SOCIETIES OF CONTROL IN YOUNG ADULT LITERATURE: THE PANOPTIC WORLD

OF VERONICA ROTH'S TRILOGY *DIVERGENT*

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ABSTRACT

The didactic impact of Young Adult Literature is a haunting question in the field. Therefore, this paper anchors its analysis of Veronica Roth's *Divergent*, *Insurgent* and *Allegiant* on Foucault's concept of panopticism to demonstrate the containing nature of the trilogy. The trilogy engages with identity and potential questions that concern young readers. Seemingly, it proposes radical solutions, while in reality it retains layers of surveillance and control that obliterate any attempts for change. Reading the trilogy from Foucauldian lens demonstrates how no one can escape from the prison-with-prison world it offers. The paper illustrates how the trilogy foregrounds the destructive consequences for any form of rebellion against the totalitarian and panoptic rule of the government through the use of fear appeals and penalty. Hence, as a YA text, the trilogy represents a repressive ideological agenda that reinforces certain social order and identity on its characters.

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DEDICATION

I dedicate my research to my loving parents, Suhair Farouq and Abdallah Eldoliefy who dreamed about this moment and always encouraged me. I also dedicate it to my beloved and amazingly supportive partner and soul mate, Ahmed Elfatih, who always believes in me. I dedicate my work to my brothers specially Sief Eldoliefy, for his incredible support and graciousness. I dedicate it, also, to my daughter Nayrouz, the fruit of heart; and my best friend and sister Shaimaa Gaber who is always around encouraging me. Another special dedication to the most generous person I have ever known, Professor Elizabeth Birmingham who made this dream finally become possible. I dedicate it also to my wonderful mentor, Professor Miriam Mara, who was always understanding and supportive. Finally, I especially dedicate this research to my late professor Radwa Ashour whose passion for justice and belief in humanity always inspired me. I am so lucky to have you all in my life, and I will always appreciate what you did and still do for me.

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CHAPTER 1. INTRODUCTION

"Prisoners can't resist. The only resistance is escape, and there is nowhere to go: Outside the prison is the vast carceral landscape, dotted with schools, hospitals and armies all modeled on the Panopticon itself."

Amy Myrick from "Escape from the Carceral: Writing by American Prisoners, 1895-1916."

Veronica Roth's Young Adult trilogy *Divergent* (2011), *Insurgent* (2012), and *Allegiant* (2013), represents a panoptic world from which there is no escape. The trilogy offers a prison-within-prison society enmeshed with layers of surveillance, incarceration, and control mechanisms. Such mechanisms disclose how the trilogy can be appreciated as an incarcerating narrative instead of a liberating one. Roberta Seelinger Trites, a YA scholar, maintains that adolescent/YA literature as "an institutional discourse … participates in the power and repression dynamic that socializes adolescents into their cultural position" (54). Relevant to this conclusion, Balaka Basu, another YA scholar, posits an interesting question about the implied messages and lesson YAL communicates to its readers. She inquires: "do these texts espouse radical political change, or do their progressive exteriors mask an inner conservatism?" (2). Although the trilogy seemingly suggests that resisting totalitarian governments is possible for the young protagonists, it combines manufactured fear and hope to contain any sign of resistance or change. Therefore, the trilogy's panoptic world(s) precludes political action within the text.

Since the trilogy proposes containment rather than liberation, I anchor my analysis of its panoptic world in Michel Foucault's analysis of the Panopticon, and his concept of panopticism. Roth's text starts in Chicago with a post-civil-war group of survivors who established a faction social structure based on characters' disposition in order to avoid another devastating war. As the

events proceed from one part to the next, its enclosed system breaks down after a simulated revolution, Chicago's faction system is destroyed, and members of the factions realize that there is wider world beyond the fence of their city. The main protagonists move to the Bureau of the Genetic Welfare, another enclosed area with a scientific nature that monitors and controls theirs and other cities as part of the US Governmental experimental project to establish an ideal society that could be replicated throughout the country if it proves its success. The trilogy ends with the termination of the fence and the cooperation among people in Chicago with the Bureau and some of the fringe people. Instead of resorting to violence and controlling technologies, the former faction members decide to reform their system from within, peacefully; unlike some of the fringe people who still believe that change can only be achieved through revolution/violence.

As a YA text, the trilogy should involve a lesson. Carrie Hintz and Elaine Ostry, among other YA scholars, believe that YAL is "inherently pedagogical" and a "powerful teaching tool [that] encourages young people to view their society with a critical eye, sensitizing or predisposing them to political action" that would change their own society. They argue that adolescent novels written by adult authors could reveal the "cracks" in the "social foundations of our world"; and position adolescents against adults, democracy versus totalitarianism, and individual freedom versus oppressive governmental authority (Hintz 7-9). However, I agree with Trites that "adolescent literature written by adults are influenced by their authors' sociopolitical beliefs" (24). In other words, the text can be conservative or liberating depends on the author's ideological frame of reference. Therefore, I engage with Basu's questions, and Trites assumption to investigate the nature of empowerment/ repression Roth's trilogy proposes.

In her conclusion to "What faction Are You in? The Pressure of Being Sorted in Veronica Roth's Divergent," Basu proposes an interesting conclusion to how the first part of the

trilogy perpetuates what it condemns throughout its narrative: Sorting. As a YA text, the trilogy

"engages with pressing global concerns: liberty and self-determination, environmental

destruction and looming catastrophe, questioning of identity, and the increasing fragile

boundaries between technology and the self" ("Introduction" Basu 1). The trilogy demonstrates

how the rigid faction system enforces a set of fabricated identities as the ideal solution for any

social problem, which results at the end in the total destruction of the whole system. At the end

of her analysis, Basu shifts her focus from the text to how the marketing propaganda of the text

invaded the social media with personality tests that assign the young readers a personality type

that could fit in one of the novel's factions ("What Faction" 29-30). Basu's conclusion implies

that what the novel suggests is different from what its author and her marketing team actually do.

In other words, the novel's "progressive exteriors" only "mask" the author's oppressive culture.

Although Basu does not elaborate on the novel's containing function, her analysis introduced me

to how the trilogy's panoptic world suppresses and regulates the characters.

In addition, Roth's trilogy represents a panoptic world that has much in common with

Foucault's concept of panopticism –a concept based on Jeremy Bentham's ideal prison model of

the Panopticon. Bentham proposed the ideal "prison cells constructed in the shape of a wheel,

with the interior walls open to the center of the circle" (Trites 23). In the center of the circle lies

a surveilling tower "from which guards could view all the cells at all times" (Trites 23).

Adapting Rousseau's concept of the social contract and Bentham's panopticon, Foucault argues

that while people's agreement to give the ruler power to govern them, the social contract cannot

be maintained solely by means of constant surveillance as much as by the individuals'

assumption that they are being constantly under watch. Holding this self-conscious approach

toward authority, individuals "voluntarily give up any negative social behavior that might

manifest itself as a social control for fear of the state's reprisal" (Trites 23). Based on Bentham's model, Foucault describes the panopticon as a utopia perfectly "closed in upon itself" (Foucault 205) that "functions as a kind of laboratory of power" (204) through several mechanisms amongst which constant observation, coerced disciplining, and biopower are the tools to regulate and control its subjects. At the heart of these carceral conventions, governmental authority experiments on the individuals in order to "perfect" its own flow and continuity "spontaneously and without noise" (Foucault 206), without questioning or interruption. This model shapes the social and political structure of Roth's trilogy. Both Foucault's panopticon and Roth's trilogy create carceral worlds where escape from strict surveillance, conformity, and lack of choice are almost impossible. Both are the nightmarish versions of an attempt to create a utopian society at the expense of the individual. Just like Foucault's conclusion that the panoptcion/carceral is inescapable, the trilogy contains political subversion and re-inscribes individual's intervention and attempts to change within what the larger Government allows its legitimate citizens.

