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RESEARCH ARTICLE

Transformation of the Surveillance Society from Panopticon to Omnipticon: The Case of Black Mirror's Episode 'Nosedive'[1]

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Abstract

Surveillance, which is seen as one of the modern disciplinary methods, is first depicted in the metaphor of the panopticon prison. Using this metaphor and referring to Jeremy Bentham, Michel Foucault discussed the disciplinary role of modern power through the act of surveillance. The authority of the surveillance mechanism that develops against the will of the monitored is criticized during these times. With the development of communication tools, surveillance has evolved from the panopticon, in which a few people forcibly monitor the majority, to the synopticon, in which the many monitor the few, with the consent of the monitored. At the present time it reaches to the omnipticon, in which everyone eagerly watches each other. The new media environments have heightened the irresistible charm of surveillance. The concept of privacy has been transformed for this purpose; the distinction between private and public space has vanished and it has almost become a necessity for lives to be made public with their most private moments. This study aims to read the transformation of surveillance technology in parallel with social change. The episode Nosedive of the Black Mirror series, which deals with the possible side effects of extreme technology in our lives, has been chosen as a case study in this work and examined by qualitative content analysis method in terms of how omnipticon-style surveillance works in new media environments and the type of society it will reveal.As a result of the analysis, it was concluded that surveillance in today's society transforms individuals into a subject of performance and success, causing lives to be nothing more than a showcase, focusing on the quantity that determines the value of individuals, and that in this system where there is no room for negativity, individuals actually experience rock bottom while trying to appear happy by consuming.

Keywords: *Surveillance Society, Panopticon, Synopticon, Omnipticon, Black Mirror, Nosedive*

Öz

Modern çağın disipline etme yöntemlerinden biri olarak görülen gözetim ilk olarak panoptikon hapishanesi metaforunda cisimleşmiştir. Foucault, Bentham'dan referansla kullandığı bu metaforla birlikte gözetleme eylemi üzerinden modern iktidarın disipline edici rölünü tartışmıştır. Bu dönemlerde eleştirilen elbette gözetilenin arzusu dışında gelişen, gözetleyen mekanizmanın otoritesi idi. İletişim araçlarının gelişmesiyle birlikte gözetim şekil değiştirerek; az kişinin çoğunluğu cebren izlediği panoptikondan çok kişinin az kişiyi -izlenenlerin rızasıyla- gözetlediği sinoptikona ve nihayet günümüzde herkesin birbirini iştiyakle izlediği omniptikona evrilmiştir. Yeni medya ortamları gözetle(n)menin dayanılmaz çekiciliğini kamçılamış, bu uğurda mahremiyet kavramı dönüşüme uğramış, özel alan-kamusal alan ayrımı ortadan kalkmış, en özel anlarıyla hayatların kamuya açılması adeta bir gereklilik halini almıştır. Bu çalışma, gözetim teknolojisinin geçirdiği dönüşümü toplumsal değişimle paralel olarak okumayı amaçlamaktadır. Aşırı teknolojinin yaşamlarımızdaki olası yan etkilerini işleyen Black Mirror dizisinin Nosedive bölümü yeni medya ortamlarında omniptikon tarzı gözetlemenin nasıl işlediğini ve ortaya çıkaracağı toplum tipini ele alması bakımından bu çalışmada örnek olay olarak seçilerek nitel içerik analizi yöntemiyle incelenmiştir. Yapılan analiz sonucunda; günümüz toplumundaki gözetimin bireyleri adeta bir performans ve başarı öznesine dönüştürdüğü, hayatların artık bir vitrinden ibaret olmasına yol açtığı, bireylerin değerini belirleyen şeyin nicelik olmasına odaklandığı, olumsuzluğa yer olmayan bu sistemde bireylerin tüketerek mutlu görünmeye çalışırken dibe vuruş yaşadıkları bulguları elde edilmiştir.

Anahtar Kelimeler: *Gözetim Toplumu, Panoptikon, Sinoptikon, Omniptikon, Black Mirror, Nosedive*

Introduction

"Sight is the foundation of my sovereignty".

Jacques Ellul

There is a close connection between the development and evolution of modern societies and the historical course of the means of communication. Changes in the communication tools bring about social, cultural and economic transformations. As humanity progressed to a written tradition, socio-cultural and economic life began to differentiate in accordance with this culture. It is known that mass culture began to flourish after the invention of the printing press, which was the next turning point, followed by the electronic culture period with the invention of the telegraph. In parallel with the development of communication tools, advances in science and technology have also accelerated the emergence of social problems. The industrialization process caused people to be seen as workers serving the system and focused on their health. The importance of supervising employees has been emphasized in order to ensure that the system operates without interruption. The factor that determines how this supervision will be carried out is the prominent characteristic of the modern period, namely the power of the eye. Seeing, as an action that has gained value in the modern world, has also directed the mechanisms of power. In today's world, sight has consolidated its power over all senses in communication. As Ellul (1998, p. 27) puts it, "sight guarantees my possession of the world and makes it into a 'universe-for-me.' Seeing gives me the possibility of action." According to researches on social media, visuality is the most important element in the posts of users on these platforms. This is due to the fact that social media is based on seeing and being seen (Toprak et al., 2009).

