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Language, Power and Resistance in Marissa Meyer's Cinder: A Foucauldian Critical Discourse Analysis

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ABSTRACT

This research uses the concepts of Panopticism and the disciplinary power, which are proposed by Michel Foucault, to analyze how technology, surveillance and institutional control are exercised in the dystopian world of Cinder by Marissa Meyer. A Foucauldian approach to discipline and punish is adopted to examine how the Panopticon theory is extended beyond prisons to the school, the hospital, and digital culture where docile bodies can be produced through constant visibility and normalization. It examines, from the perspective of the cyborg protagonist, the hierarchical relationship of observation, medical examination, and legal categorization that is presented in Cinder, highlighting how the cyborg character is monitored, categorized, and controlled by the technocratic regime of New Beijing. Using qualitative textual analysis within a Foucauldian framework, it also highlights acts of resistance that challenge panoptic power structures. The study contributes to literary scholarship by linking Foucauldian theory with YA dystopian fiction, an underexplored area. It is limited to Cinder and concludes that the novel critiques modern surveillance while revealing possibilities for agency against disciplinary control.

1. Introduction

1.1. Background of the study

Michel Foucault's theory of panopticism is one of the most influential and significant contributions to contemporary social theory. It offers a radical view of power dynamics in modern society. The theory was emerged in 1975 in Foucault's seminal and mostly read work "*Discipline and Punish: The Birth of Prison*". He writes about this theory to give a detail explanation about the historical shift from sovereign power to disciplinary power. He argues that sovereign power operated through violence and public display to make people obedient. Sovereign power would use force and violence to suppress people and avoid rebellious behavior. On the contrary, disciplinary power is more subtle. It operates through invisible and more subtle and effective mechanisms of control using institutions as a tool for surveillance and self-regulation. Foucault theory is based on Jeremy Bentham's 18th-century architectural design for a prison, which was called "panopticon". However, Foucault's panopticism is

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not just limited to prison but it extends far beyond it. Instead, it encompasses schools, Hospitals, factories and the very fabric of contemporary digital society.

In contemporary digital society, the importance of panopticism as a mechanism of power lies in its asymmetry of visibility. It is based on a principle where Subjects know that they might be watched at any time, but they can never confirm when observation occurs. This perpetual uncertainty leads to a state of automatic self-regulation among individuals, creating what Foucault called “docile bodies” (Foucault 1977, p.136). Docile bodies are the product of panopticism; individuals who police their behavior without the need for constant physical coercion. Unlike monarchical power’s visible violence, disciplinary power operates continuously and economically, achieving maximum control through minimal visible force. Modern institutions as schools, hospitals, etc, have become the laboratories for normalization of certain norms, where deviation from established norms is identified and then corrected through various techniques such as hierarchical observation, examination rituals, and corrective training.

1.2. Historical Foundations: From Bentham’s Panopticon to Disciplinary Society

The architectural origin of panopticism traces back to English philosopher Jeremy Bentham’s 1791. He proposed the panopticon for a revolutionary prison design. The word Panopticon is derived from the Greek word panoptes, which means “all-seeing. It consisted of a circular structure containing individual cells arranged around a central observation tower. The design was successful due to its working principle, in which the observer remains invisible. As Bentham he describes: "The building circular—an iron cage, glazed—a glass lantern about the size of Ranelagh—The Prisoners in their Cells, occupying the Circumference—The Officers, the Centre. By Blinds and other contrivances, the Inspectors concealed from the observation of the Prisoners: hence the sentiment of a sort of invisible omnipresence" (Bentham, 1791, *Panopticon*, or *The Inspection House*). Foucault argues that the Panopticon is a clever and subtle trick that separates seeing from being seen, where just the idea of being watched is enough to control people. He adds that the model is attractive not only because of its efficiency, where a single observer can watch many individuals without needing constant supervision. But the real power lies in its impact on an individual's psyche. It is a psychological tick. Since they never knew when they were being watched, they started policing “Themselves”, acting as if they were always under surveillance. As Foucault put it, the system made people police their behavior without needing guards to enforce the rules. As Foucault observed, “He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the tools and target of his own subjection” (*Discipline and Punish*, *p. 202-203*). Foucault argues that this act of policing themselves is cheaper and more effective.

1.3. The Carceral Continuum: Disciplinary Institutions

Foucault notes that how initially designed for and prison-style surveillance methods gradually spread to and influence other parts of society, especially schools. This mechanism is at work in schools where arrangements of chairs in the classroom with rows of desks facing the teacher’s desk creates constant visibility, much like prison cells arranged around a guard tower.

Examinations and grading systems are also not objective. They don’t just test knowledge, but they place students into categories (smart/average/weak) and create detailed records about each individual. This system makes students visible and knowable to authorities while persuading them to monitor or police their behavior. With passage of time, students gradually internalize these expectations, and they start learning to police and adjust their behaviors and an actions to fit the school's standards without needing constant supervision. Consequently, such mechanism gives birth to a type of an education system that quietly shapes students into docile and obedience citizens who follow rules automatically, not because they’re forced to, but because they’ve internalized such social expectations,labels and learned to police themselves according to institutional norms.

Medical institutions have implemented priciples of poanolpticon to enhance visibility and control. Hospital wards are designed in such a way to keep in check the data of millions of patients; medical records converts bodies into case histories; and diagnostic categories pathologize deviations from established norms, all of which mirror panoptic discipline. Foucault’s Birth of the Clinic (1963) analyses the “medical gaze,” which converts patient bodies into interpretable texts for professional analysis. Disease is not viewed as an inherent classification, but it is considered a deviation from statistically derived norms, which justify and provides a logical base for medical intervention across increasingly broader aspects of life. Psychiatry also extends this mechanism to mental states. Asylums have implemented panoptic mechanism e where the mentally ill are observed, classified, and ‘treated’ to conform to socially acceptable behaviors.

Industrial factories have also implemented panoptic techniques to control workers and keep them obedient to their masters in the context of industrial capitalism. Frederick Taylor’s scientific management reflects this shift by dividing tasks into small components that promise more efficiency. Factories are designed to make sure supervisor visibility, while time clocks and productivity metrics facilitate ongoing evaluation. The worker, similar to the prisoner, is treated as an object of knowledge and

control. Consequently, they internalize production rhythms until self-regulation dominates overt coercion. This institutional framework leads to what Foucault calls as the “disciplinary society”.