The resemblance between the trilogy and Foucault's Panopticon, affects the trilogy's take away "messages." Although Roth's trilogy engages with issues that concern young adult readers about politics of identity and power mechanisms, I propose that it does not provide a liberating solution. Instead, the trilogy proposes a culture of surveillance and a panoptic world from which there is no real escape. Therefore, I base my analysis on Foucault's theorization on the panopticon and panopticism. In the first chapter, I try to prove how the trilogy's world represents a panoptic material structure, and how it normalizes mechanisms of surveillance, discipline, and control throughout its different worlds. In the following chapter, I discuss how authority institutionalizes and normalizes different forms of delinquency. At the same time, I discuss the fluctuating function of this anomaly. Finally, I conclude by how the trilogy implies a

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conservative agenda behind its progressive façade: The trilogy opens with a temporal escape

from the house and family incarceration only to end up perpetuating this incarceration within the

larger panopticon of the US government, where the cities are still monitored and operated by the

Bureau.

CHAPTER 2. SOCIETIES OF CONTROL: MECHANISMS OF

SURVEILLANCE

Roth's trilogy encompasses a society of control that metaphorically resembles a huge panopticon that includes several cells. The trilogy displays a prison-within-prison structure from which the characters can never escape. Its invisible government of the US conducts a large socio and biopolitical experiment within each city, monitored and controlled by the Bureau of the Genetic Welfare that represents the panopticon's tower. Throughout, the trilogy employs different panoptic techniques (surveillance, enclosure, discipline, technology, serums) in order to keep its subjects under control. Hence, there are two levels to how the panoptic model functions within the trilogy: The material and the conceptual levels. Bart Simon, a noted scholar on surveillance studies, suggests that, like the panopticon, any social institution is an "ordering machine" that delivers a combination between a physical structure, and an enforced set of norms that enables authority to surveil, discipline and control the subjects (4-5). Moreover, as panoptic entities, social institutions comprise "a privileged place for experiments on men, and for analysing with complete certainty the transformations that may be obtained from them …as a kind of laboratory of power" (Foucault 204-205). In its ideal form, these panoptic institutions work through "a network of mechanisms" (Foucault 209) that reinforce certain rules and consequences for breaking these rules. This "sociomaterial" dimension of the Panopticon functions throughout the trilogy's several panopticons and makes escape impossible for its young protagonists.

The trilogy opens at Tris's home where her mother cuts her hair in front of the only mirror in the house. The opening description of the narrator's house directly connects space to the narrator's Abnegation faction practices and ideology: "There is one mirror in my house. It is

behind a sliding panel in the hallway upstairs. Our faction *allows* me to stand in front of it on the second day of every third month, the day my mother cuts my hair" (emphasis added *Divergent* 1). When she looks at her reflection on the mirror, she feels guilty and expects her mother to "reprimand" her (*Divergent* 2). Foucault considers the Panopticon as an exemplary power instrument meant to surveil, study and manage any form of deviance from the social order (i.e. disease, subversion, war). He describes it as a metaphor for a "Visibility… trap" (Foucault 200) that is meant to "induce in the inmate a state of conscious and permanent visibility that assures the automatic function of power" (201). According to Foucault, panopticon/ism represents any "modes of intervention of power… implemented in hospitals, workshops, schools, prisons. Whenever one is dealing with a multiplicity of individuals on whom a task or a particular form of behaviour must be imposed, the panoptic schema may be used" (205-206). Tris's example demonstrates how the government's over-regulation extends beyond public institutions all the way into the home and everyday life activities such as cutting one's hair or looking in the mirror. Such power intervention displays how the family as a panoptic social institution represents a material enclosure, and reinforces a "culture of surveillance" (Simon 14) that reflects in turn control and domination of the whole social system outside. When the trilogy opens with the mirror as a surveilling mechanism, the mother as a panopticon's observer, and the teenager protagonist as an inmate, the reader realizes the panoptic context from which the characters will not be able to escape.

Roth's trilogy emphasizes the coercive physical division and social sorting enforced by the oppressive government. Physically mapping society and categorizing individuals facilitate surveillance and regulation procedures over the individuals. According to Jean-Michel Brabant, a Foucault scholar, space organization is a power obsession: "If every strategy of power has a

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spatial dimension, power also has a practice of spatial domination …appropriate to its strategy"
(25). She adds, the interaction between spatial and ideological practices of social institutions
reveals "the underlying mechanisms of the force of those who dominate, and the weakness of
those who are dominated" (26). In *Divergent*, the first part of the trilogy, the narrative moves
gradually from the private to the more public territories; from the physical walls of Tris's home
to the secluded faction sectors, the factions' school, then the fence around the city. With
Allegiant, the protagonists leave the faction world behind to get located within the double-fenced
scientific governmental institution of the Bureau. Although *Allegiant* ends up with the
termination of Chicago's fence, it still maintains the Bureau's double fence as it is. *Insurgent*
represents the transitional social and spatial dimension between these two fenced worlds where
most of the narrative occurs at the factionless territory.

Maintaining the physical boundaries among the trilogy's worlds upholds a panoptic
culture of surveillance and control. Such "environments of enclosure" (qtd. in Simon14)
underline the trilogy's prison-within-prison overall structure, where each enclosed social entity,
such as the factions inside Chicago and the Bureau outside. Simon argues that the "society-as-
prison metaphor" fundamentally employs techniques of division and enclosure, to dominate and
control … the diverse agency and irrationality of the general population" (7-8). Hence, enclosure
allows power to maintain order in any social institution: "It collects and contains the population.
Once contained, the population is divided, isolated (placed in individual cells) and oriented to the
signs of the presence of the supervisor"(Simon 8-9). The trilogy's space can be easily perceived
as a number of prisons or cells with check points, guards/patrols, metaphorical and actual
watchtowers, surveillance and control technologies. *Divergent*'s Chicago is a huge prison
surrounded by "a chain-like fence with barbed wire strung along the top" (123). Tris remarks that

the Dauntless' "primary purpose is to guard the fence that surrounds our city. From what, I don't know" (7). Later, she notices: "The Dauntless guards close the gate and lock it behind them. The lock is on the outside… Why would they lock the gate from the outside and not the inside? It almost seems like they don't want to keep something out; they want to keep us in" (128). No one in the younger generation knows why there is a fence surrounding the city. This prison-like enclosure enables the government to hold a surveilling gaze on the factions by allocating and controlling the "spatial dimension" around them. This way, it depicts any sign of future transgression that can disturb the social order.

Although Amity lies on the other side of the fence, no one is actually allowed to leave the farms' boundaries, since these boundaries are still under the Dauntless patrols watch. Four/Tobias used to work in the Duantless control room and train the Dauntless initiates in *Divergent*. He co-narrates *Allegiant* with Tris, and gives the readers more information about the panoptic structure of the city. He recounts that although there is "no fence or wall marks the divide between the Amity compound and the outer world," still he used to watch the Dauntless guards from the control room to make sure "they didn't go farther than the limit, which is marked by a series of signs with Xs on them." Interestingly, he adds, "The patrols were structured so that the trucks would run out of gas if they went too far, a delicate system of checks and balances that preserved our safety and theirs" (*Allegiant* 99). The idea of safety versus danger and prohibition is foregrounded and emphasized here so that the protagonists can embrace and justify the fence and marked limits of their society/ies. As a former Dauntless guard/observer, Four acknowledges, but is unable to critique, the rationale behind this restricted system; it protects them from potential dangers of the chaotic world beyond theirs. This stress on the boundaries and the implied danger of trespassing them emphasizes in turn the need to be

protected by a benevolent authority that cares about its subjects. Even though the individuals do not actually realize what safety or danger stand for, they still internalize the benevolence of their ruling order.