Rise of the eye and seeing is undoubtedly related to the fundamental arguments of modernity. The phonetic alphabet shifted the sovereignty of the ear to the sovereignty of the eye, and with the introduction of screens into our lives, this sovereignty has secured its position. The increase in the number of screens has established a solid throne for the eye, seeing, appearing and showing. While the act of seeing was closer to the culture of voyeurism in the modern era, the culture of transparency led by showing has become dominant in today's society. Nevertheless, unlike the panopticon, where voyeurism is monitoring on someone against their will, transparency is a voluntarily opened window, like omnipticon. As it is stated by McLuhan (2005, p.12), we are now under surveillance from the womb to the grave. We are sometimes faced a dilemma of our desire to keep our privacy and society's desire to know everything. Although surveillance practices have evolved over time, the concept of controlling individuals remains the driving force behind all forms of surveillance. Understanding how we reached today's world, where everyone is so preoccupied with what others are doing, where we have all become social change laborers, may help us develop a strategy to deal with the total impact of the media.

The aim of this study is to discuss how the transformation of surveillance mechanisms leads to social change. It is inevitable to analyze the logic of surveillance and its transformation in the historical process and analyze its new form in order to understand today's societies where omnipticon surveillance is dominant. Therefore, in this study, first of all, panopticon, synopticon and omnipticon, which are accepted as three basic surveillance techniques, will be discussed in detail. The social structure formed by the omnipticon-style surveillance, which is dominant in today's society, where social media has taken over, will be discussed on a theoretical basis. Afterwards, the Nosedive episode of the Black Mirror series, which was chosen in terms of providing very rich data in analyzing the omnipticon-style surveillance and the social structure it reveals, will be analyzed.

Surveillance has been the subject of many interdisciplinary studies in terms of being one of the favorite subjects of social sciences. However, the importance of this study should be sought in the analysis of the Nosedive episode, which is associated with the subject of surveillance. The main factor that distinguishes this study, which aims to 'understand' and 'interpret' today's surveillance society with a sociological

perspective, is that it examines the Nosedive episode in depth with a different perspective and method than previous studies. Although there are rich data for sociological research in the content of the Nosedive section, it has not been adequately addressed in academic studies. Although there are many academic publications on different parts of the Black Mirror series, studies specifically focusing on the Nosedive episode are insufficient. Nosedive episode evaluation was made mainly with columns without scientific claims. In academic studies, the Black Mirror series has been handled as a whole, and the Nosedive episode has been analyzed through different concepts (Yazdizadeh, 2019) with the semiotic method (for example; Baritci&Fidan, 2018; Çelik&Özçınar, 2020). In this study, the episode analysis will be done primarily on Chul-Han's concepts. Thus, the elements that make the work important and valuable; It can be stated that it is based on a different perspective from previous studies, taking different concept sets as a guide, making the Nosedive section the subject of a scientific study by handling it with a scientific approach, and being the original method adopted.

Qualitative content analysis method uses in this study, which aims to interpret the Nosedive episode through the transformation of the surveillance society. Analysis will be based on these themes; performance subject, quantified self, living in a showcase, burnout while consuming and compulsion of happiness.

Three States of Surveillance: Panopticon, Synopticon, Omnipticon

The majority of debates about surveillance society are based on Foucault's analysis of power. Foucault's power is not oppressive in nature; rather, it is productive, tending to create, grow, and regulate forces rather than preventing, subjugating, or destroying them (Kellner and Best, 1998, p.70). In this context, Foucault developed a concept of power that was examined in terms of its micro aspects and technologies. He studied the evolution of modern forms of power, particularly disciplinary power, which replaced the old "absolute" or monarchical power. He identified three key power techniques: discipline, education, and surveillance. Keeping people occupied, regulating bodily movements down to the smallest detail, organizing their time, separating people from other people, excluding people, and treating the body like a cog in a machine are all examples of discipline. Education entails the continuous supervision of all actions by the hierarchy of authority, the establishment of universal standards of practice that allow for the provision of normalization, and formal examinations to determine whether norms have been met. Surveillance incorporates continuous monitoring, maximum visibility, and, if possible, a panoptical structure (Waters, 2008, p. 350). The new form of power that emerged in the seventeenth and eighteenth centuries was based on constant surveillance rather than physical punishment (Layder, 2006, p.140).

