders, Sal's words while describing the plot to catch Anon and his new fictionalised life, *"When everything is settled, 'I'll do something that my new personality wants to erase. An upper-class call girl... Naturally, I'll do what any criminal lover who has sex with a prostitute would do right afterwards, I'll call my fiancé"* The line reveals that the system has identities that it determines for the people it constructs and that even if it is legal, it falls outside the acceptance criteria on a personal basis. Similarly, in the murder of a lesbian girl from the family of a politician who is a candidate to rule the system, the police chief, while presenting information about the murdered girls, says: *"Lesbian couple. They were both awake. One of them is the daughter of a well-known right-wing Christian senator who was going to run again..."*.

Anonymity, Crime and Control

In the film, the police and agents' constant struggle against anonymity and their emphasis on "transparency" and "*permanent identities*" are directly related to control and supervision. These discourses show that the government tries to prevent individuals from remaining anonymous in order to protect its order based on transparency and control. Han (2015) states that the anonymisation and de-identification of individuals in a digital society enables them to hide as a defence mechanism and prevents algorithms from taking them under surveillance and control. For this reason, security forces, which try to maintain control on behalf of the government, try to keep the entire social structure under surveillance as a social control apparatus.

This surveillance is designed as a mechanism that requires a large number of police and agents. The police organisation, which enables the system to directly intervene in social life, ensures the security of the system from the perspective of the power. Surveillance has gone far beyond computers, cameras or other technological devices. There is nowhere dark; the ubiquity of surveillance is due to the fact that there is no longer a need for a prison with clear boundaries in the modern sense. Isolation is everywhere; power has transformed all life and spaces into surveillance. Surveillance has now gone beyond Jeremy Bentham's prison model and the panopticon in urban architecture. The house itself has turned into a place of isolation. As long as one's eyes are open, the government can control one's life. A whole society is locked in a prison; it is necessary to close one's eyes in order not to see.

Therefore, in the film, all individuals are shown as surrounded. Everyone has become part of a network system. Identities are regularly checked by detectives trying to maintain control on behalf of the system. Far from being a subject, each individual acts in the spirit of the mass. The paradox of the individual and the understanding of freedom in the film pass through acting with the mass. The paradox is to be like everyone else in the crowd in order to be an individual. As Bauman (2020, p. 26) states, the expression "*to be an individual is not to be like others*" points to a paradox. The paradox in the film is that besieged individuals try to survive as individuals under control mechanisms.

The character Anon, on the other hand, has turned into a stranger or other in the control society due to his anonymity, which is not like anyone else, including himself, in these crowds. It is an unknown that does not resemble the individuals of the society. Not being known, the non- transparency of identity, being out of the control of the power, causes him to be turned into a potential criminal by the control mechanisms. In order to remain as an individual, it has become compulsory to be visible. Individuality is a task assigned to members of a society consisting of individuals. Individuals under control have accepted being visible and being kept under control as a duty. In case of any offence, they allow intervention in their private lives through the implants in their eyes, at the expense of exposing their private lives. Thus, both crime and criminals can be controlled.

The character Anon manages to remain anonymous by hiding himself from the system. In one scene, Sal asks Anon “*Why don’t you use a pseudonym?*”. Anon replies, “*I don’t want to exist as someone else, I don’t want to exist.*” This dialogue shows that Anon is in resistance against the identity and traceability imposed by the system. Anon’s statement “*I hide not because I have something to hide, but because I have nothing I want you to see.*” emphasises the importance of privacy for the individual. Sal, on the other hand, reflects the tendency of the government to see individuals as potential criminals by saying “*Everyone has something to hide*”. This conflict reveals the tension between the individual’s desire to protect his/her privacy and the government’s demand for absolute transparency. While the character Anon tries to protect his individual freedom and privacy, he is caught in a tension with the government’s demand for transparency. Anon character tries to resist the system by hacking to protect the privacy of individuals. As Bauman and Lyon state in their work *Fluid Surveillance* (2013), although modern surveillance systems have the capacity to constantly monitor individuals, individuals can resist this system by seeking anonymity. In the film, the character Anon represents this resistance.

Surveillance is everywhere; there is no blind spot that is no longer surveilled. Everything is public and transparent, so much so that this transparency has turned into pornography (Han, 2020). Repression is now invisible, because open and public police are replaced by agents who are the same as society. There is a deceptive sense of freedom in

society by trying to prevent crime. The publicity of surveillance has eliminated the feeling of being watched and thus destroyed the demands for individual or social freedom. Thus, each individual sees himself/herself as free and voluntarily exposes himself/herself. Here, as Han states, “*the digital panopticon does not restrict freedom, it exploits it*” (Han, 2023, p. 58).