In a way, Four and Tris represent the young generation who believe in their governments' policies. In the trilogy, the more the protagonists encounter with the outside world, the more they are convinced they should yield to the protective fence/imprisonment. Tris's first impression when she and her friends go past the "limit" of Chicago implies this realization: "The world beyond ours is full of roads and dark building and collapsing power lines. There is no life in it, as far as I can see; there is no movement, no sound" (*Allegiant* 101). Tris's words here indicate that the world outside comprises death, not only danger. Her words imply a comparison between her former "safe" world inside the fence and the dead/destroyed world outside. In *Allegiant*, the Bureau is double fenced to keep the fringe rebels from getting inside. Tobias describes the fence as

> tall … stretching wire across the landscape… [with] vertical black bars [and] pointed ends that bend outward … to skewer anyone who might try to climb over it. After a few feet past it is another [chain-like] fence… with barbed wire looped over the top… [and] an electric charge. People walk the space between them carrying …lethal, powerful pieces of machinery… A gate in the first fence …and then a gate in the second. Beyond the two fences is … order (*Allegiant* 111).

This detailed description of the Bureau's fence and its intensive security procedures indicates the complex nature of the Bureau. As a Governmental agency, it stands as scientific organization that experiments on and monitors the other social experiments allover the country. It involves extended research and examination on controlling serums, genetic and behavioral modification,

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and above all comprises a huge surveilling and administrative system. At the same time, it represents another panoptic space that carries its own social order. This in effect justifies why it has to be surrounded by such extreme measures of security and surveillance. As an information organization, enclosure is inevitable to control what gets outside and/or inside it.

Although each city in the trilogy has its own surveillance technique, i.e. controlling room, the Bureau stands as the ultimate panoptic watchtower. Stuart Elden, another surveillance scholar, argues that the Panopticon's "iconic value" originates partly from Foucault's "jarring description of Bentham's architectural plan" (3). Foucault describes the panopticon as "an annular building" with a central tower and "in each cell a madman, a patient, a condemned man, a worker or a schoolboy… They are like so many cages, so many small theaters, in which each actor is alone, perfectly individualized and constantly visible (200). Again, the trilogy introduces the idea of surveillance the same way it introduces the fence/enclosure; it moves from the smaller to the more comprehensive image. On the architectural level, the structure of the trilogy's US country resembles the Panopticon with its different enclosed social experiments distributed all over as individual cells, and the Bureau as its panoptic watchtower. However, unlike Bentham's tower, the Bureau is both unseen and unverifiable to the prisoners in these social cells.

It is not until the last part of the trilogy that the protagonists/prisoners are allowed to see and enter their panoptic world's tower. This is a shift in perspective that enables them to realize how their faction world was only a replica of a larger surveilling system. Upon entering the Bureau, Four notices "Behind … are a few tall *towers* with bulges at the top –I don't know why, but I think of the control room when I see them, and wonder if that's what they are (italics added *Allegiant* 112). The towers induce uneasy memories in Four, since he used to work in the

Dauntless control room. The Bureau's restricted space, double and electrical fence, armed patrols and towers display the symbolic and physical boundaries between the subjects and authority. Authority in this way justifies isolation by foregrounding the individual's safety as its goal while distracting her/him from gaining access to the knowledge it has about them by means of isolation and surveillance. Again, it is this concept of being seen and studied without seeing that keeps the distinction between who is to rule and who to be ruled. Also, the fact that the young protagonists have access now to the secret world of the observer, indicates that it is time for them to assimilate into the symbolic order of the panopticon to reproduce and maintain it. This shift can be read as a gesture for containing the young generations who believe in the benevolence of their governments.

The scientific and panoptic nature of the trilogy's cities can be further analyzed in light of Simon's two branches of surveillance processes: Dataveillance and biometrics. Simon proposes the Panopticon not merely an operating social institution, but also a scientific and administrative one with a political agenda (5). While dataveillance means "the collection, organization and storage of information about persons," biometrics means "the use of the body as a measure of identity" (Simon 1). The trilogy's apocalyptic world demonstrates a tendency to rely on these kinds of surveillance technologies in the characters' everyday lives. It starts with a serums and tests run on individuals in Chicago to determine and control their personal behavior, and concludes with the Bureau's genetic experiments. In both worlds, the governments employ a variety of dataveillance and biometrical techniques ranging from the regular surveillance cameras to the more advanced computer transmitters injected into the individuals' bodies to permeate into their memories, imagination and behavior. Dauntless uses hallucinating serums to induce fears in its initiates. While it pretends that the purpose is to train them to face their fears

and be brave, it actually monitors their reaction and behavior during the hallucination to detect their ability to resist the controlling serums created by their ally, the Erudite. When Four discovers that Tris's Divergence enables her to manipulate the serum, he recommends that she feign a Dauntless behavior, other wise she will be killed (*Divergent* 255). This shows how dataveillance and biometric techniques enable authority to intervene, discipline and control its subjects, to maintain social order. But it also shows that once these subjects realize the subtleties of such techniques and its consequences on their lives, they manage to feign docility and shift power dynamics.

The trilogy's world is infested with such dataveilling and biometrical/biopolitical techniques that operate and control the human body and behavior. According to Foucault, disciplinary institutions were born with the introduction of the human body into science. Observing, exploring and translating data about the human body contributed to creating "political anatomy" that defines "how [power] may have a hold over others' bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines" (137). Political anatomy is a power mechanism that while it increases the "aptitude" and "capacity" of the subject body, it uses the body's energy as a means for perpetual subjection to power (137-138). Each representative disciplinary organization in the trilogy has its own set of biological simulation serums and tests that serve the organization's political agenda. The Erudite uses intelligence serum/test to determine the IQ of its members. Amity uses the peace serum to keep harmony in its faction, while Candor employs the truth serum and lie detector test to maintain honesty, and Dauntless uses fear serum to testify its initiates' bravery (*Allegiant* 99-100). The Bureau leaders use the memory serum virus to terminate failing experiments and reset its people's memory so it is

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easier to control them (*Allegiant* 376). As evident in the trilogy, such biopolitical serums tend to impose simulated behavior to reinforce a fake social harmony and to control the lives of its subjects. The leaders of each social entity use biometric techniques that invade the individuals' bodies and make these individuals function as the authorities see fit within the social order.

In the disciplinary world of the trilogy, surveillance and biopolitical techniques intrude the lives of the social bodies on two levels: The public and the biological. While the Duantless and the Bureau set up surveillance camera system that covers the Chicago and the other cities respectively, the revolutionary surveillance techniques of the computer transmitters invented by the Erudite and the Bureau allow more intimate access to and control of the individual's body. Screens and cameras provide access to the trilogy's social spaces occupied by social groups (i.e., the cities, factions, fringe, and the Bureau staff). Tris describes how she as one of the initiates is denied access to another initiate's fear landscape, "The screen on the left shows a black-clothed girl in the fear landscape room –Marlene. I watch her move, her eyes wide, but I can't tell what obstacle she's facing …The middle screen shows her heart rate…screen on the right shows her time" (*Divergent* 380-1). Only the Dauntless leaders are allowed to watch the initiates' actual fear landscape. Tris describes the room where the leaders watch the initiates as "large and contains another screen… A line of people sit in chairs in front of it … Judging by the wires connected to their heads, and their blank eyes, they are observing the simulation" (*Divergent* 381); they can see what Marlene experiences. These panoptic combination of dataveillance and biometric techniques deliver the processes of discipline and control as a consequence of "the structural management of visibility" within a "laboratory model" (Simon 11-12). Simon maintains that according to Foucault, "the inmates, like the animals menagerie, are lifted from the context of their natural lives. They are isolated and forced to be visible so that they can be

identified and compared to one another… the structural management of inmates allows for the controlled intervention of experimentation" (12). In *Divergent*'s panoptic world, Tris's version of the story is that of the Panotpticon's inmate not the observer. She is denied access to the observer's gaze while at the same time she acknowledges that she and her peers are being observed and judged. Such surveillance techniques, define power relations, hence the trilogy's social order.