1.4. Digital Panopticism: Surveillance in the Information Age

The emergence of digital technologies not only changed the processes of Foucault’s panoptic vision but also brought it to life with a new and unique intensity and scope. Social media platforms are prime examples of panopticism in the twenty-first century, as users adopt platform standards to maximize visibility while performing identities under the algorithmic gaze. The “surveillance capitalism” theory put forth by Shoshana Zuboff examines how platforms foster addiction to collect behavioral excess and turn personal data into raw material for profit. Users willingly give up their privacy for connectedness, becoming both watched and watchers in never-ending feedback loops, in contrast to Bentham’s prison.

It has lead into what Zuboff refers to as the “Information Panopticon”. Acoording to Zuboff, it is a system in which “a computer keeps track of a worker’s every move by assigning him or her specific tasks to perform during their shift, among other things.” Everything is recorded, from the moment a task is started to its completion. According to her Digital monitoring is different from physical supervision, as it produces perfect control because each keystroke is recorded for performance evaluation. According to her “automated omniscience” that employees perceive makes them to internalize productivity measures until self-optimization comes naturally to them.

Modern surveillance differs from Foucault’s concept in three important ways: participatory monitoring, decentralization, and predictive analytics. First, the source of power emergence shifts from industrial hub to various dispersed networks, such as government organizations, algorithmic platforms, and corporate data brokers. Second, “predictive” surveillance, where it is possible to predict as well as control future activities before they happen, and it is made possible by machine learning. Surveillance has become simulation, as William Bogard writes has made: “projecting an indefinite number of courses of action, training for each possibility, and reacting immediately with pre-programmed responses.” Third, social media has made it possible to observe and watch people but being observed and watched at the same time, blurring the boundaries between guard and convict, a phenomenon known as “synoptic” surveillance. Synopticon is the opposite of the panopticon. In a synopticon few people control a large number of people.

Marissa Meyer stands as a significant contemporary figure in young adult (YA) literature, primarily recognized for her innovative reimagining of classic fairy tales within futuristic science fiction frameworks.

Merissa Meyer was born in Tacoma, Washington. She was an American writer, best known for her Young adult science fiction series, “The Lunar Chronicles,” which includes the novel Cinder. She developed a passion for writing and fairy tales from a very young age her writing style is inimitable which makes her works captivating and attention grabber. She got her degree in creative writing from Pacific Lutheran. She also earned a degree in publishing from Pace University. She has also written other works, including "Heartless," "Renegades," and "Instant Karma".

The story of Cinder was inspired by a dream the Puss in Boots fairy tale and the Sailor Moon series. Her dream left her in owe and she was so much impressed by her dream that she decided to write a novel based on this dream. She introduced the main character of the novel as a cyborg Cinderella. This concept was developed during National Novel Writing Month (NaNoWriMo), a testament to Meyer's disciplined approach to writing. The main character, Linh Cinder, is a sixteen-year-old cyborg. She works as an amazing mechanic, but her past is a mystery. Her life is changed forever when she meets Prince Kai during the time of plague in New Beijing, and falls into a web of evil schemes and deceit. Her stepmother volunteers her for plague testing. Here she learns some unique facts about her identity. She learns that she is a powerful race of aliens, called Lunars, who happen to be the enemy of the empire. In the end, she has to face her past in an attempt to save the now Emperor Kai and Earth itself. This book is part of a four part series called “The Lunar Chronicles”, each book following a futuristic version of female Disney characters like Rapunzel and Little Red Riding Hood. There is also a novella centered on the main villain, Queen Levana of the Lunars, who is based on the Evil Queen from Snow White.

The novel is set in New Beijing (the capital of the Eastern Commonwealth) after Earth's Fourth World War. The novel follows the life experiences of Linh Cinder, a 16-year-old cyborg mechanic. Her prosthetic limbs and concealed cybernetic enhancements reflects her societal marginalization. Meyer, through her vivid imagination, constructs a world where biomechanical integration coexists with deep-seated prejudice.The is a subtle critique on institutionalized dehumanization which is done Cinder's oppression under her stepmother, Adri, who legally "volunteers" her for lethal plague research, exemplifies institutionalized dehumanization of cyborgs, a critique of bioethical violations explored in Bostrom's transhumanist studies.

There are three crises: a deadly Letumosis pandemic (with quarantines mirroring historical plague responses); geopolitical tensions with Luna, a lunar colony ruled by the telepathically manipulative and cruel Queen Levana; and Cinder's identity concealment. Prince Kai's introduction is the beginning of political subplot: his attempts to negotiate with Levana while seeking

Princess Selene, Luna's true heir, presumed dead, shows similarity to real-world Cold War diplomacy, with Levana's "gift" (bioelectrical mind control) symbolizing psychological warfare tactics.

In conclusion, Marissa Meyer, through Cinder and the subsequent Lunar Chronicles, has made an indelible mark on contemporary YA literature.

1.5. Thesis Statement

Merissa's Cinder engages with panopticism and discipline. An analysis of Cinder's character demonstrates the possibility of subverting internalized discipline and control. Her journey from a passive object of oppression and control to an active subject resisting surveillance reveals how agency is possible even in an oppressive system of power.

1.6. Research objective

- To explore panopticism and discipline in the selected text.
- To analyze how Cinder resists and challenges the panoptic gaze.

1.7. Research Questions

- How does the text of the novel depict panopticism and discipline?
- In what ways does Cinder resist panopticism in he selected text?

1.8. Significance of the Study

This research is significant as it fills the gap in the theory of panopticism by analyzing Cinder by Merissa Mayer and female resistance to it. It highlights how the novel act as critique of governmental oppression and emphasizes the protagonist's resilience in reclaiming autonomy. By applying the theories of Michel Foucault, the study not only deepens the understanding of panoptic gaze but also underscores the relevance of these frameworks in examining contemporary dystopian Literature. Additionally, it also offers the possibility of resistance in the face of strict governmental control.

1.9. Delimitations of the Study

This study focuses exclusively on Cinder by Marissa Meyer (2012) and confines its analysis to panoptic and discipline, the theoretical frameworks of Michel Foucault's panopticism in his book" Discipline and Punish ". The study does not include comparative analyses with other literary texts, broader sociopolitical contexts, or empirical reader-response methods. Instead, it relies solely on textual analysis of the novel and selected secondary sources to align with its research objectives and questions.