Inspection is constant, the gaze is vigilant everywhere (Foucault, 1992, p. 290). Based on these statements of Foucault, surveillance is now everywhere in the film *Anon*. Control and isolation have become more severe and the privacy of individuals in private life has disappeared. Even individuals themselves have turned into watchtowers. Streets, houses, alleys, public and all private spaces have been turned into prisons. Law enforcement forces walk among the public and control identities that have turned into digital data. With unlimited access to all the lives of individuals, they control them at a level that destroys privacy. Reading the identities of all individuals digitally alongside them strengthens the imaginations about the future. Anonymous people whose names are not read are perceived as potential criminals. While the privacy boundaries of individuals transformed into digital data are exceeded, individuals are transformed from a subject into an object or a file.

It has become a necessity for the system to read the records of individuals who have turned into algorithms. In case of death, each algorithm is deducted from the file records as in computer systems. Although the film is perceived as overly utopian, when we look at the developing structure of the concept of digital citizenship, there is a possibility that events may take place in the near future. Foucault’s social closure and control function for leprosy and plague has now evolved into the form of a human transformed into an object in the digital world. The spaces where people live have turned into cells that are monitored. The human being, who has become the object of information, can no longer be the subject of communication. For the system, crowds have turned into numerical data and this means a controllable plurality. The size of the crowds is no longer important for control. Each individual is aware that he/she is visible and knows that he/she is being watched. Surveillance existed before the network society, but the masses were insensitive and monotonous. Hackers function as a resistance and

counter-surveillance by refusing to be algorithms (Hıdıroğlu & Kaçar, 2020). Hackers who cannot be controlled frustrate the transparency efforts of the system. Since anonymised hackers are not seen by the system, anonymity and cryptography elements are exposed to breakage.

CONCLUSION AND EVALUATION

The findings and analyses of this study were obtained through discourse analysis method. Based on the sample of the film *Anon*, the concept of surveillance was discussed. The main axis of the discussion is Foucault's Panopticon concept. The analyses were carried out in relation to concepts such as Poster's "Superpanopticon", Han's "Transparency Society", Bauman and Lyon's "Fluid Surveillance", Baudrillard's "Hyperreality". Thus, it has been revealed in detail how surveillance and control mechanisms in the digital age shape individuals' search for privacy and freedom.

The film "*Anon*" depicts a dystopia where digitalisation and surveillance technologies completely eliminate the privacy of individuals. Through eye implants, individuals' entire lives are kept under constant surveillance, and their lives become accessible and intervenable. This structure, which can be associated with Michel Foucault's Panopticon model, represents a system in which individuals regulate their behaviour and activate self-control mechanisms with the fear of being constantly monitored. The film shows that surveillance in the digital age has turned into a mechanism that disciplines individuals not only in physical but also in digital spaces. While big data and algorithms objectify individuals through numerical data, individuals who are aware of being monitored are forced to consent to the system.

Eye implants are a biopolitical tool used to transform individuals into obedient bodies. This order, which overlaps with Foucault's concepts of disciplinary society and biopolitics, shows that individuals are shaped in accordance with norms from birth and the boundaries of privacy are constantly violated. Power turns individuals into not only objects to be watched but also reproducers of the control system. The film also reveals how technology can manipulate individuals' perception of reality. Through eye implants, individuals' perceptions are manipulated, simulations and hyperreality are created. In this system, which can be associated with Baudrillard's concept of hyperreality, the

boundaries between reality and simulation are blurred. Individuals have become unable to distinguish what is real and what is manipulated. In the film, it is concretised through discourses that technology threatens the mental integrity of individuals by reproducing reality and makes them more controllable.

In the film, anonymity stands out as a resistance against power. The character Anon is the symbol of the search for privacy and individual autonomy. However, the system's structure based on transparency and permanent identities forces individuals to be visible and controlled. In this world where surveillance is everywhere, the struggle of individuals to remain anonymous in order to protect their freedom turns them into potential criminals. While Anon's efforts to hide from the system and hack this order show that individuals can fight for freedom and privacy, the fact that this resistance is limited makes it clear that the power of the system creates a comprehensive and in-depth effect.

While the sterile and orderly spaces in the film create a sense of order and control on the surface, they actually symbolise a world where individuals' freedoms are manipulated. The depictions of space reveal the manipulations on the lives of individuals and the structure of this order that normalises individuals by desensitising them. The system controls the behaviour of individuals not only through spatial arrangements but also through mental and digital surveillance tools. This situation creates an order in which freedom turns into an illusion. Based on the findings obtained from the analysis of the film *Anon*, the following inferences can be made.