In the trilogy, as disciplinary mechanisms, surveillance and biopolitics invade every aspect of the individuals' lives. Foucault contends that panopticism allows networking the disciplinary mechanisms throughout the society (209). Erudite and the Bureau represent the scientific-governmental organizations that posses knowledge, hence control power. They rely heavily on a secret system of dataveillance and data networking. The Erudite computers "are set up to access data from the computers in other factions. That's how… Jeanine [ran] the attack simulation from a Dauntless computer instead of an Erudite one" and all factions data is exposed to Erudite through "data network" (*Insurgent* 448-9). In *Allegiant*, the protagonists realize that the Bureau have access to the Dauntless surveillance cameras (129). These examples demonstrate how the Panopticon as a "figure of political technology," defines power relations by interfering into the everyday lives of its subjects. Hence, Foucault's concept of panopticism demonstrates a flexible ability "to produce the effects of enclosure [and surveillance] wherever people might be found" (Simon 9). This in turn demonstrates how data networking and biopolitical experimenting on the trilogy's individuals transcend beyond the physical boundaries of its panoptic structure to the more inclusive concept of sur/dataveillance culture. As a society of control, the trilogy employs the panopticon's mechanisms of enclosure, surveillance, discipline and control to maintain its hegemony over the individuals. Through dataveillance and

biopolitical the government invades the characters' privacy at any moment and anywhere. It runs

tests, performs experiments, and records data about their biological performance to build a set of

political categories that define the individuals' identities, aptitudes and hence political allegiance.

This steady, benign and uninterrupted process allows power to locate its subjects under its

perpetual surveilling, disciplinary and controlling gaze.

CHAPTER 3. THE ANOMALY

Roth's trilogy opens with a social system that allows its members to choose one of five legitimate factions to live in for the rest of their lives. Those who fail at committing to their factions, are shunned to the marginalized community of the factionless for life as penalty. However, in light of Foucault's concept of panopticism, the factionless resist the disciplinary and corrective objectives of the Panopticon. Unlike the other members of the factions, factionless people endure the worst living conditions and stigma of being outcasts for life. Though the trilogy proposes factionless as the form that comprises all kinds of deviances (i.e., Divergent, Genetically Damaged/GDs and the fringe people) the factionless resist this classification. The factionless signify how individuals accept and tolerate being punished by means of the social contract. Although individuals within the Chicago experiment comprise a mass imprisonment within the city's fence, the factionless stand for the public spectacle of the government's punitive system -as a means of control and disciplining to the faction members. Despite their being perceived as outcasts, it is their resistance to the rigid demarcation of the factions –and controlling serums- that creates their social status. Also, despite their apparent location at the margins of the social hierarchy, they enjoy the widest range of mobility and accessibility within the social structure. Finally, when they overthrow the faction system, they replicate the same panoptic system. While the factionless offers a non-faction regime, it introduces another model of the inescapable panopticon that operates by means of surveillance, control and oppression. This indicates how mechanisms of power permeate even within the most oppressed social groups.

The trilogy offers different kinds of social deviation and disciplinary mechanisms. Some of these forms of deviations are biologically identified as Divergent, Genetically Pure, Damaged

or healed. Some are socially determined as factionless and fringe rebels. All of these deviations bring up questions about identity, resistance and political/ideological truth. For example, in *Divergent*, there is a clear distinction between the factions' members and the factionless people. However, the whole population is unaware of its mass captivity within the fence of the city, their falsified identities and their regime's oppression. Throughout the trilogy, regulation is being internalized and assimilated. Individuals assume that they are free-willed, normal and have the rights to citizenship. They define their normality by emphasizing the factionless's anomaly, until they realize that this is but a false discrimination set by their oppressive government.

In the panoptic world of the trilogy, power builds up a huge administrative archive about its subjects to mange their disciplining. Simon explains, it is the administrative part of panopticism that enables power to identify "the capacity of individuals, institutions and states to know about social groups and populations" (12). According to Foucault, examination is "the deployment of force and the establishment of truth [...] it manifests the subjection of those who are perceived as objects and the objectification of those who are subjected." Ranking depends on a set of examination rituals that celebrate the experimenting propensity of power.

The trilogy's government offers a linguistic and hierarchical labeling system that categorizes its individuals based on their examination results, hence justifies and defines the ideological discourse behind labeling. It introduces a hierarchical ranking that sorts people according to their personal temperaments, aptitude to conform, and genetic purity to redistribute them throughout its space. According to Foucault examination is a disciplinary procedure that involves "rituals … of marking and classification" (184-5). It is a "compulsory objectification" of the individuals that engages them with a system of "administrative documentation" (189), partly to confine them within their characteristic identities, and partly study and compare them in

relation to other social groups (190). Because examination normalizes surveillance and classification of the individuals, it re-assembles the individuals' identities according to a "combination of [their] aptitudes and, thereby, the fabrication of cellular, organic, genetic and combinatory individuality" (192). The trilogy's government employs examination as a disciplinary mechanism in the way Foucault describes it here. Chicago government, in *Divergent*, creates five ideologically segregated faction groups based on the aptitude and initiation tests and "stored" results about its member to differentiate between the faction members and the factionless (*Divergent* 296). Whereas, in *Allegiant*, the Bureau runs more accurate genetic examination on the Divergent characters to differentiate between the Genetically Pure (GP) from the Genetically Damaged (GD) Divergent. Both forms of governments determine the particularity of each social group based on a set of examination results. There is a consequential relationship between determining the individual's identity and defining power relations on the larger scale. Defining the factionless and the GDs for instance, enables the government to provide what it characterizes as normal versus what is deviant. Besides, the scientific outset of examination and data recording empower the government's surveilling, disciplinary and controlling mechanisms over the whole population.

The trilogy's scientific prison enables such differentiation between the normal and the deviant, hence, locating them within a surveilled social hierarchy. In her article "Escape from the Carceral: Writing by American Prisoners, 1895-1916", Amy Myrick refers to Foucault's description of the scientific prison to give insight into how prison-within-a-prison-society procreates all forms of the anomaly. She argues that the scientific prison is designed so as to enable the authority to gather information about the prisoner's daily "simple routines" via constant surveillance and examination. This combined process "transforms inmates into [an]

object of a vast social apparatus that robs [the delinquent] of his (sic) political volition" and enables power "to craft the label of "delinquency" that excludes a prisoner from normal society (and, in the process, defines normality as everything that the prisoner is not)" (93). Throughout *Divergent*, Tris emphasizes the horrors of being identified as factionless. She constantly compares between the orderly life of the faction members and the inhumane conditions of the factionless. Before Tris's aptitude test results, she displays dread and panic for the possibility of being deemed as factionless; "What if they tell me that I'm not cut out for any faction? I would have to live in the streets with the factionless... To live factionless is not just to live in poverty and discomfort; it is to live divorced from society, separated from the most important thing in life: community" (20). Deprivation of identity is even more stressed with the linguistic suffix "less" to the word "faction". Authority figures emphasize that living outside the faction system means death; "Without a faction, we have no purpose and no reason to live" (20). Marcus, the government leader declares during the annual Choosing ceremony; "In our factions, we find meaning, we find purpose, we find life... Apart from them, we would not survive" (43). With such claims, the trilogy positions the factionless's lack of identity in comparison and contrast with the normal faction identity. The undesirable social deviance of the factionless determines allows the government to outline the factions as desirable and normal.