2. Literature Review

2.1. Overview

This section reviews research studies that apply panopticon theory to literary texts that examine, reflect and comment on surveillance, strict governmental regimes, their impacts on individuals, the role of technology and the struggle of individuals to challenge the existing power structure. The chapter also reviews the research articles that focus on panopticism and the views of different scholars on panopticism put forward in their works, as well as all the existing research articles on Cinder by Merissa Mayer.

2.2. Review of Researches Done on Panopticism

Ivan Manoka in his research arcticle published as "Surveillance,Panopticism and Self-discipline" (2018) revisits the metaphor of the panopticon, borrowed by Michel Foucault from Jeremy Bentham to describe the development of disciplinary institution in Western societies from the early nineteenth century, and to examine its relevance for the analysis of modern electronic means of surveillance. Widely used in the early stages of the study of new surveillance technologies, the metaphor of the Panopticon, used in the field of 'surveillance studies,' developing inadequate to understand the impact of the latest surveillance tools and practices.

Salma Hanno (2023), in her research "A Faucouldian Reading of Utopias/Dystopias in Selected Novels by Margaret Atwood," examines how Margaret Atwood's dystopian novels reveal a troubling pattern - attempts to create perfect societies always seem to backfire. If we consider the Handmaid's Tale, The Testaments, and The Heart Goes Last in relation to the theories of Michel Foucault, then we can see how power is involved in all three of the novels. Hanno demonstrates the disturbing ways these governments exercise control. They control information (such as Gilead's fake news), control language (such as Banning words like "sterile"), and control people through psychological methods (repetition of terms such as "ultra-important" and the like).

The particularly chilling aspect of Atwood's worlds, Hanno says, lies in the fact that these seemingly perfect societies ('utopias') inevitably become oppressive nightmares ('dystopias') thanks to the very systems that were supposed to perfect them. The study is useful for understanding why Atwood's fiction resonates with contemporary readers – it illustrates the ease with which good intentions for social projects can be turned to bad ends by powers. The Handmaid's Tale (1985) by Margaret Atwood is a feminist interpretation of panopticism. The Republic of Gilead uses its secret police known as "Eyes" to police the populace, and has rituals, such as the "Salvaging" ceremony, in which the Handmaids are involved in public executions as a way to prevent rebellion. In Surveillance in Atwood's Dystopias (2017), J. Smith points out that in Gilead, women's bodies are controlled and exploited in a manner similar to Foucault's "docile bodies," the red uniforms the Handmaids wear symbolizing their subjugation and visibility (Smith, 2017, p. 52). In Other Worlds (2011), Atwood admits the debt she has owed to Foucault, as Gilead's system of surveillance is a method of "making the oppressed complicit in their repression." The media-driven surveillance that is evident in Suzanne Collins's "The Hunger Games" is another dystopian novel that references surveillance to discipline. Games are broadcast in this novel to control people and to dull their senses with the power of violence as entertainment.

With the development of digital technologies, the issue of panopticism is once again revived. In her path-breaking book The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power (2019), Shoshana Zuboff reveals how Big Tech's online life is monetised. All of our Google searching, all of our likes on Instagram, is data that is input into the corporate panopticon, except this time, the watchtower is an algorithm, and we carry it with us in our pockets. She claims that when companies extract data from their users and algorithms watch them, they become a digital panopticon, rules citizens have to change their behaviour to please the system they're not aware of. Her book "Surveillance Capitalism" makes the case that tech firms (Google, Facebook) are mining public information as raw materials to profit, turning individuals' actions into productive commodities: "Surveillance Capitalism". She builds on Foucault's concept of data extraction in the creation of a new form of power, "instrumentarianism," in which corporations exercise a type of panoptic control over people. Both Bentham and Zuboff stress decentralized data collection, with Bentham favouring centralized decision-making while Zuboff highlights the removal of individual autonomy by algorithms. She claims that digital platforms are taking away the autonomy of the public and are being utilized as "data subjects" on which the future is predicted. Her art is a fusion of Foucault's Panopticon and digital neoliberalism, highlighting the need to control tech giants.

Lyon D. In their book "Liquid Surveillance: A Conversation" (2013), Bauman propose that surveillance is a vital component of the governance of life that influence individuals' behavior in the public realm and more significantly on the Internet.

Bauman introduces the concept of "liquid surveillance," emphasizing that surveillance is not a fixed system but a fluid system adapting to modern fluidity.

Lyon, D. (2018), in his research published as "Culture of Surveillance: Watching as a Way of Life," argues that in today's society, being watched anytime and everywhere has become normal. Social media, traffic cameras, and even fitness trackers record our lives—and we barely notice. Unlike Foucault's Panopticon, where people were aware that they were being, watched every moment, today's surveillance is hidden in terms of service agreements. He warns that we have traded our privacy and the companies profit from our data. He also argues that such tools often target minorities. Unlike Foucault, who focuses on institutional discipline, he focuses on commercial motives, urging surveillance.

Mark Poster in his book "Mode of information and Postmodernity" argues that panopticon does not adequately capture the decentralized participatory digital surveillance, and he proposed the "super-panopticon," arguing that individuals willingly contribute to their monitoring through online activity. Mark Poster's critical intervention in surveillance theory appears in Chapter 5 of his 1990 book The Mode of Information and Postmodernity (Polity Press/University of Chicago Press).

Andrejevic, M. (2019), in his book titled "*Automated Media: Networked Life in the Machine Age*," explains how AI watches us. Every Netflix recommendation or targeted ad comes from algorithms studying our data. Unlike Foucault's panopticon (where you know you're watched), surveillance happens secretly. Even "fun" features (like Instagram filters) train systems to read faces and emotions. He warns us that we are giving corporations power to predict and profit from our lives, with no way to fight back. He develops a critical framework to understand modern surveillance through the lens of "datavalleince". His research revolves around the contrast between datavalleince and Michel Foucault's Panopticon. He asserts that panoptical regulation is through constant observation. Individuals are conscious that they are under observation and they police themselves. On the other hand, dataveillance works through controlling people psychologically, shaping their behavior (Andrejevic, 2019, p. 32).

Simon Browne in her book "*Dark Matters*: *On Surveillance of Blackness*" introduces surveillance as "dark surveillance, "which explores how marginalized group subverts surveillance through tactics and anonymity. His research focuses on how black people use different tactics to evade racial prejudice. Browne focuses on how Black communities have long had to find ways to evade or resist surveillance, for example, by hiding their faces from racist tracking systems or using secret networks to communicate safely. This isn't just about protest; it's about ways of survival in a world where surveillance has always been used to control marginalized groups.