Panopticon

Foucault attempts to explain the process of surveillance-based power by claiming that after the French Revolution, the problems of incapacitated people doubled, challenging the new political regime's social ideals. As a result, those who were not "normal," such as the poor, workers, sick, or anyone else excluded by the "political body," were once again isolated from society and constrained in places of social confinement. In structures such as prisons, workhouses, hospitals, mental institutions, and even schools, they have become visible without seeing. All of these structures are products aimed at making what is dark, transparent (Tekelioğlu, 1999, p.43; Akay, 1995, p.39; Bauman, pp.58-62).

At the same time, these structures can be interpreted as an effort of "normalization". Individuals in these institutions are naturalized through routine forms of education and rehabilitation that are applied to everyone. Concepts such as normal human, healthy body, mental balance, and good citizen are reproduced and legitimized through those in power (Skinner, 1991, p.91). Because bodies are lost in these structures. The rise of surveillance societies is also related to these disappearing bodies. The growth

and spread of communication and information technologies play a significant role in this process, which is one of the major problems of modernity (Lyon, 2006, p.34). Although the term technology here initially evokes material technologies, Foucault considers the mechanisms that control the body as "social technologies". He claims that as a result of these technologies, the body gradually ceases to be something that can be accepted as it is and becomes something that must be created (Giddens, 2012, p.297). This is because people who are constantly watched have begun to pay attention to themselves and adjust their behavior in the belief that they are being watched by others (Layder, 2006, p.140).

Foucault describes this type of surveillance using Jeremy Bentham's metaphor of the panopticon prison. Bentham's panopticon is the architectural form of this arrangement. Its guiding principle is anonymity: A ring of buildings around the periphery, with a tower in the center, with large windows facing the inside of the ring. The building's perimeter is divided into cells, each of which spans the entire width of the structure. These have two windows, one facing in and the other facing out, allowing light to enter the cell. All that remains is to place a watchman in a central tower and lock up a mad man, a patient, a prisoner, a worker, or a schoolboy in each cell. Each player is alone, completely individualized, and constantly visible in this game. This configuration, which enables for surveillance without being seen, creates spatial units that allow for constant seeing and immediate recognition. The techniques developed in these institutions are used to produce obedient bodies, which are then spread throughout society (Foucault, 2000). Surveillance technologies developed in this manner provide control and protection against the unknown and distant. Control is established "with the eye of power," "with eyes that see without being seen," through surveillance. This power is manifested in the individual's body. Individuals are defined as certain bodies, gestures, discourses, and desires (Game, 1998, p.68). In his novel 1984, George Orwell (2004) describes the phenomenon of creating uniform individuals by means of Panopticon-style surveillance as Big Brother. In a

society where Big Brother is watching everyone, the people being watched are aware that they are being watched, but they can never see Big Brother. Members of such a society must project an image that is dominated by the existing power forces. It is no longer possible to speak about identity in this society.

Synopticon

It is claimed that technological advancements have changed the nature of surveillance, ushering in a post-panoptic surveillance era. In contrast to the panopticon's forced surveillance of the minority by the majority, traditional mass media is based on the model of the majority monitoring the minority. The term synopticon, coined by Norwegian sociologist Thomas Mathiesen in 1997, alludes to this new process. In the synopticon, there is a surveillance process in which people are drawn into cyberspace and observe the lives of others rather than being detached from where they live. The monitored (observed, watched) has turned into the viewer/observer/watcher. The many watch the few.

The Panopticon creates environments in which it can observe and monitor people. In contrast, the synopticon directs and provokes people and masses to watch without putting any pressure (Okmeydan, 2017, p.60). Those who are watched are the celebrities, the elite people of politics, sports, science, show business and communication. They convey the message of a general lifestyle to the viewers through discourses and behaviors related to their own lives and lifestyles whilst creating envy. In this context, synoptic surveillance refers to a type of surveillance that is tailored to the structure of mass media such as radio, television, and cinema. There is no need to oppress people since the act of watching is extremely pleasurable. As people are constantly entertained while watching, they are unaware of the pressure. Entertainment has evolved into a world-ruling ideology. People lose themselves in front of television screens, avoiding real-world problems. At this point, entertainment has taken on the role of true ideology (Öztürk, 2013, p.142). The concept of entertainment is also

an effective means of keeping people passive. The existence of a passive mass, according to Sennett (2013, p. 364), is the basic logic of mass media. Even though people are seeing more, they are interacting less.

Omnipticon

This situation has been reversed in the new media environment. Instead of a passive mass, individuals engaged in active interaction have come to the fore. In the postmodern period, surveillance, which was forcibly realized through the panopticon in the modern period, has evolved into a voluntary surveillance/display process based on individual consent via the synopticon through the surveillance of the majority on the minority. Then, by means of the omnipticon, where the majority monitors the majority, everyone monitors everyone. The logic of the omnipticon is intertwined with the fundamental characteristics of postmodern culture. This period, during which both displaying and seeing have reached a high level of pleasure, has been conceptualized with various definitions.