The factionless (and the fringe people who live in the borders around the enclosed cities) represent the return of the "public spectacle" of the punished delinquent. Although, in his *Discipline and Punish* Foucault emphasizes the evolution of the penal system from public disgrace to the containment of the penalized body within the prison walls, the factionless community in the trilogy represents the return of a symbolically "dismembered, amputated [social] body" (Foucault 7-8). In Chicago, the legitimate factions occupy the same carceral space

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with the factionless; what differentiates them is an ideological boundary that sets one group as normal and the other as abnormal. At the same time, the whole population is unaware of their actual imprisonment within the same fence. According to Foucault the carceral model operates in five steps: It gives a broader perspective to the individuals to observe, compare and differentiate between the social entities; it distinguishes between the individuals who abide by the rule and those who "depart" from it; it offers a hierarchical system that sorts the individuals according to their aptitude to conform; finally, it identifies the criteria that should ultimately outline the abnormal (Myrick 94-95). The factionless display how power sustains its order by inflicting an eternal visible mark on any form of delinquency that allows an endless comparison between those who conform to the order and those who suffer for their disobedience. Tris tells us that the factionless live in "building skeletons [where] the road has completely collapsed, revealing sewer systems and empty subways … that stink so powerfully of sewage and trash" (*Divergent* 24-25). What is disturbing about this description, is that Tris justifies the factionless conditions as a punishment, a consequence to their failure to conform to the social norms of the faction system: "Because they failed to complete initiation into whatever faction they chose, they live in poverty, doing the work no one else wants to do. They are janitors and construction workers and garbage collectors; they make fabric and operate trains and drive buses. In return for their work they get food and clothing" (*Divergent* 24-25). The factionless condition is not a temporary correctional phase. Instead, the factionless are and to remain outside the regime, eternally penalized for their sociopolitical misdemeanor. At the same time, they are and to remain inside the regime since this same regime reproduces them as a penalized spectacle to maintain its hold on the individuals in the other factions.

This process of creating "the abnormal" displays how the factionless' delinquency is reproduced to justify the system's panoptic mechanisms. Since the Dauntless faction represents the military organization responsible for Chicago security, it establishes one of the harshest ranking policies in the faction system. During the Dauntless initiation phase, the initiates discover that there will always be a number of initiates who would be "cut" based on their ranking, even though they "make it through each stage of initiation" (*Divergent* 72). Not only does the Dauntless get rid of new initiates who are incapable of conforming to this life style, it also disposes of those who no longer meet the physical expectations of a Dauntless member. When Tris first enters the Dauntless sector, she wonders; "I don't see any elderly people in the crowd. Are there any old Dauntless? Do they not last that long, or are they just sent away when they can't jump off moving trains anymore?" (*Divergent* 64). In *Insurgent*, Four explains to Tris; "Once the Dauntless reach a certain level of physical deterioration… they are asked to leave… for some, death is preferable to factionless" (*Insurgent 104*). Therefore, the factionless community is comprised mostly of Dauntless, while "No one fails Abnegation initiation" (*Insurgent* 103-4). Foucault contends that ranking is a consequence to and product of examination, and both comprise disciplinary mechanisms that "guarantee the obedience of individuals, but also a better economy of time and gesture" (148). Examination and ranking enable the trilogy's government to redistribute social bodies throughout its organizations according to their functionality and conformity to the standardized norms. When it excludes the factionless, it establishes dynamic power relations that constantly shift the individuals' roles and redistribute them in a way that distracts them from its oppression.

Insurgent introduces the factionless as a transitioning phase between the two panoptic worlds of Chicago and the Bureau in *Divergent* and *Allegiant* respectively. As an in-between

world, the factionless subvert and overlap the two worlds. The factionless subvert the faction

system by wearing different colors and using different tools characteristic of the legitimate

factions. They overlap the other two worlds because they permeates into them by doing the jobs

nobody wants to do, and at the same time because they adopt the same surveilling and

examination techniques used by Chicago and the Bureau governments. When Tris and her

friends take the train to run from the Erudite, they find a group of armed factionless with

different weapons characteristic of a different faction. One carries a gun, which is a Duantless

weapon; the other "holds a knife –the kind I used to cut bread with" in Abnegation, and another

with "a large blank of wood" from the Amity. She notices that they wear "tattered clothes in

different colors –a black T-shirt with a torn Abnegation jacket over it, blue jeans mended with

red thread, brown boots. All faction clothing is represented in the group before me: black Candor

pants paired with black Dauntless shirts, yellow dresses with blue sweatshirts over them" (89).

This amalgamation displays how the factionless, while they borrow items and colors that

represent the different factions, demonstrate a more complicated holistic identity than the

uniformity imposed on the other factions. Tris is surprised by how humane and civilized the

factionless actually are in spite of their difficult conditions and in contrast to what the

government claimed about them. In "the factionless storehouse," she notices children "weaving

between the groups of adults, not confined to a particular color of clothing …and the factionless

who are supposed to be scattered, isolated, and without community… Are together like a faction

… how *normal* they seem. They don't fight one another or avoid one another" (italics added

Insurgent 94). Again, the concept of normality versus abnormality proves to be socially

constructed and untrue. Upon their real interaction with the delinquent figure of their society, the

faction young protagonists manage to revise part of their social misconceptions about their and

the Other's identities. For Tris and her group, the factionless represent the kind of identity they always dreamed of having under the faction rule: More comprehensive identity, not an imposed one. The factionless here shift the dynamics of what actually stands as normal and healthy on the communal and individual level, in contrast to what power delivers as normal and/or abnormal in order to sustain itself at the expense of the individuals. Tris comes to the conclusion that the factionless are meant to look like the penalized anomaly to prevent the other factions from rebelling against the system.

The factionless's social and political deprivation –in terms of identity and participation- can be further discussed in light of Michael Ignatieff's analysis of class conflict and the prison in his article "State, Civil Society, and Total institutions: A Critique of Recent Social Histories of Punishment". In part of his discussion, Ignatieff proposes a model of the correction of the character as a rhetoric of "persuasion" that differs from Foucault's model of disciplinary normalization (171). Ignatieff opines that the reformers' main concern is to convince "the poor to accept the benevolent intention behind institutional deprivations. Once convinced …prisoners would be unable to take refuge from their own guilt in attacking their own confiners. Personal reformation thus means succumbing to the benevolent logic of their captors." However, with Foucault the reformers take the "humanity of their [disciplinary] measures for granted" and normalize "the habits of the poor" (170-171). In the trilogy, nobody questions why the factionless was created in the first place, even the factionless themselves. They take it for granted that they are social offenders and this is what they get for their attempt to disturb the order, even if this social crime sounds illogical; such as failing to jump on the train while it is moving or recording a lower IQ result than the standard, or growing older. In *Divergent*, The factionless barely have any voice. They are represented through the other factions' eyes as complacent

toward their extremely poor conditions, which indicates that they accept their punishment as part of the legitimate consequences for their delinquency. Tris replicates the voice of her parents and justifies the morality behind the creation of the factionless as a result to their failure to commit to the social order: "This is where the factionless live. Because they failed to complete initiation into whatever faction they chose, they live in poverty, doing the work no one else wants to do" (25). Besides, as the penalized anomaly, the factionless are deprived from having a representative in the city council. Abnegation leaders adopt the factionless case out of mere charity. For example, the Abnegation provide the factionless with food and clothes and protect them from the Erudite and Dauntless. While Jeanine considers the factionless as "a drain in our resources" (429), Tris's father asks her to always "keep food in [her] bag" to offer the factionless. This part of the trilogy reduces the rationale behind the creation of the anomaly identity and condition and foregrounds the responsibility of the individual toward confirming to the social norms. In other words, it emphasizes the government's benevolence in contrast to the factionless's ability to adhere to the system.