2.3. Researches Done on Cinder by Merissa Mayer

Scholars such as Jessica Seymour (2017) in her article "Posthuman Heroine: Cyborg Subjectivity in Cinder" assert that Cinder, as a cyborg, represents the real-world discrimination against those who are deemed as other in a society. She argues that Cinder's character as a cyborg symbolizes the intersection of human and machine, challenging rigid binaries of humanity. Seymour draws on Donna Haraway's Cyborg Manifesto (1985), which posits that cyborgs as a figure destabilize and challenge the patriarchal and capitalist systems. Cinder's marginalization and suffering as a cyborg represent the real-world marginalization of those who are considered inferior or other in a society due to their race, color, religion or class. Using Donna Haraway's "Cyborg Manifesto" (1985), Seymour argues that Cinder's hybridity challenges the idea that humanity depends on biology, not technology. The novel setting is in a dark, futuristic world where Earth depends heavily on robots and part-human, part-machine workers (cyborgs). This reflects real-world fears about technology taking over jobs and making life feel less human.

Allison Waller (2020), in his article "Fairy tales: Gender and Agency in YA Fiction," published by Cambridge University Press, asserts that Merissa Mayer uses science fiction to interrogate systemic violence to expose how systemic power marginalizes groups. Earth-lunar symbolizes the colonial desire to colonize Earth, critiquing imperialism. Waller positions Cinder in the context of feminist techno-critique: Lunars' bioengineered glamour symbolizes patriarchal expectations about beauty standards. However, through Cinder's autonomy and her resistance, Mayer tries to give a voice to marginalized group of the society.

Braun. H (2017), in his research published as "C, Borgss and Chimeras: Posthuman princess in Marissa Mayer's Lunar Chronicles", Cinder's mechanical body challenges the binaries of human/machine and natural/ artificial. Her cyborg body positions her as a subversive figure who challenges the social norm, reclaiming her agency and autonomy. He placed his research on Donna Haraway's "The Cyborg Manifesto" (1985) and asserts that Mayer's protagonist, the fairytale heroine, is transformed into a posthuman rebel who can challenge systemic oppression, the surreal laws declare the body disposable.

Hibasambhu Nandi and Bhumika Sharma (2023), in their research titled "Post Humanism and Future Society: Ensued Dialectics of Love and Hate in Marissa Meyer's Cinder," focus on how Marissa Meyer's Cinder (2012) reimagines the Cinderella tale in a futuristic, post-humanist world where cyborgs, androids, and humans coexist uneasily in New Beijing. The protagonist, Cinder— a cyborg mechanic—faces systemic prejudice from her stepmother, Adri, who views her as property rather than family. Adri's cruelty contrasts sharply with Cinder's bond with her stepsister Peony, a human who defies societal biases to treat Cinder with love. The novel critiques power dynamics through its depiction of Lunar Queen Levana's tyrannical ambitions and Earth's plague driven crisis (Letumosis), which positions Cinder, immune to the disease, as a key to survival.

While keeping the basic elements of a fairy tale, such as the ball and the lost shoe, Cristina Bacchilega (2013), author of the book "Fairy Tales for the Digital Age, "changes them to suit a futuristic world: the fairy godmother is a sarcastic robot (Iko), the prince charms the girl for her brain, the glass slipper becomes a mechanical foot, etc. The author goes on to laud the work of Cinder, who is dealing with actual problems (such as discrimination) but feels magical. She also mentions, that this "plague on the Moon" is similar to the real plague in which poor suffer most.

In a book she published in 2016 titled "Asian Culture in Global YA Fiction", Sung-Ae Lee (2016) questions whether or not Cinder gives an accurate representation of Asian culture, and the story takes place in "New Beijing," but the author says it feels more like a generic Sci-Fi city with a bit of Chinese decorating (dumplings and palace guards). Unlike books such as Warcross (which go into a lot of detail about Japanese culture),

Cinder is the one that maintains the surface level. But Lee acknowledges Meyer takes no liberties with stereotypes (no "mystical Asian" clichés), and the emphasis on cyborg rights may be an echo of the actual battles for human rights rights in technologically advanced nations such as China. Kalloli and Tyagi (2022) discuss Lunar Chronicles, which is a series of books that retell classic fairy tales (Cinderella, Little Red Riding Hood, Rapunzel, and Snow White), in their article 'Posthuman and Pandemic Elements in the Feminist Retellings of Fairy Tales in Marissa Meyer's Lunar Chronicles'. The novels are set in a dystopian future, incorporating elements of science fiction and fairy tale – cyborgs, genetic engineering and authoritarianism. The main characters Cinder, a cyborg mechanic, Scarlet, a rebellious pilot, Cress, a tech-savvy hacker, and Winter, a traumatized princess, do not take any crap and work together to defeat the Lunar Queen, Levana, a harsh tyrant. But parallels drawn by Kalloli and Tyagi between fictional Letumosis, a bioengineered plague weaponized by Levana, and COVID-199, are striking, with both having tensions in society, including vaccine inequity, and both scapegoating marginalized groups (e.g., cyborgs forced into medical testing).

The work "Racial Discrimination Reflected in Marissa Meyer's Novel Cinder: A Marxist Perspective" by Fadhla Ika Aprilia (2018) is aimed at examining the occurrence of racial discrimination in Marissa Meyer's novel about the same time, Cinder (2012), using a Marxist lens. The study takes the qualitative approach and explores the novel with the secondary sources including the

author's interviews and the sociopolitical contexts. The research reveals that racial discrimination can be seen in different ways with respect to cyborgs in the dystopian setting of Cinder, such as their dehumanization, coerced into taking part in medical experiments, and their lack of autonomy. These injustices are analogous to actual oppression, especially in the U.S. where discrimination continues to be a problem on a systemic level. Aprilia systematically draws parallels between this fictional injustice and historical racial injustice in the U.S.