Notions such as the society of spectacle (Debord, 1996) and the society of transparency (Han, 2020a) point to postmodern culture. The concept of consumer society (Baudrillard, 2010) is taken as the basic ground that sustains postmodernity. This era, on the one hand, traces the modern periods in which eye took over the power, but it also witnesses the transformation of seeing into the act of display. In this age where images take precedence over identities, in Baudrillard's words, there is a sovereignty of simulacra that have taken the place of reality; we witness unreal things being displayed/simulated as real (2005, pp.15, 35). The postmodern world is controlled by computers. Data banks store a wide range of information. The postmodern society's dynamics are defined by the culture created by the age of information and communication technology (Denzin, 1991, p.25). Han (2020a, pp.67-68) employs the concept of digital panopticon for the post-panopticon period. Essentially, the digital panopticon refers to omnipticon-style surveillance. As previously stated, the basic logic here is that

there is no longer centralized surveillance. Whereas the panopticon was a phenomenon of disciplinary society that sought to reform the individual, today's digital age surveillance lacks perspective. While those in the panopticon are aware of the watcher's constant presence, those in the digital panopticon/omnipticon think they are free.

The spectacle, the postmodern era's rising star, refers to the diversification of mass media and the transformation of daily life practices into show elements, which leads to cultural spectacle fetishism (Serdar, 2012, p.90). The motto "you need to know and be known" stimulates the desire to know and learn everything about everyone. However, this desire is satisfied in exchange for individuals making their personal lives public (Niedzviecki, 2010). The publicization of private lives has resulted in the irreversible fragmentation of privacy in all areas of life. The violation of the boundaries of private life is also a violation of freedom. Excessive interest in the secret and the private has fueled collective exhibitionism, discrediting the protection of the private. As a result, the voluntary disclosure of private spaces has turned into a mass movement (Köse, 2011, pp. 9-13; Çağan, 2018). Han (2020a) discusses the pressure to reveal the secret through the concept of transparency society. He states that transparency, which points to the concept of post-privacy, is a means of putting pressure on the complete loss of the personal by emphasizing visible communication. The transparency society is a process that runs parallel to the society of positivity. He claims that the general judgment of the society of positivity is "like", referring to the fact that there is only like option on social media platforms. It is necessary to be displayed in order to exist in the society of positivity. (Han, 2020a). This is due to the fact that it is not only the individual's self that is on display. "Although it appears that the goal is simply to show oneself, the true goal is to exhibit the self or social existence equipped with the object of display. As a result, the glittering states of status, wealth, class, youth, beauty, and intelligence are presented" (Can, 2018). Consumption is essentially required for all of this mechanism to function. In today's world,

consuming entails not only owning a commodity but also displaying that commodity to others. Individuals in the consumer society believe that not only owning but also displaying the objects they consume (eating, drinking, traveling, having fun, dressing, reading, and many other areas) will bring them both happiness and prestige.

To summarize what has been said thus far, surveillance via the panopticon in the modern era and the omnipticon in the postmodern era appears as a means of establishing dominance over bodies, and both forms serve the purpose of creating a mass society made up of standardized individuals. While the effort of surveillance and alignment is obvious in the panopticon, and individuals are dissatisfied with this situation, it can be said that in the omnipticon, an effort to create a mass is dominant in a veiled way by giving the message that individuals are free. Therefore, individuals are satisfied with this situation rather than feeling discontent. The rest of this article will put what has been said into context by analyzing the Nosedive episode of the TV series Black Mirror, which is about a society dominated by Omnipticon-style surveillance.

Methodology

This study, which aims to examine the Nosedive episode of the Black Mirror series in depth, is based on the interpretive perspective. This study was designed qualitatively in terms of its compatibility with the characteristics of the limited universe, the desire to investigate a phenomenon in detail and in context, and the lack of time limitation (Bal, 2014, p. 146). The interpretative/qualitative content analysis (Baş & Akturan, 2013, p. 121), which includes the determination and definition of the themes, subjects and phenomena in the material, constituted the analysis method of the film. Because with qualitative content analysis, social reality becomes scientifically understandable (Güçlü, 2021). A qualitative researcher analyzes data by categorizing it on the basis of themes,

concepts, or similar characteristics. It associates concepts with each other and incorporates them into the framework of theoretical explanations (Neuman, 2010, p. 663).

In the qualitative content analysis process, first of all, the research problem was defined. The question of "what kind of social transformation does the change in surveillance patterns bring along" constitutes the problem of the research. Based on this problem; the question of "what kind of social structure does omnipticon-style surveillance create" was chosen as the unit of analysis. Then, the Black Mirror Nosedive episode was selected as a purposeful sample for analysis. While watching the movie, notes were taken and important moments were photographed. As a result of watching the movie many times, conceptual categories were developed and various themes were created. These themes are based on the theoretical ground of the study and the explicit and implicit meanings of the film narrative. Based on the content of the text, coding was done, categories were created and main themes were determined during the analysis, taking into account the basic features of omnipticon-style surveillance. Especially Chul-Han's conceptualizations were decisive in the creation of the themes. The themes created in order to make the meaning strong were interpreted by supporting the theoretical information.