Nevertheless, in *Insurgent*, the protagonists learn that the factionless only feign docility, and are not convinced of the "benevolent logic of their of their captors" (Ignatieff 170). Edward, a former Dauntless initiate who is now a factionless member tells Tris and Four; "[the factionless] were all split up …for a while. Too hungry to do much of anything except look for food. But then the Stiffs started giving them food, clothes, tools, everything. And they got stronger, and waited… For the world to fall apart" (95-96). Evelyn, Four's mother and the factionless leader explains, "We want to usurp Erudite… to establish a new society. One without factions" (110). After the factionless killed the Erudite leader, Evelyn announces; "The faction system that has long supported itself on the backs of discarded human beings will be disbanded

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at once…Your faction, which up until a few weeks ago was clamoring along with the Erudite for the restriction of food and goods to the factionless …will no longer exist" (519). This revolutionary act demonstrates how reformers' penalty logic can be attacked by the social offender/factionless after all. It is not immune to questioning. Once they restored their focus and were no longer distracted by their extremely poor conditions, the factionless critiqued and rebelled against the very logic they seemingly accepted earlier.

Therefore, the "benevolent" justification of the factionless penalty is not meant as a correctional mechanism to the offenders. Rather, it is meant to label, isolate and mark another differentiation between the faction members and the factionless in the mass imprisonment of Chicago's experiment. Chicago population belongs to the working class in general. Each of the five factions can be considered a huge factory responsible for a certain production in the society. Amity produces food and entertainment; Abnegation maintains roads and administrative work; Dauntless secures the city gates, Erudite develops weapons, builds educational curriculum and buildings, and candor preserves law execution. While the factionless occupy a variety of fundamental jobs, the system puts them at the very bottom of the social hierarchy. The government intentionally juxtaposes the factions' jobs and social status to the factionless' to compare the prestige of the one to the humility of the other. Besides, the factionless's overlapping position as social offenders and working class adds an extra social label to them: Pauper. The trilogy differentiates the social offender's pauper status from the working class's poverty as a way to further mark the social division between the two imprisoned masses.

In addition, the factionless's extreme pauperized status pertains them to a criminal identity. According to Foucault mass institutions, such as factories and prisons, succeed when they employ "institutionalization" to further "reproduce social division within the working

classes between working and criminals, rough and respectable, poor and pauperized". Such strategy "create[s] a criminal class separate from the working class community" (qtd. in Ignatieff 173). Ignatieff adds that through this strategy of division, the authority reinforces "values of personal honor" (174). Even though all the factions lead a relatively difficult life, relying on the limited resources left after the civil war, still the distinction between the factions and the factionless honors the former while it demonizes the latter. In her description of the factionless, Tris implies disrespect and assumes their criminality. When she meets a factionless man, she anticipates he would attack her based on his looks. Then she reminds herself; "I should not be afraid of this man. He needs help and I am supposed to help him" (*Divergent* 25-26). Later in *Insurgent*, she assumes that the different tools and clothes with the armed factionless group in the train are stolen (89). Although the factions undergo poor social conditions, still they are respectable and their poverty is not as intensely visible or judged as the factionless's pauperism. These examples demonstrate how Tris internalizes a comparison that links poverty to respectability and honor of the factions to the potential criminality of the pauperized factionless. Ignatieff contends "The behavior of the politicized sections of the working classes … drew very strict demarcation between themselves and the criminal" (Ignatieff's 174). Even though we do not see the factionless as criminals, again, their deviance from the system and lack of commitment reproduces them as offenders of the law; the law that the government preserves and values the most. Again, this extra label inflicted on the factionless works as a disciplinary and controlling mechanism of both the factions and the factionless.

Hence, the trilogy implies a connection between the pauperized status of a group and its delinquency from the social norms. The government adds biological divisions to further enforce its disciplinary and controlling procedures on its work force and the people living on the borders.

It justifies the division between the force work in the Bureau for example due to the individual's genetic purity. The Bureau marginalizes the Genetically Damaged (GDs) population and calls them the fringe rebels because they resist conforming to any system. Just like the factionless within the faction system, the fringe rebels' pauperized and criminal status is a product of their subversion to the Bureau's social norm. As one of the Bureau staff explains to Four that GDs and GPs are "technically –legally –equal…[however] In reality, they're poorer, more likely to be convicted of crimes, less likely to be hired for good jobs… For the people who live in the fringe, it seems more appealing to opt out of society completely rather than to try to correct the problem from within" (*Allegiant* 243). In such examples, the factionless and the fringe rebels represent how the authorities employ labeling and division strategies as disciplinary and controlling mechanisms within the same social class. Further, these social groups represent an institutionalized anomaly that is aware of its resistance and persists on it. This is evident when the factionless overthrows the faction system to establish one without factions, and with the fringe rebels who choose to "live outside the government's influence" (*Insurgent* 242), and will continue to resist the dictated social norms.

As a resistant anomaly, the factionless internalize and reproduce the same surveillance, disciplinary and controlling mechanisms of the system that produces/disposes of them. Despite their limited resources, the factionless leader, Evelyn, employs dataveillance and surveillance techniques to better know its subjects. After the factionless usurped the Erudite faction, Evelyn introduces alternative surveilling and controlling "structure" within her without-faction-system. She announces "a curfew: Everyone is required to return to their assigned living spaces at nine o'clock at night. They will not leave those spaces until eight o'clock in the next morning. Guards will be patrolling the streets at all hours to keep us safe (46). She even monitors "all the

electricity usage… to figure out if people are meeting in secret" (*Allegiant* 57). This illustrates how the factionless transform from a political penalty and a deviant identity into an alternative totalitarian system that destroys all the social and ideological borders the faction system used to establish and sustain, while at the same time it reproduces the same carceral mechanisms. Four tells Evelyn, his mom; "the factions were evil… because there was no way out of them…They gave us the illusion of choice without actually giving us a choice. That's the same thing you're doing here, by abolishing them. You're saying, go make choices. But make sure they aren't factions or I'll grind you to bits" (*Allegiant* 463-4). The factionless ruling experiment only replaces and replicates the faction system. They establish another totalitarian and panoptic system that works by repression.

Moreover, the factionless are seemingly located in a limited social status. However, in reality they resist all forms of restriction enforced on the other factions. They enjoy high mobility on their personal aptitude and their social faction-less status, hence it was difficult for the Erudite and the Dauntless to get rid of them. While they compose the largest population of the Divergent people that enables them to resist the controlling serums, they "are in multiple places" (*Insurgent* 206). This, also, made the other legitimate factions easier targets for destruction because of their confinement in their own regulated sectors: No one is to move from one sector to the other without supervision (*Divergent* 347). Moreover, the factionless mobility is relevant to their assigned functions in the social hierarchy. Since they work as "janitors and construction workers and garbage collectors; they make fabric and operate trains and drive buses" (*Divergent* 25), they are more capable of moving within the social network of the different factions.

It is true that mainly the Dauntless use the trains to move all around the city. However, the idea that the factionless are the one who drive the trains makes them more capable of

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mobility. In her article "Mapping Divergent's Chicago", V. Arrow contends, there is a "sense of movement and need for working transportation lines. In *Insurgent,* we learn that even the factionless depend on trains." Such "reliance on and ability to freely use transit" distinguish the factionless from the other factions, "where people live in small radii, and travelling into, or even near, the bases of other disenfranchised groups is tantamount to treason" (*Divergent Thinking* 48). This is true: moving from one social bubble to the other is considered transgression that necessitates punishment. Tris's mother tells her that the Erudite banned Abnegation families from visiting their initiate kids. When Tris visits her brother, Caleb in the Erudite sector, she is escorted by guards to Jeanine who sends her back to the Dauntless authority to punish her. Outside the city fence, trucks are fuelled to cover the distance to and from the Amity only, so no one can get beyond the borders. People in the Bureau can move all around the state since they are part of the United States agency, but people from other cities –or the fringe- cannot get into the Bureau.