The study, based on Karl Marx's principles, points out three key themes: "alienation" (cynborgs being ostracized from society), "class struggle" (cynborgs' resistance to oppression), and "revolution" (cynborgs' eventual fight for equality). Linh Cinder, the main character, portrays these struggles as she fights against the social order that discriminates against cyborgs. The study implies that Meyer's story is an attack on real world racial and class prejudice, with the use of science fiction to enhance social commentary. Through the research, key examples of racial discrimination experienced by cyborgs in the dystopian world of Cinder are identified such as the lack of autonomy, forced participation in medical experiments, and dehumanization. Such inequalities reflect in the real world racial oppression, especially in the USA where the discrimination is still in place.

3. Research methodology

3.1. Nature of Data

To answer research questions and describe the aims of the research study, the qualitative research method has been selected to analyze the text of "Cinder"2012) by Marissa Meyer and to find the points related to the research study. Textual analysis has been carried out to find relevant materials from Cinder (2012) related to the research study.

3.2. Sources of Data

Various sources have been used for gathering data. Many books, articles, journals, websites, videos and interviews have been used to carry out this study. The primary data has been taken from Cinder (2012) by Marissa Meyer, while secondary data has been taken from websites, articles, journals, books, videos, interviews and other research studies. Secondary data is used as a supplement to complete the primary data.

3.3. Data collection

To successfully carry out this study, specific lines have been taken from the text of Cinder (2012) by Marissa Meyer. Only those lines have been selected that qualify the theoretical framework of the study. For a better understanding of panopticism and discipline, different websites, books, and videos have been used.

3.4. Data Analysis

This research study will go through the textual analysis of Cinder (2012) through the selected lens of panopticism, aiming to explore the representation of technology, control, panopticism and the protagonist's resistance within the narrative.

3.5. Theoretical Framework

3.5.1. Overview

This chapter analyzes and gives an in-depth explanation of Discipline and its techniques put forward by Foucault in his seminal work "Discipline and Punish: The Birth of the Prison". The chapter focuses on definitions of discipline as well as the factors that contribute to the success of discipline and how discipline is generally depicted in literature.

3.5.2. Discipline

Foucault's concept of "discipline" is a cornerstone of his critical analysis of power, articulated most prominently in his seminal work Discipline and Punish: The Birth of the Prison (1975).

"Discipline 'makes' individuals; it is the specific technique of a power that regards individuals both as objects and as instruments of its exercise" (Foucault, 1975, p. 170).

Michel Foucault contrasts two powers: sovereign Power, characterized by theatrical violence (e.g., public executions) to assert the ruler's authority, and disciplinary power, a decentralized, capillary like system that operates through institutions to optimize productivity and suppress dissent. Characterized by theatrical violence (e.g., public executions) to assert the ruler's authority.

3.5.3. Mechanism of Discipline

Art of Distribution

A). Enclosure: Discipline operates through various techniques, such as “art of distribution”- creating enclosed spaces distinct from the rest of the environment, and there is monotony and lack of variation to ensure that people are controlled.

“The whole will be enclosed by an outer wall ten feet high, which will surround the said houses at a distance of thirty feet from all sides.”

B). Portioning: Spaces are further subdivided into as many numbers as possible to minimize interaction between individuals and avoid any dangerous action, collective behavior, etc. Each unit is assigned a specific task to ensure surveillance and discipline.

C). Hierarchical observation: Disciplinary institutions rely on architectures of surveillance. For example, 18th-century military camps were designed with grids to enable constant supervision. Foucault writes:

“The camp is the diagram of a power that acts using general visibility of the disciplinary mechanism” (1975, p. 171).

Power is exercised through architectural and organizational structures that allow constant supervision (e.g., classrooms, military barracks, and factory floors). Supervisors (teachers, managers, guards) monitor behavior, ensuring conformity. Schools, hospitals, and factories adopt similar layouts to monitor and control behavior. The spatial organization ensures that authority figures (teachers, doctors, supervisors) can observe subordinates efficiently. Michel Foucault argues that “Visibility is a trap” keeping individual in fear that they are being watched every single moment, they control their behavior and follow rules and regulations.

D). Normalization Judgment: One of the core tenets of discipline is Discipline relies on defining and enforcing norms, standards of acceptable behavior. Institutions judge individuals against these norms through exams, evaluations, and records, classifying them as "normal" or "abnormal". Individuals who conform to societal norms are considered normal. Foucault argues that normalization produces hierarchies of “desirable” and “undesirable” subjects.

“The perpetual penalty that traverses all points and supervises every instant in the disciplinary institutions compares, differentiates, hierarchizes, homogenizes, excludes—in short, normalizes” (1975, p. 183).

E). Examination: The examination is a tool of power that combines surveillance and normalization. It transforms individuals into “cases” through report cards, and medical files making them legible to institutions.

3.6. Panopticon

Foucault opened his book with a visceral contrast of the public execution of Damien’s the regicide, de versus the regimental timetable of our Parisian. In earlier times, people were punished in front of others and used as a lesson for other people, so that others would not dare to go against the authority. Foucault depicts this shift from sovereign power, where punishment was a public spectacle to assert the ruler's authority, to disciplinary power, which operates through hidden techniques. Foucault draws the concept of “panopticism” from the panopticon, a 17th-century prison design proposed by Jeremy Bentham. Bentham proposed a circular building with a central tower surrounding cells allowing a single watchman to observe the prisoners all the time without being seen. Foucault argues that power should be visible but unverifiable. The power should be visible, meaning that the prisoner will watch the tower and they will believe that someone is watching at them all the time, and the power is unverifiable, meaning that prisoners will believe that someone is looking at them from the tall central tower, but they will not be certain whether they are seen at any moment or not. Consequently, the subject internalizes the gaze and becomes the victims of their subjection.

Michelle Foucault redesigns the panopticon as a diagram of modern power. He argues that sovereign power relies on force while disciplinary power operates subtly. It makes the individual both an object and an instrument of exercise. He argues that panopticism goes beyond the prisons to factory schools, hospitals, and workplaces, which are called the laboratories of power. For instance, the school hierarchical observation normalizes constant evaluation, leading to self-discipline of students, and they submit to the institutional expectation. The core tenet is the internalization of surveillance: subjects being aware of watched all the time self-regulate themselves without coercion, which he calls “the automatism of power”. This creates docile bodies, and it has a deep psychological impact it controlling the psyche of the subject. It replaces physical violence with psychological control. “The major impact of the panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power “(p.201). In short, panopticon notices the shift from sovereign power to disciplinary power. Foucault make the use of panopticon as a metaphor for modern power, which controls people by controlling their psyche rather than by force.