Results and Discussion

Black Mirror[2] is a British TV series, started in 2011. The anthology series provides dystopic fictions about potential negativities that advanced technology will bring to our lives. Black Mirror emerges as a remarkable production with episodes that try to shed light on the dark side of technological progress and mirror it (Allal-Chérif, 2019; StudyCorgi, 2022). Nosedive, the first episode of Black Mirror's third season, is set in a dystopian society where people are constantly looking at their phones, scrolling, and rating each

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[2] **Black Mirror: Nosedive (Season 3, Episode 1)**
Director: Joe Wright
Producer: Laurie Borg, Charlie Brooker, Ian Hogan, Annabel Jones, Angela Phillips
Episode writers: Rashida Jones, Michael Schur, Charlie Brooker

Stars: Bryce Dallas Howard, Alice Eve, James Norton ve Rashida Jones
Production: UK, 2016
Genres: Drama, Mystery, Sci-Fi
Running Time: 63 min.

other from one to five stars, just like hotels and restaurants. In this society, people are continuously sharing what they want others to see and think they are living, rather than their real lives, and waiting for the interactions that will come with these posts. (Wollaston, 2016). Sharing and waiting have almost made people forget the whole daily routine and have become the most basic components of life. For, the scoring that corresponds to sharing is the main factor that determines the status in daily life. Individuals can be included in social life according to their scores.

The Nosedive episode was watched many times and themes were created for qualitative content analysis. The determined themes were carried out with reference to the concepts of social science thinkers who have analyzes of today's societies. At the forefront of these is Byung Chul Han, who has come to the fore with the society typologies he has developed in recent years. Han's concepts of *performance subject*, *compulsion of happiness*, *quantified self*, *burnout*, and the concept of *living in a showcase* created with reference to Goffman were the themes determined for the analysis.

Performance Subjects of "Omnipticon": Nosedive

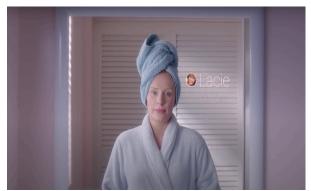**Visual 1.** *People who are always busy on the phone*

Visual 1, shows the scene, which is a kind of summary of the episode, and the people who are constantly busy with their phone screens. The episode's title "nosedive" is used in the sense of "sudden fall" or "hitting rock bottom". Individuals in a highly digitalized society have access to the name of the person in front of them and the score information that determines their social status, thanks to eye implants. The antagonist of the

episode is Lacie, a middle-class woman living in a society with a rating system. Throughout this episode, we see Lacie, who has a rating of 4.2, racing to get a higher score (and thus a higher social status) in order to live a happier life. At the beginning of the episode, Lacie is jogging. She takes a selfie with her phone while running and posts it to her social media account. Later, it is discovered that stars and likes are pouring into this post, and Lacie's score rises. At the same time, she rates others in her social circle on the road. In this society, rating someone is as essential to survival as air and water. At first glance, Lacie's morning jog appears to be a health-related activity, but it demonstrates an activity that must be done in order to have a high social standing in the social hierarchy in the society of spectacle.

Visual 2. *Digital panopticon*

Visual 2, shows the digital panopticon where all individuals can control others in their eyes. In body debates, there is also criticism of the view that the body is used as a tool for social positioning apart from the organs that physiologically constitute the person. Certainly, everyone has a body, but our bodies are not physical objects that exist independently of society. Our social experiences, as well as the norms and values of the group to which we belong, have an impact on our bodies (Giddens, 2012, p. 296). Lacie is enjoying the pleasure of performing an act that is approved by society and will be highly rated by those who witness it. People who encounter each other in every corner of daily life are not interested in who the other person is but in their score. They are categorized based on their score and it determines the social status of the person. All this fiction reflects Han's theory that person is no longer an

individual but *a subject of success and performance* whose life and actions are measured by data. Bauman argues that the 24/7 performance surveillance requires the individuals of today's liquid world to carry their personal panopticons on their own bodies, just as snails carry their homes on their backs (Bauman and Lyon, 2016, p. 73).

Visual 3. *Lacie's score*

Visual 3, shows Lacie's score, which is the first piece of information to be acquired when she enters a social setting.

Living in a Showcase

Being in a race both to consume and to show what they consume to others has turned today's people into performance subjects. Individuals are trying to perform a play on the theater stage. Goffman (1959) likens social interaction to a theater stage where everyone plays their part. Han uses the term performance subject in reference to the individuals playing a game on this stage. In such an environment, individuals leave the stage with a different identity and they frequently experience identity distortion and character erosion while taking on the character they project on the stage.