Both the factionless and the trains subvert the fixity of the faction system. In her article, "Getting to Utopia: Railways and Heterotopia in Children's literature," Alice Jenkins employs Foucault's concept of "heterotopia" in relation to trains. She argues; "Railway trains … operate like alternative worlds, allowing space and time within the narrative for establishment, subversion, and clashing of the logics and value of the other realms of the text" (23-24). Trains constitute "counter-sites … in which … all the other real sites that can be found within the culture, are simultaneously represented, contested and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality" (qtd. in Jenkins 27). Trains, in the trilogy, represent such overlapping sites which factions use as passengers moving from one regulated space to the other, while the factionless lead/drive them. Foucault

contends "a train is an extraordinary bundle of relations because it is something through which one goes, it is also something by means of which one can go from one point to another, and then it is also something that goes by" (qtd. in Jenkins). The facionless train leads the former faction members into a journey to the factionless world, where the young protagonists revise and contest their conceptions about their system, the factionless, and their own identities.

In *Insurgent*, both the factionless world and the heterotopic site of the train metaphorically represent a transition from one dogmatic social order to an alternative set of power relations. Jenkins maintains that while the train "enacts contradictory power relations; a passenger in a train is both passive, being carried… to the train's destination, and active, capable of travel on foot within the body of the train…This capacity …allows trains to be…moving between two worlds and often creating a third one within themselves (27-28). As train drivers, the factionless are the end of the social hierarchy given in the trilogy. However, with the incident when Tris and her friends meet with the armed factionless group on the train, the distinction is no longer valid. Both groups are passengers. Both are faction-less now after the destruction of the faction system. Both represent "all the other real" and cultural sites of their social experiment, and at the same time, these sites are being "contested" and "converted". This proposes the factionless as both mobile within the panoptic world of the faction system, and capable of resisting and alternating social norms/constrains.

CHAPTER 4. CONCLUSION: ON CONTAINMENT

Roth's trilogy represents a prison-within-a-prison world from which there is no escape. The trilogy's government and its conservative ideology contain the characters' attempts for political or personal improvement. In her introduction to *Disturbing the Universe*, Trites argues that the theme of growth in the adolescent literature is usually linked to "what the adolescent has learned about power [and] their place in the power structure" (x). She believes that just as any social/political institution, adolescent texts "empower and repress" young readers as these texts fashion "new opportunities" for its characters while they equally constructs confining restraints (xi-xii). The trilogy engages with several issues that concern young adult readers, such as "liberty and self-determination, environmental destruction and looming catastrophe, questions of identity, and the increasingly fragile boundaries between technology and the self" (Basu "Introduction" 1). However, these same issues are presented within a carceral framework of the trilogy that obliterates any attempts for personal or political liberation or growth of its characters.

With Roth's trilogy's sociopolitical account, concerns about its pedagogical function as a YA texts on the young readers' conceptions about themselves and their place in the world are valid. In the conclusion to her analysis of the first part of the trilogy –the other parts were not published yet- Basu discusses how the social media propaganda of *Divergent* perpetuates the idea of labeling individuals' identities instead of critiquing it. *Divergent's* marketing propaganda invites the young readers to demarcate the faction/identity they could fit via online personality tests (29-31). In light of Basu's argument, and Foucault's concept of panopticism, inviting the reader to submit to such examination extends the trilogy's surveilling ideology to the readers' real world. At the same time, it recreates the reader as one of the faction members in the text.

Within its panoptic world, the trilogy offers a set of naming and labeling that serves in many directions, and yet ends with one purpose; that is to control and contain the individuals' sense of their identity and agency. In his article, "The Value of Fear: Toward a Rhetorical Model of Dystopia," Rob McAlear argues; "By using a certain terminology, by describing the world in a certain vocabulary, we are already making choices. This stems from the hierarchical movement of language itself; how we use language always implies a system of values" (26). In the trilogy, naming indicates the hierarchical ideology of its carceral world. Seemingly, the trilogy's titles *Divergent*, *Insurgent* and *Allegiant* propose movement toward a holistic identity, hence an optimistic assumption for a better world that encompasses and celebrates diversity among its individuals. However, these titles also suggest a re-containment: Within each part of the trilogy, we learn that characters are being endlessly categorized and subcategorized till the very end. In the faction system, the individuals are either faction members, Divergent or factionless. Later, they are either GDs, GPs or fringe people. Moreover, labeling allows power to improve its performance. Labeling in the trilogy allows Erudite to develop serums to control and modify the behavior of genetic anomalies such as Divergent. Jeanine explains to Tris and Four; "it perplexed me that the Divergent were immune to the serum that I developed, so I have been working to remedy that" (*Divergent* 428). As in the Panopticon, labeling is a product of examination and surveillance that allows power to identify, define and operate on the individual's body. Each label of these entails and corresponds to a whole set of stored data about the individual's aptitudes and behavior for possible use in the future. Whenever there is a new social order, there is a substituting set of terminology introduced to reflect the system's norms. Labeling in this way comprises a powerful containing and regulatory mechanism within the trilogy's world.

Another containing aspect of the trilogy's panoptic world is the way it mixes fear with hope appeals. Again, McAlear contends that there is a difference between the use of fear to promote action and using fear to hinder or prescribe action. McAlear refers to the three characteristics Douglas Walton uses to identify the fear appeal argument: "(i) it cites some possible outcome that is fearful to the target audience, (ii) in order to get that audience to get a recommended course of action, (iii) by arguing that in order to avoid the fearful outcome, the audience should take the recommended course of action" (qtd. in McAlear 26). The trilogy's government highlights the benevolence of its panoptic structure by juxtaposing the factionless's pauperized conditions, lack of identity and the destruction all over the city after the civil war decades ago, to the seemingly harmonious and regulated world of the factions. The accumulative description of the factionless conditions throughout the trilogy instills in the characters an endless fear. The factionless represent not only the delinquent, but more the undesirable, the fearful outcome for social disturbance. Tris expresses this haunting fear since the beginning of *Divergent*: She is scared of failing the aptitude test, of choosing unwisely, and of not fitting into the Dauntless faction she chose. This fear is finally highlighted after the Erudite-Dauntless simulated attack on the Abnegation. By the end of *Divergent*, Tris feels utterly lost after the destruction of faction system. Being "separated from a faction", she "feels disengaged, like a leaf divided from the tree that gives it sustenance. We are creatures of loss … I have no home, no path, and no certainty" (*Divergent* 487). She acknowledges that because the corrupt leaders of Erudite and Dauntless deviated from the "recommended" social order, the factions reached the "fearful outcome" of the factionless. Such conclusion demonstrates how the panoptic system in the trilogy employs the fear appeal argument to magnify the appalling consequences for any

deviation from the "course of action" the system decrees. The factionless represents the best example of this fearful outcome.

The trilogy, also, combines this fearful argument with a parallel argument for hope, safety and the illusion of free choice. It normalizes this combination to instill in its subjects the illusion that they are free and have agency in the making of their political and social reality, and that fearful outcomes are the natural consequences for failing these responsibilities toward themselves and their society. In his critique of freedom discourse, Raymie E. McKerrow argues that according to Foucault "to be an agent for change requires … an understanding of the current social relations of power" (132). The trilogy employs such combination to convince the young protagonists and readers that understanding these social dynamics -of freedom, responsibilities and consequences- will lead to their maturity. Because the trilogy's teenage narrators and protagonists rely on what the adults choose to tell them, their understanding of the system and their place in it as social subjects and agents is very limited. McKerrow opines, "The analysis of the discourse of power focuses on the "normalization" of language intended to maintain the status quo." Authority provides a regulated description of "what should be," hence, it provides the limited "possibilities of freedom." This way, power constantly reproduces modified structures of what defines a "normal order", and what determines power relations within this order by perpetuating a binary opposition between the socially desirable and undesirable. Articulating these "revised social relations" (McKerrow 133) in that way suggests to the teenage characters that disturbance to these relations will result in hazardous consequences not only on the political identity of the individuals, but also on the space around them. These consequences are materialized in the remnant-destroyed architecture all over the country, and the permanent spectacle of the pauperized factionless and fringe communities. Marcus, explicitly, emphasizes

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the importance of maintaining the factions, because "We give one another far more than adequately summarized. In our factions, we find meaning, we find purpose, we find life […] Apart from them, we would not survive" (*Divergent* 43). According to the government, being factionless or attempting to revolt against the system would eventually worsen the current situation. Implied in Marcus's statement is the need to sustain and reproduce the current regime; this is the prescribed agency needed to better the world again.