4. Data Analysis

4.1. Overview

This chapter analyzes Cinder through the lens of panopticism, a concept derived from Michel Foucault's theories on surveillance, power, and discipline. The novel's dystopian setting, where societal control and lunar manipulation dominate, provides a rich framework for examining how panoptic structures shape identity, actions and how citizens are controlled to keep them obedient.

4.2. Panopticism in Cinder

Cinderella is a retelling of the fairy tale Cinderella. Cinder is written by Marissa Meyer. It is the first installment in the Lunar Chronicles. The story is set within a cybernetic dystopian society where Foucault's panopticism manifests as a pervasive tool of social control. The novel is set after World War Four. It shows the recovery of society after World War Four and the threat of lunar colonization of Luna. The novel shows how surveillance, technologies, and bodily disciplines create a carceral continuum. This chapter applies Foucauldian theory to dissect the novel's power structure and shows that the novel's protagonist, Cinder, embodies the tension between panoptic discipline and resistance.

Merissa Mayer's Cinder exemplifies Michelle Foucault's disciplinary framework through its dystopian society. In this novel, power operates via institutional control, normalizing judgment, and surveillance. Foucault stresses enclosed spaces that separate individuals from outside society as well as from one another highlighting the importance of hierarchical society in effective surveillance and control. The city of New Beijing is highly hierarchical and divided into different classes: wealthy versus rich, cyborg versus humans. The wealthy people are living in the protected sector, while the poor occupy the outside sector. Cyborgs are marginalized. Cinder, a cyborg, is confined to the junkyard in Adri's house. She is kept separate from her family and the rest of society to restrict her social mobility. This artificial vision minimizes interaction between humans and cyborgs, reinforcing caste-based control. Adri exploits Cinder by trapping her in domestic servitude. The art of distribution is further highlighted through subdivision between healthy people versus infected people. Infected people are quarantined in separate spaces to avoid interaction with healthy humans. This mirrors Foucault's claim that subdivision ensures complete authority and avoids "Foucault collectives". (Foucault, 1975, p. 143).

The novel also reflects "Hierarchical Observation," one of the techniques that Foucault deems necessary for complete control. Foucault emphasizes constant surveillance. In Cinder, surveillance is pervasive. The palace monitors the city, especially during the uprising, using technology and guards. Moreover, the palace is situated in the center of the city, from which the whole city is visible, mirroring Bentham's model of "panopticon" where everyone can be observed without being visible to the subjects being observed. " New Beijing palace could be glimpsed between complexes, sprawling, and serene, that could overlook the city "(p.21).In Cinder, Emperor Rikan's palace looms over the city like a watchtower, its windows offering an unobstructed view of the populace. Adri weaponizes visibility within her home, restricting Cinder's mobility by confiscating her mechanical foot and controlling her access to communication ports. Adri's scrutiny is economic as well as physical; she withholds Cinder's earnings and monitors her labor in the garage, reducing her to "a commodity to be managed. "Cinder cannot buy a new prosthetic leg for herself even with her own money: "she would murder me if she could spend 600univs on a foot" (p 32). Cinder's statement shows firm control over Cinder's earnings. These lines express Cinder's fear of being deemed as "deviant," a term used by Michel Foucault for those which shows resistance to the state of authority, and consequently, they are destined to be punished. Foucault argues that such micro-level surveillance enforces discipline by fragmenting existence into "tiny, observable moments" (Discipline and Punish). In Adri's house, Cinder is also under constant surveillance, who controls her social movement and labor. Most critically, Meyer links Foucauldian theory to societal prejudice. Society also watches second-class citizens with prejudice, treating them as objects. Cinder faces stares and discrimination in public.

The setting of the novel in New Beijing also exemplifies the panopticon concept of Michel Foucault through state technology. Michel Foucault argues that the fear of being watched all the time induces self-regulation among individuals. They become the object as well as the tool of power, which leads to the automatic functioning of power; power becomes automatic and unverifiable. Individuals do not know whether they are being watched at any moment or not, but they always fear of under observation and, out of fear of being watched, they police their behaviors. In this novel, the people of Eastern Commonwealth are implanted with ID chips, especially cyborgs, tracking their positions and locations, keeping them under the gaze of authority. The practice of Eastern Commonwealth ID chip tracking mirrors the omnipresent telescreen in George Orwell's 1984, where "Big Brother is watching you". In addition to state control over its citizens, the novel reflects the individual control over other individuals, highlighting Michel Foucault's assertion that power is decentralized and scattered everywhere. As Cinder objects to Adri, "You have been tracking my ID". This line shows that she is constantly observed and tracked by her guardian, Adri, who is her authority figure. This also shows that constant surveillance strips citizens of their rights. "You are a common cyborg and one under my jurisdiction" (Chp 15 p 65). This line reflects that Adri is the authority figure; she keeps Cinder under control

through constant observation of her actions and movement. The state control also extends to media manipulation with news feed broadcasting plague as a serious and easily spreading disease to propagate Queen Levana's ideological conformity and to create fear in people to ensure strict control. These lines show the role of media in propagating ideologies of an authority and ensuring control over individual by shaping their beliefs and introducing paranoia, which leads to their self -policing. This aligns with George Orwell's telescreens in 1984, "war is peace. Freedom is slavery".

The Letumosis plague in the novel exemplifies Foucault "Biopower" .Letumosis is described as:"The blue fever worldwide pandemic. Hundreds of thousands dead. Unknown cause, unknown cure." (Chapter Five, pg. 50). Foucault describes biopower as how the state manages population through health, reproduction and mortality. The outbreak of a disease becomes an opportunity for the government to control the citizens. Governments start enforcing control under the guise of protection. In the novel the plague victims are confined to an overcrowded morgue monitored by androids. Citizens are marked as infected. However, experiments carried out on cyborgs and they are treated like scapegoats. People internalize the fear of infection, conforming to the state's authority to avoid infection. Later in the novel, it is revealed that the plague was invented by Queen Levana to ensure her control over the people on the Eearth. However, Cinder is biologically resistant to the plague, which disrupts the state's biopolitical order. This also matches the abnormal body "compounded by Michel Foucault in his book "*Discipline and Punish: The Birth of Prison*".This also aligns with Giorgio Agamben's concepts of "state of exception" and "bare life" (homo sacer). His work builds on Foucault's ideas about power but takes them in a more radical direction, focused on how governments strip away human rights during crises. Cyborgs are stripped of their rights and they are used for different experiments to discover the treatment of Letumosis.