- The film *Anon* shows that digital technologies destroy the privacy of individuals, transforming them into data sets that can be interfered with.
- The Panopticon model has evolved into a surveillance tool that forces individuals to be visible with big data and algorithms in the digital age.
- Technological surveillance creates a biopolitical order that controls individuals through their behaviour, bodies and spaces.
- The Anon character represents an individual resistance limited to the struggle to remain anonymous against the visibility imperative of the system.

- Technology manipulates individuals' perception of reality, forcing them to live in hyperreality, showing that freedom is an illusion.

In conclusion, the film “Anon” strikingly reveals how the digital age threatens individual privacy and how technology transforms modern power mechanisms. It critically addresses how surveillance technologies and big data are instrumentalised by power and how individuals are reduced to a data set and taken under control. The film depicts a future where privacy is increasingly devalued, private spaces disappear and control mechanisms objectify individuals.

Geniştirilmiş Özet

Panoptikon, görme ve görülme ikilisine dayanan kitlesel uyumu ve kontrolü amaçlayan bir modeldir. 18. yüzyılda faydacı filozof Jeremy Bentham tarafından, görünürlük yoluyla kitlesel uyumu ve kontrolü sağlamak amacıyla bir cezaevi modeli olarak tasarlanmıştır. Dairesel bir mimari olarak tasarlanan projenin merkezinde bir gözetleme kulesi bulunmaktadır. Gözetleme kulesi, mahkûmların gardiyanlarca izlenip izlenmediklerini bilemeyecekleri şekilde jalûziler ve aynalarla kapatılarak akıllıca tasarlanmıştır. Mahkûmlar, her an izlendiklerini düşünerek gardiyanın varlığını hissetmektedir. Ancak gardiyanın varlığı her zaman anonim kalmaktadır. Burada amaç az sayıda gözetleyici ile çok sayıda mahkûmun davranışlarını kontrol edebilmektir. Bentham, bu tasarımını “her yerde hazır ve nazır bir bakış” hissi yaratmak üzere geliştirmiştir. Merkezdeki kule, sürekli gözetim sembolüdür. Bireyler her an gözetlendikleri hissiyle kendilerini disipline etmektedir. Bentham’ın ulaşmak istediği asıl hedef de budur. İktidar, az sayıda görevli ile çoğunluğu kontrol altına alarak, mahkûmlar üzerinde psikolojik baskı oluşturup ‘her yer yerde her an hazır ve nazır olduğunu’ hissettirmektedir. Panoptikon tasarımının temel ilkelerini inceleyen çağdaş kuramcılardan Michel Foucault, iktidar-modern toplum ilişkileri bağlamında bu modelin yalnız bir cezaevi modeli değil, modern toplumun disiplinci yapısını açıklayan bir metafor olduğunu belirtmiştir. Panoptikonla iktidar, bireyleri sadece fiziksel olarak değil zihinsel ve ahlaki olarak da kontrol etme imkânına ulaşmıştır. Bu kavram, ulus devlet dönemiyle birlikte evrensel bir nitelik kazanmıştır. Foucault ve Bentham’ın panoptikon modeli dijital teknolojiler ve veri tabanlarının ortaya çıkışıyla dijitalleşerek, daha kapsamlı ve soyut bir gözetim mekanizmasının temelini oluşturmuştur. Poster (1995), yaşanan dönüşümü “süperpanoptikon” olarak ifade etmiştir. Bireyler üzerindeki denetim ve kontrol, dijital teknolojik mekanizmalarla yapılabilir hale gelmiştir. Dolayısıyla bu çalışma, iktidarların tarih boyunca kullandığı gözetim ve kontrol tekniklerinin, son yıllarda yapay zekâ (Söğütöler, 2024) ve algoritmaların yükselişiyle birlikte bireylerin mahremiyetini tehdit eden ve toplumsal yapıları derinden etkileyen “süperpanoptikon”a dönüşümünü incelemektedir.

Bu çalışmanın amacı, sinemada gözetim ve kontrol kavramlarını inceleyerek *Anon* filminde bireysel özgürlüğe dair ele alınan sahneleri analiz etmektir. Film, modern toplumlarda gözetim ve kontrolün sınırlarını aşarak bireylerin mahremiyetini nasıl yok edebileceğini etkileyici bir şekilde ortaya koymaktadır. *Anon*, bireylerin sürekli gözetim altında tutulduğu bir toplumda, özgürlük ve mahremiyet'in nasıl tehdit altına alındığını ele almaktadır. Bu analiz, dijital çağda gözetim ve bireysel özgürlük çatışmasını sinema aracılığıyla anlamaya katkı sunmaktadır.

Bu çalışmanın önemi, *Anon* filminin, günümüz dijital gözetim ortamını sorgulama fırsatı sunmasında yatmaktadır. Film, bireylerin sürekli izlenerek mahremiyetin ortadan kalktığı bir sistemde, özgürlük arayışını etkileyici bir şekilde ortaya koymaktadır. Bu bağlamda, çalışma, dijitalleşen dünyada bireysel hakların korunmasının önemine dair sinematik bir perspektif geliştirmeyi hedeflemektedir.