Marcus delivers his speech at the beginning of the Choosing Day ceremony; a ceremony in which the sixteen-year-olds choose their faction. Their choice will define their new identity and determine their role within the whole system. The Choosing ceremony is itself one of the linguistic terminologies created by power to celebrate its norms. It enables power to circulate within the new social order because it redistributes the individuals among the factions. Before the Choosing ceremony, Tris runs into a factionless man who represents the counter result for choosing wisely (*Divergent* 26). Marcus's speech on the importance of choosing one of the five factions as a mechanism that keeps the faction order alive and the consequent chaos and death for failing such choice. After his speech, Tris describes the attendants' silence as "heavy with our worst fears, greater even than the fear of death: to be factionless" (*Divergent* 43-44). Everyone in the faction system internalizes this haunting fear of failing their choices, and becoming factionless, outside the order. In a way, "choosing" re-defines relationship within and between social bodies. It normalizes responsibility and consequences for one's own choices as the next step toward political maturity. In another way, choice entails an illusion of agency, of responsibility toward oneself and one's society. It conducts fear of failing such responsibility that in turn would result in fearful outcomes. Choosing provides a linguistic articulation to the limited "possibilities of freedom" (McKerrow 133) assigned by the faction government to its subjects. In

her article "Rebels in Dress: Distractions of Competitive Girlhood in Young Adult Dystopian Fiction," Amy L. Montz describes this kind of choice as a distracting restriction. It is an "*illusion*" that substitutes "actual choice and limit[s] it". Such prescribed options distract the protagonists from understanding and critiquing "the fact that in reality, there is no choice at all". She contends, "By making the choices limited, the government controls the populace even more so than it would have controlled it without any choice at all; the populace thus thinks it is in control of itself" (109). The Abnegation government distracts its individuals from its oppressive and panoptic regime by giving them the illusion that they are in control of their own destinies. They are totally free to join one of the five factions. Such choice will guarantee their legitimate membership as faction citizens, in contrast to the member-less status of the factionless who failed at their choice. Again, this kind of distracting mechanism falls under Walton's "recommended course of action" (qtd. in McAlear 26). This combination of fear and illusionary choice/freedom obstructs the protagonists' political awareness and offers them a prescribed and safe path as a reward for their compliance.

Within the panoptic world of the trilogy, power does not have to create new fearful outcomes if people can constantly see them all around in their everyday lives. It displays the destruction of one sociopolitical experiment after the other while maintaining its invisibility. Power, also, relies on how its subjects internalize and reproduce the established norms. It justifies its panoptic structure as a benevolent experimentation to create a better world. Throughout, the government portrays rebellion against the social order in a negative light to contain any form of dissent. Erudite's simulated attack results in the destruction of the faction system, killing of Abnegation leaders and a "frenzy… chaos" (*Divergent* 480). The GDs/fringe

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attack on the Bureau's GPs results in Tris's death. Instead of empowering the young

protagonists, these drastic consequences contribute to their containment.

While Tris realizes that the Bureau was only "watching" the Erudite attack and never

intervened (Allegiant 135), she still believes in the Bureau's good intention. She says: "they're

lying about your –our history. That doesn't mean that they're the enemy, it just means they're a

group of grossly misinformed people trying to … better the world in an ill-advised way" (264).

Such mixed messages about the repression yet the benevolence of the ruling order confuses the

young protagonists and makes them believe that they "must be repressed for the greater good"

(Trites 83). The trilogy ends with the termination of Chicago's fence, however, the characters do

not mind the other ideological and actual fences that still entrap them.

In his elaboration on the fear appeal, McAlear employs Michael Pfau's two kinds of fear

appeals; the dichotomous and the civic. According to Pfue, McAlear argues: "in contrast to the

closed model of the 'dichotomous' fear appeal, the 'civic' fear appeal seeks to open and

encourage discussion. By encouraging deliberation among the auditors, the civic fear appeal is

able to raise awareness of an issue without being ideologically prescriptive" (27-28). The trilogy

employs the dichotomous fear appeal by providing dysfunctioning social structures and

demonizing attempts for social disturbance. After the destruction of the Chicago fence, Four

presents two solutions to the current situation. The first is the fringe rebels' radical belief that

"another war is the only way to get the change we want." The other is the conservative attitude

that Four and Tris stand for throughout the trilogy. Unlike the rebels, Four "fall[s] more on the

side that wants to work for change without violence." Four expresses frustration with how

violence, or more accurately revolution, resulted in horrifying consequences (*Allegiant* 519-520).

It is safer to accept his assigned place in the world. The constant failing of the sociopolitical

experiments and their drastic consequences throughout the trilogy enclose the protagonists'
ability for radical change. Four's tone and decision implies that he chooses the safer "course of
action", as a result of the trilogy's dichotomous fear appeal. While the protagonists become more
aware of the limitations of their social reality, they choose to conform to what the system offers.
Terminating the Chicago fence offers a falsely optimistic ending; the characters will never be
able to escape the larger prison of their government. This way, the trilogy's panopticism
succeeded in containing any radical action that could disturb its order. In this sense, the
conservative framework of the trilogy obliterates the young protagonists' attempts for personal
and political liberation or growth by juxtaposing the fearful outcomes of rebellion to the hopeful
ending of reform from within as the recommended course of action.

The world in Roth's trilogy comprises the modern techniques of dataveillance and
biometrics, which depend predominantly on advanced technology, while also reminiscent of
Foucault's analysis of the Panopticon and his concept of panopticism. The physical space of the
trilogy's futuristic/apocalyptic world looks like a set of different individual cells; each cell
comprises a social experiment enclosed upon itself. Outside these cells stands the Bureau of the
Genetic Welfare as a Governmental agency that functions as a panoptic tower surveilling all the
other experiments from a far, and at the same time as a biopolitical experiment in itself. Within
each experiment, individuals have limited to no private space. They do not have control over
what gets into their own bodies or what controls their minds. Attempts for radical social change
or agency are either deemed as evil or created only to sustain of the current regime.

The trilogy starts in the smaller panoptic world of the Chicago experiment, only to end up
within the larger prison of the US Government. Power, in each social experiment, employs
surveillance techniques, such as enclosure, examination, controlling serums, and genetic

modification as a means to discipline and control over its subjects. This scientific methodology lies at the heart of Foucault's panopticism. Resistance in all its forms –Divergent, factionless, fringe people, GDs- is condemned as subversive to the social harmony the Government opts for in each and every experiment. The representation of resistance in the trilogy highlights its limitations as a YA text with potential possibilities for political change. In addition to its panoptic techniques, the trilogy utilizes "fear" and "hope" appeals mainly for two purposes. The use of dichotomous fear together with the hopeful ending of the termination of Chicago fence, the protagonists become convinced with the wisdom of the ancestors; things should be kept the way they were as the only way to maintain stability in the future. This way, the trilogy dictates the kind of political action that should be taken and celebrated while eliminating other ideological visions or subversive attempts. Therefore, reading Roth's trilogy as a prison-society displays how YA texts written by adult authors could function as part of the disciplinary and controlling mechanisms that impact the young adult readers' conception of themselves, their identities and their place in the world.

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