There are two key scenes in the episode that demonstrate how the moments shared on social media serve as showcases (not in reality). The first is a scene in which Lacie takes a photo while drinking coffee and eating cookies. In order to increase the attractiveness of the photo, she gives the appearance of being eaten by biting into her cookie (then spitting it out) and posts with the note "I feel like I am in heaven". However, there is a real character in the background of the post who does not like the taste of the coffee, does not drink it, and

does not swallow the cookie. The other scene is one in which she prepares a delicious olive tapenade (which she never eats) for her account. These scenes remind the perpetually cool lives shared on social media today. Many similar scenes in the episode demonstrate people living in the hyper-reality of the postmodern era. These people's interactions with one another are staged and superficial. During their encounters, a forced grin spreads across their faces, far from being genuine. These people, who appear to be happy and walk around with fake smiles as if they really like each other, raise each other's ratings by being concerned with their own scores.

Visual 4. *People's scores*

Visual 4, shows scores that determine the social status of individuals and express their performance. Interacting with people who have high scores has the same effect as having a high score yourself. Otherwise, when interacting low scored people, the "others" may lower your score. As a result, people with low scores/low status are ignored in everyday life, as if they do not exist.

Burnout while Consuming

The episode also extensively covers the phenomenon of acquiring identity through consumption, which is the main engine of postmodern culture. Consumption is required to achieve the desired social status. Lacie makes plans to rent the house she wants, thereby elevating her status. To achieve this goal, she must be a member of the Prime Influencer Program, which requires a score of 4.5, to get a 20% discount on the cost of rent. She needs to interact more and raise her

rating in order to live an exclusive house in Pelican Cove, which promotes with the slogan "limited edition living". For Lacie, this place, which her brother Ryan (3.7) criticizes as "fake-smile jail cells" and "no one is this happy," is a *lifestyle community*. Because Lacie yearns to have the common culture embraced by the society, she lives in. What is popular is valuable for her. Here, it can be said that Lacie experiences the process of adapting to the group norm, which is conceptualized as conformity behavior in social impact (Serdar, 2021, p.109). Lacie is struggling to stay on track and not to be eliminated from the race. According to Bauman (2015, p. 28), progress has now shifted from a discourse of shared improvement to that of individual survival. This process of survival is based on the principle of "keeping up with the times," which can be encapsulated as fashion.

Visual 5. *Pelican Cove*

Visual 5, shows Lacie watching her simulation's happiness in front of the Pelican Cove advertisement featuring her dream house. Lacie is a product of the *likability* culture. The economization and commodification of culture underpins it. Consumption is increasingly putting pressure on cultural products. The economization of culture follows the culturalization of the economy. Consumption products gain cultural surplus value (Han, 2022, p. 16). Due to the industrialization of culture, the consumption of these products is no longer dependent on need. The number of things that must be consumed compulsorily increases rapidly. In order to be like everyone else, everyone begins to consume the

same things and live the same lifestyle (Adorno, 2002).

Lacie focuses on interacting with people who have high scores in her quest to improve her score after consulting analysts. However, her attempts to interact occasionally fail, and her score begins to fall. To that end, she begins communicating with Naomi, a childhood friend with a score of 4.8 with whom she has few positive memories. Lacie's brother Ryan believes that all of her efforts to improve her score are futile. Asking Lacie, who talks to Naomi as if she loves her very much, "what was that?" Ryan voices his criticism of the madness of spectacle. Ryan says "this whole ranking thing, just comparing yourself to people who only pretend to be happy, high fours like Naomi, I bet they are suicidal on the inside", criticizing the form of self-consumption on social media. He regards Lacie's situation as an "obsession", expressing that he misses the times they used to have good conversations. Lacie, on the other hand, is ready to break her ties with her brother in order to be included in the spectacle and to reach the position she wants in that world. This is because bonding is a negative behavior for the individual who is at the center of consumption in the postmodern world. In order to achieve individual welfare, it is necessary to get rid of binding chains such as family.

Quantified Self

According to Han (2020c, pp. 67-68), life in today's digital society is measurable and quantifiable. Performance and efficiency are critical in this measurement, but the question "who am I?" cannot be answered with data collected in bulk. "Self-knowledge through numbers" is the quantified self's slogan. Numbers, however, are not the elements that allow one to gain self-awareness.

Nosedive is like a performance competition between quantified selves. Earning points is not only important for adjusting to popular life, but it has also become a requirement for societal self-sufficiency because you are treated based on your score everywhere. There is a score requirement when boarding an airplane/elevator, renting a car/house, entering a wedding/communion. With

notices such as "minimum entry 3.8, no exceptions," members of the society are forced to raise their scores. Although Lacie appears to be acting voluntarily, she is actually trying because she feels obligated to do so due to social pressure. The main motivators that integrate her into this culture are a sense of belonging to the group and not being excluded. In fact, those who criticize the scoring system based on these bizarre fake identities are effectively pushed out of the social operation. Because of their low scores, these people continue to exist in this society as outsiders with whom people do not want to interact and who are unable to take advantage of many opportunities.