Cinder also personifies Michel Foucault's idea of "docile bodies' .Foucault's docile bodies refers to individuals who internalize the gaze their behavior and actions are molded by disciplinary regimes. He asserts that institutions such as schools, hospitals use examinations to divide people into different categories. He argues that hierarchical observation creates "docile bodies". The novel highlights such hierarchical observation in terms of the division of power between the lunar monarch and the earth government, and domestic patriarchy. Domestic patriarchy is observed in the relationship between Cinder and Adri and the division between humans and cyborgs, as the novel shows the prejudice of humans against cyborgs. They are exploited and deprived of their autonomy and individuality; "I know a cyborg who could volunteer for plague testing," said Pearl. "Why wait for the draft?" (Chp 5 p34). Pearl's casual suggestion highlights the dehumanization of cyborgs in their society, treated as expendable resources rather than individuals. It also serves as a poignant reminder of the dire stakes that Cinder faces, where her existence is tied to the whims. This aligns with Foucault's segregation of "abnormal bodies". Cinder becomes a docile body. She internalizes the societal gaze and prejudice against her. She is not liked by anyone in the market where she works." Cinder knew they just didn't like being next to her" (p 20). This line underscores the societal discrimination she faced due to her identity as a cyborg. These lines also highlight the fact that she has internalized the societal gaze and always try to hide her eccentricities to act according to societal norms so that she will be accepted. In her meeting with Prince Kai, Cinder's attempt to hide her prosthetic leg shows her struggle for acceptance in the society; "she stammered lowered her glade that he couldn't see her empty ankle beyond the table cloth" (chp 1 p.13). Foucault argues that docile bodies are valued only for their labor and obedience to state policy. They are not treated like humans but as a commodity, maximizing utility while ensuring obedience. Foucault writes "the body becomes a useful force only if it both is a productive body and a subjected body" (*Discipline and Punish*, page 170). Cinder is not treated like a human by her guardian, Adri. She is treated as a commodity to be owned. She is also the source of Adri's earnings. Later on in the novel, Adri decides to volunteer for the cyborg draft to receive some money from the state in return. These lines show how Cinder, as a docile body, has internalized the societal gaze. She has accepted her fate to be inferior to humans and is willing to be sacrificed to save humans.

Another technique of control is a plague quarantine. The government controls people under the guise of protection. This aligns with Michele Foucault's concept that power is not centralized but diffused through institutions such as hospitals, schools, etc. These institutions normalize surveillance by making it seem necessary for order. Queen Levana's ability to manipulate people aligns with the Foucault idea that power should be visible but unverifiable. Queen Levana has the power to manipulate and control the mind and changed the perception of the people making resistance impossible; "people said Lunars could alter a person's brain make you see things you shouldn't see feel things you shouldn't feel or do things you don't want to do", this aligns with the Michel Foucault idea of knowledge is created by those in power. Knowledge creates a regime of truth where what is seen and believed is not real but controlled and manipulated by those in power and it leads to the self-censorship of people. The people of Commonwealth fears Queen Levana's presence because they believe in her omnipresence. They always fear that they are being watched all the time; "people believe that she always seems as if there are lines in the novel". Her psychic surveillance parallels Fanon's (1952) "racial epidermal schema," where the colonized internalize the gaze (*Black Skin, White Masks*).

4.3. Resistance

4.3.1. Overview

This chapter analyzes Cinder's resistance and her struggle in a strict dictator state and how she challenges and subverts panopticism, highlighting the possibility of challenging existing power structures even if there are strict rules and fear.

Marissa Mayer's Cinder shows physical as well as psychological resistance to panopticism. The protagonist's Cyborg identity is not merely a physical condition but an ontological challenge to the regime of truth, highlighting the object power focus concept of biopolitics developed in the "History of Sexuality" volume one, in 1976. In this book, Foucault asserts that the modern state exercises control through the regulation of biological life, categorizing bodies into different levels, such as human versus non-human, healthy versus diseased. In the Eastern Commonwealth, cyborgs are non-human, subjected to mandatory registration and can be drafted for page research. Foucault called this dividing practices binary classification that legitimizes surveillance and control. Cinder's hybrid body, however, dismantles these binaries: she is a cyborg- partially human retaining emotions autonomy and partially machine (having prosthetic and neural and interfaces Donna Haraway in his work titled as Cyborg manifesto (1995) provides a framework for understanding these disruption .she writes that cyborgs are creatures in a post-gendered world that disrupts the boundaries between natural/ artificial self /other and life/ de. She further argues that such hybridity subverts the structure and mood of reproduction of Western identity. In Cinder, it is manifested through her bodily resistance and epistemological unknowability. Cinder is implanted with an I D chip in her hand and foot. However, she repurposes them and hacks her ID tracker to evade authorities. She weaponizes mechanical components against the panoptic apparatus. This mirrors Foucault's observation that resistance is "never in a position of exteriority" (History of sexuality, page 95). Her body becomes a site where power tools are turned against themselves. Her cyborg identity enables her to dismantle Levana's regime. Additionally, he is also immune to Letumosis. The plague Letumosis becomes a biopolitical instrument, testing determines quarantine, citizens are separated from one another, and they are stripped of their autonomy. However, Cinder is resistant to the plague. Her hybrid physiology, partially machine and partially human, enables her to dismantle the state's medical gaze.

Dr. Erland is astonished, and he tells Fateen that if all of the microbes disappear, she should take Cinder to lab four so he can speak with her. "A microbe it was right here. I was looking right at it, and now it is gone". This line shows the physical resistance of Cinder towards panopticism. In addition, this line also reflects the possibility of resistance even under the strict governmental regimes.

Cinder's resistance can also be analyzed by applying the theory of "Archive Fever". Cinder reflects Derrida's concept of "spectral trace, "a term introduced by Derrida in his theory. In his core theory, he asserts that Archives are not neutral tools of power but decide what is remembered. Queen Levana exemplifies this through her glamour and control of mental as well as physical activities by brainwashing people. However, Cinder exemplifies "spectral traces. According to Derrida, spectral traces challenge archives by destabilizing their authority. The Eastern Commonwealth archive reduces Cinder to data by inserting an ID chip in her body, resisting her autonomy. However, Cinder hacks the re-register, letting her file become a spectral trace.