Bu çalışmada, söylem analizi yöntemi kullanılmıştır. Söylem analizi metinlerin ve konuşmaların altında yatan güç ilişkilerini, ideolojileri ve toplumsal yapıları ortaya çıkarmayı amaçlar. Bu analiz yöntemi sadece dilsel bir ifade değil, sosyal bilimlerin çeşitli alanlarında kullanılmaya başlanmasıyla beraber bilgi ve iktidar ilişkilerini anlamada önemli bir perspektif sunmaktadır. Son yıllarda film çalışmalarında söylem analizi önemli bir yöntem haline gelmiştir. Ayrıca bireylerin özgürlüklerinin ve mahremiyetlerinin tamamen ortadan kalktığı bir distopik geleceği tasvir eden *Anon* filminde, eleştirel söylem analizi de kullanılmıştır. Filmde, gözlere yerleştirilen implantlar aracılığıyla bireylerin yaşamlarının kayıt altına alınıp denetlendiği bir sistem anlatılmaktadır. Filmdeki replikler ve görsel unsurlar temel alınarak, şeffaflık, gözetim, mahremiyet, anonimlik ve iktidar ilişkileri kavramları ekseninde analizler yapılmıştır. Bu analizlerin merkezinde Foucault'nun panoptikon kavramı yer almakla birlikte, çalışmada Lyon'un (1994) gözetim çalışmaları, Bauman'ın (2000) akışkan modernite kavramı, Poster'ın (1990) "süperpanoptikon" kavramı, Han'ın (2020) "şeffaflık toplumu" ve Baudrillard'ın (2011) "hipergerçeklik" kavramı filmin anlatısına ışık tutacak şekilde kullanılmıştır.

Bu çalışmanın örneklem seçiminde amaçlı örnekleme yöntemi kullanılmıştır. Bu yöntem, belirli özellikler taşıyan ve araştırma sorusunu destekleyen bir örneği

derinlemesine inceleme fırsatı sunmaktadır. *Anon* filmi, teknolojik olarak gelişmiş distopik bir toplumda gözetim ve kontrolü çarpıcı bir şekilde işleyerek bireylerin mahremiyet ve özgürlük mücadelesini ön plana çıkarmaktadır. Film, iktidarın kurduğu sistemde bireylerin özgürlüklerini koruma çabalarını gözler önüne sererken, aynı zamanda bireylerin birbirlerini kayıt altına alarak iktidara veri toplaması yoluyla gözetim ve kontrolün nasıl sağlandığını ortaya koymaktadır. Bu bağlamda *Anon*, bireylerin gözetim toplumunda karşılaştıkları müdahalelere rağmen sistem içinde özgürlük arayışlarını sürdürmelerini örneklemektedir. Bu özellikleriyle *Anon* filmi, araştırma için anlamlı bir örnek olup incelenmesi çalışmanın amaçları doğrultusunda önem taşımaktadır.


Filmden elde edilen bulgular, dijital çağın gözetim mekanizmalarının bireylerin mahremiyetini ve özgürlüğünü tamamen yok ederek onları itaatkâr bedenlere dönüştürmektedir. Bireyin direnişi neredeyse imkânsız hâle gelmekte ve teknolojinin bireyleri nesneleştiren distopik bir gelecek tasvir ettiğini ortaya koymaktadır. Gözetim teknolojileri, bireylerin yaşamlarını kontrol edilebilir ve müdahale edilebilir veri setlerine haline dönüştürmektedir. Gerçeklik algısı manipüle edilen bireyler, hipergerçeklik içinde yaşamaya zorlamakta ve bireysel özgürlük bir yanılsama içinde yaşamaktadır. Bu bağlamda, *Anon* filmi, dijital çağın mahremiyet ve özgürlük üzerindeki tehditlerini çarpıcı bir şekilde gözler önüne sererek, bireylerin teknolojiyi etik kullanımı konusunda bilinçlendirip mahremiyetlerini koruma ve özgürlüklerini savunma gerekliliğini vurgulamaktadır. Gözetim toplumu içinde bireysel ve kolektif farkındalık, özgürlüğün yeniden kazanılmasının anahtarı olarak sunulmaktadır.

Çıkar Çatışması/Conflict of Interest

Yazarlar çıkar çatışması olmadığını beyan etmiştir. /The authors declare that there is no conflict of interest.

Yazarların Katkıları/Author Contributions

Her iki yazarın da çalışmaya katkı oranı %50'dir. / The contribution rate of both authors to the study is 50%.

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