Visual 6. *Meeting with data expert*

Visual 6, shows Lacie discusses the possibility of increasing her score to 4.5 with the data expert. The ability to establish oneself firmly in society is solely determined by one's score. There is no need to consider the character of someone with a high score because the numerical ranking is what matters. The act of self-monitoring is embodied in the form of *self-surveillance* in today's dataism[3], from which morality and truth are emptied. Individuals who monitor themselves carry around a panopticon in which they are both a prisoner and a guardian. The work of surveillance has been distributed to each individual in the digital age. People in the digital network have become their own panopticon. This is conveyed concretely in the episode by the implants in everyone's eyes.

As a matter of fact, in this episode of the series, individuals are required to act in a way that will always increase their rating scores, rather than acting intuitively. Everywhere they go, in every transaction they conduct, the counterperson is first shown their scores, and if only they have enough points, they can do whatever they want (buying a plane ticket, charging the car, etc.). The score determines whether or not the person is eligible for any kind of transaction. When Lacie is denied boarding the plane due to her score, she loses her cool and pays a high price. Those who witness the situation immediately lower Lacie's score with the device in their hands, and as a punitive measure, one full point is deducted from her score. This is a temporary measure for 24 hours, but for Lacie it is vital. Within those twenty-four hours, she must attend her childhood friend's wedding, deliver a speech, and gain the approval of the high-scoring people in order to achieve 4.5 and move into her dream house.

Visual 7: *Score is everywhere*

Visual 7, is screen that shows during ticket purchase at the airport, a person's status and information are displayed on the screen in front of the attendant. The more Lacie strives to achieve this goal, the deeper she dives, as every negative feedback will now have a double impact due to the punitive sanction. As a result, her score will drop more rapidly. Lacie, on the other hand, continues her journey, focusing on the impact her speech at the wedding will have on the audience of high-

scoring attendees. However, the unexpected mishaps along the way, as well as Lacie's aggressive reactions to them, significantly lower her score. Her childhood friend Naomi, whom she was trying to get to her wedding as maid of honor, tells her that she can't have someone with such a low score at her wedding, and that she doesn't want her there. "I cannot have a 2.6 at my wedding," she says. When Lacie asks "so it's just about numbers for you", she gets the answer "it was numbers for both of us". Indeed, both Lacie and Naomi made their quantitative projections based on the prestige they would gain from the wedding, and the calculations were reversed because Lacie lost points. Despite being told that she was not welcome, Lacie is determined to attend the wedding and collect those points. It is clear that she is no longer thinking in a healthy and realistic manner from this point onwards. Because of her low score, she is not provided help on the road, but Susan, who has a score of 1.4, wants to offer her a hand. Lacie does not want to interact with someone with this score because as Susan points out "1.4 gotta be an antisocial maniac". Ex tempore, the ratings determine whether or not to interact with someone, because the score, not the character traits, is what matters. She jumps into Susan's truck because she has no other option.

Visual 8. *Susan, a social outcast*

Visual 8, shows Susan, a social outcast with a score of 1.4, offers help to Lacie. Lacie has become a victim of the success and performance-oriented society's violence. This violence is the result of excessive positivity rather than negativity. Lacie, a successful and performance-oriented person, will inevitably develop depression. According to Han

(2020b, p.11), violence, or the power to behead, transforms into decapitation in a hegemonic society, deformation in a disciplinary society, and depression in a performance-oriented society. Finally, the omnipticon's free world reveals its own sheer negative in its false, misleading, euphoric, and overconfident affirmation of itself. In today's world, the best becomes the worst, nothing is more dangerous than the hero and the important person, and everything, including rebellion, becomes its polar opposite (Lefebvre, 2013, p.26).

Compulsion of Happiness

The performance subject of our age is different from the disciplined subject. In the neoliberal performance society, negatives such as orders, prohibitions or punishments are replaced by positives such as motivation, self-optimization and realization. Disciplinary spaces are replaced by soothing spaces. The power's new formula is "be happy" (Han, 2022, p.21). In this society, psychology has shifted toward positive psychology, with negative thoughts discouraged. The palliative society is also a like society, with today's painkiller being "like" (Han, 2022, p. 15).

In a society where the craze for spectacle is at its peak, the conversation between Susan and Lacie contains the episode's criticism. Lacie tells Susan that despite her 1.4 score, she appears normal. In exchange, Susan thinks despite having a 2.8, Lacie does not look like a 2.8. After that, Susan explains once she was 4.6 and used to live for it. Her perspective on life however, was altered when she learned that her husband had cancer and could not receive the treatment he needed because his score was low, and eventually he passed away lacking the necessary treatment. After that, as if defying the score/caste system, she began to behave/speak to everyone as she pleased. As a result, in a world where authenticity is frowned upon, both her score and social position have plummeted. Susan claims to be honest, but she soon realizes that most of her friends dislike honesty. Susan, on the other hand, appears to be genuinely happy, despite being ostracized by the society. When she asks Lacie what exactly she is looking for in this life, Lacie's answer is "to be content". This is, in fact, quite

ironic. Because Lacie is discontent throughout the episode and is unaware that feeling content is not a status to be attained as a result of something.