A deformed cyborg with a missing foot. A Lunar with a stolen identity. A mechanic with no one to run to, nowhere to go. But they would be looking for a ghost". Levana's glamour creates psychic panopticism. It leads to self-censorship among citizens. All the people fear her existence. This reflects Foucault's ideas that panopticism operates through the internalization of the gaze. Cinder is also immune to the psychic panopticism of Queen Levana.

Giles Deluxe, in his work "*Postscript on Control Societies* "(1990), argues that power now controls the digital and psychic channels. Levana's glamour creates a telepathic force that imposes mental uniformity. However, Cinder disrupts this control through biomechanical interference. Her neural wiring causes "feedback" against glamour. Cinder perceives the reality. Deleuze describes Control Societies as "molds" shaping subjectivity. Cinder's mind resists molding through her neurological liminality. Her cyborg cognition, part human, part machine, challenges lunar telepathic frequencies. An instance that reflects Cinder's resistance to panopticism is evident in the novel when Queen Levana arrives from Luna to the Commonwealth for peace negotiations. Cinder also arrives palace with Nainsi, Prince Kai's robot, and there she finds a crowd protesting Levana's arrival. When Levana appears on a balcony above the protesters, she immediately brainwashes and quiets the crowd. Cinder is also almost brainwashed, but she can resist this manipulation. Levana spots her and looks at her with disdain. Cinder starts to back away until she realizes that Queen Levana is warm, welcoming, and generous. But as the little orange light blinks in Cinder's retina, she knows that Queen Levana's effect is a lie; she's brainwashing the crowd, and Cinder snaps out of it. This reflects her challenge to the psychic panopticism of Queen Levana. Another instance of Cinder's resistance to Queen Levana's psychic panopticism is evident in Prince Kai's ball when Levana tries to manipulate Cinder. Levana steps forward, telepathically forcing Cinder to snatch the gun from the guard and press it against his temple. She can feel her finger slowly pull down on the trigger, but her retina display starts to initialize a resistance to the psychic manipulation, and she forces the gun away from her head and towards the ceiling as it fires.

In the book's final chapters, Cinder sits in prison, waiting to be taken to Luna. Dr. Erland uses his gift on the guards to break in and give her a new hand and foot. He tells her to escape the prison and meet him in Africa before giving her a final revelation: she is Princess Selene, Queen Levana's niece. Cinder realizes that the only way to stop the inevitable war and protect Kai is for her to retake the lunar throne from Levana. The Eastern Commonwealth prison where Cinder is held exemplifies the assumption that prisoners are always watched, forcing compliance. The guards represent institutional power, ensuring Cinder remains passive until her transfer to Luna. Dr.

Erland's intervention by using his Lunar gift to manipulate the guards, demonstrates that surveillance can be subverted. Rather than waiting passively for her fate, Cinder actively resists, refusing to be a docile subject of Levana's regime. The escape is a literal and symbolic rejection of the prison's disciplinary function; Cinder refuses to be observed, controlled, or punished. She resists being treated as an object of bargaining. Prince Kai, whom Cinder loves, decides to sacrifice Cinder for the sake of peace in his country, but Cinder is strong enough to challenge his authority and control her emotions. He considers sacrificing Cinder for peace, treating her as an object rather than an autonomous person. Even though she loves Kai, she will not allow herself to be controlled by Earth's political machinery. Rather than waiting or depending on Kai or someone else, she chooses her own agency and actively takes the lead and decides to be her savior. She refuses to be treated as an object and directly challenges Queen Levana's rule. She refuses to be a passive subject under any rule, either lunar or earthly. The revelation of Cinder's identity as princess Selene exemplifies the counter– discourse of Michel Foucault. It reveals that Queen Levana's rule is based on a lie.

5. Conclusion

This research study conducted a textual analysis of Cinder by Merissa Mayer (2012) focusing on panopticism and also exploring broader themes of discipline and surveillance. The research also explores resistance to panopticism through its main character, Cinder.

It applies the framework of Michel Foucault's panopticism put forward in his seminal work "Discipline and Punish". The research explores two primary questions, drawing upon panopticism: the first research question aims to explore how the text reflects Panopticism. The text features constant observation and strict control of citizens, leading to self-policing. Citizens are kept obedient through inserting ID chips in their bodies and brainwashing them. The second research question aims to explore how Cinder, the main character, challenges the panoptic gaze, highlighting the possibility of resistance in the face of strict governmental regimes. Cinder, the protagonist, symbolizes resistance. The analysis shows how the government uses various strategies, including tracking chips in people's bodies and constant propaganda, to scare public into watching themselves and staying obedient and decent. However, the study's main discovery is that Cinder, because she is a cyborg (part-human, part-machine), can resist. These findings underscore the potential for resistance embedded within marginalized subjectivities even within highly oppressive regimes, contributing to discourse on power, surveillance, and agency within contemporary young adult dystopian literature.

6. Findings

The key findings indicate that Cinder by Merissa Mayer (2012) addresses contemporary world issues such as the rights and individuality of people in the modern world, the objectification of people and gender inequality, the dark side of science, women's agency and resistance. The novel functions as a scathing social critique. The setting of the novel in a dystopian world directly critiques the systemic dehumanization narrative. Implicitly incorporates panoptic ideologies, emphasizing the necessity to pay critical attention to every institution, such as schools, hospitals, examinations, etc. Essentially, Queen Levana's ability to manipulate people, control their minds and change their ideas and perspectives mirrors technology's ethical peril, addressing the need to pay attention to unchecked scientific advancements. However, Cinder's resilience and her ability to challenge and fight back against the oppressive regimes embodies female agency and empowerment in the face of various hardships. In addition, the dystopian setting of the novel warns against the future of technology where human beings are reduced to commodities to be used, owned and controlled legally.

7. Recommendations

Based on the findings of this research, several recommendations can be made for future studies and applications.

- Future literary exploration could analyze Marissa Mayer's other works to determine whether similar themes of panopticism are explored.
- Comparative studies could also examine Cinder by Merissa alongside other dystopian novels to identify recurring themes and technological critiques.

- Additionally, Cinder by Marissa Meyer (2012) can serve as an educational resource in Literary studies, particularly in dystopian literature courses, are designed to inspire critical engagement with the discipline and panopticism. Studies show that dystopian literature increases students' social and political awareness up to 43% (Groenke et al.2015).

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