Visual 9. *Bottoming out*

Visual 9, shows the scene in which Lacie is taken away by the officials after her speech at the wedding reception. In the end, Lacie manages to get into Naomi's wedding at all costs, but she is quite lost from the alcohol she has consumed. Thus, she makes some moves and uses expressions that lower her score further. Lacie, whose score is now at almost zero, is finally locked up in a cell. The fact that her score goes down to zero also means her disappearance from society. While entering the cell, the implant in her eye that reads the other person's score is removed. Hence, Lacie is pushed out of the performance society. However, when she starts speaking with another prisoner in the cell, she speaks from her heart without worrying about scores. That makes her feel like a genuine human being and feeling like that illustrates what is difficult in today's world. Ahmet İnam also describes our age as "the age of those who die before they can live". "Paradoxically, medicine is developing, human life span is increasing, cures for diseases are being discovered, science is advancing, and technology is producing at an astounding speed in this age. All of these positive developments, however, cannot eliminate human unhappiness and dissatisfaction. Because, we do not live, we are made to live!" (İnam, 2002, p. 85).

In the final scene, we witness Lacie hitting rock bottom when she fails to achieve what she sees as the only meaning of life. This is exactly where the meaning of the entire episode is grasped. Han expresses that the violence in a performance-oriented society can take the individual to the brink of burnout. In fact, there is no longer any evidence of violence. Instead of an external coercive force, a stage of self-discovery based on the individual's will and masquerading as freedom has begun. Here commences the process of the individual's self-exploitation in the society of success and performance until burnout (Han, 2020b, p.20). While we watch her fall, we also hope that Lacie's true awakening will occur after she reaches rock bottom.

Conclusion

With its disciplinary character, the new world order that emerged after the Industrial Revolution has been and continues to be a topic of discussion. The most prominent example of the idea of keeping individuals under control and surveillance is embodied in Bentham's metaphor of the panopticon. Foucault discusses the disciplinary role of the power through this metaphor. In these periods, this form of surveillance, which took place under pressure without the consent of the people, was the focus of criticism. With the emergence of mass communication, the period of synoptic surveillance, in which the majority followed the minority, has entered. Today, we are witnessing the beginning of a period of surveillance with the will and acceptance of the being watched. This surveillance, where everyone watches each other, corresponds to the expression omnipticon.

Certainly, surveillance processes are not processes where one ends and the other begins. New forms continue together, taking the old form into their fold. Therefore, it would be an incomplete assessment to believe that today the classical panopticon has completely disappeared and instead the omnipticon is all-pervasive. For, the underlying philosophy, the ability to rule by surveillance, continues to exist. Giorgio Agamben (2013, p. 125) explains this by saying that what passes to the successor upon the death of the sovereign is the Holy Spirit that forms the basis of sovereign authority. In this kingdom, the king is never dead. However, individuals who are under the illusion that they are relieved of the existence of a mechanism that controls them feel free and the

"big brother" turns into a "friendly big brother".

Han (2020a) expresses the most important difference between the panopticon and the omnipticon as follows: Those in the panopticon are aware of the constant presence of the watcher. The inhabitants of the omnipticon think they are free. Unlimited freedom and communication turns into total control and surveillance. It is against freedom for the system to follow the individual every second of every moment. The disciplinary society of the panopticon has turned into the society of performance in the omnipticon. The individuals of this society are not "submissive subjects" but "performance subjects". The focus of the performance subject is 'to be able'. Being able to do indicates all kinds of positive situations. There is no place for negativity/unhappiness in this society where 'like' is important. In a society of positivity, the necessity of proving success and performance makes exposure inevitable. In the exhibitionism society, each subject has become an object of advertisement for itself. Therefore, one of the main pillars of display is transparency. Transparency aims to make the unknown known, to make the different similar, and to make the free individual controllable. And so the key to a society of transparency has been *control*, not trust. (Han, 2020b). The performance-based society model also focuses on quantity rather than quality, validating the dominance of images rather than identities. Gürbilek (2009) states that many things exist because they are shown and as they seem. She expresses the emergence of a society that gains value as much as it is exhibited and watched. She says that in such a society, individuals live in the showcase. The performance subject living in the showcase eventually exploits himself and is exhausted (Han, 2020a). All these mechanisms expressing the omnipticon are intertwined with each other, each feeding the other.

This model of society, which proves its existence through the acts of looking/appearing/displaying, and the position it will evolve to in the future have been the subject of numerous academic and mainstream studies. The episode Nosedive of the dystopian fiction series Black Mirror is one of the productions that criticizes today's society through the above-mentioned phenomena of show, consumption, performance, image, and burnout. Therefore, it contains rich data for future sociological studies.

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