OPUS▶

Uluslararası Toplum Araştırmaları Dergisi
International Journal of Society Researches

Judgment, Surveillance and Cultural Desensitization Triangle in TV Series: The Case of Black Mirror

*

Ekmel Geçer* - Hüseyin Serbes**

* Assist. Prof. at Communication Faculty, Sakarya University, Sakarya / Turkey
E-Mail: ekmelgecer@sakarya.edu.tr   **ORCID:** 0000-0003-3367-2236
** Master Student at Sakarya University, Media and Communication School, Sakarya / Turkey
E-Mail: hserbes@yahoo.com   **ORCID:** 0000-0001-7913-6178

Abstract

Various methods and tools are used in the process of spreading ideas and establishing hegemony. The mass media among these are seen as the most important courses. Today, also along with the developing technology, mass media have gained more importance as carriers of ideal ideology. The producers of cinema, and especially those who are aware of the power of the television series to influence people, can use cinema in an ideological sense. In particular, TV series with ideological messages in each episode have begun to deal with concepts such as justice, surveillance and cultural desensitization. Therefore, this study has discussed the events in surveillance, judgment and cultural desensitization triangle in the "White Bear" episode of the Black Mirror. The study aimed to examine the relationship between judgment and surveillance within the context of cultural desensitization. Particularly, the White Bear episode, which is dominated by the issues regarding justice and surveillance, is analyzed through an ideological analysis method. As for the conclusion the study has revealed that technology has been a tracking device against the problem of cultural desensitization.

Keywords: *Judgement, Surveillance, Cultural Desensitization, TV Series, Black Mirror*

TV Dizilerinde Yargı, Gözetleme ve Kültürel Duyarsızlaştırma Üçgeni: "Black Mirror Örneği"
*

Öz

Fikir yayma ve hegemonya kurma sürecinde çeşitli yöntemler ve araçlar kullanılır. Bunlar arasında kitle iletişim araçları en önemli taşıyıcılar olarak görülmektedir. Günümüzde, gelişen teknoloji ile birlikte, kitle iletişim araçları ideal ideolojinin taşıyıcıları olarak daha fazla önem kazanmıştır. Sinema üreticileri, özellikle de televizyon dizilerinin insanları etkileme gücünün farkında olanlar, ideolojik anlamda sinemayı kullanabilirler. Özellikle, her bölümde ideolojik mesajlara sahip TV dizileri, adalet, gözetleme ve kültürel duyarsızlaştırma gibi kavramları konu etmeye başlamıştır.Bu nedenle, bu çalışma "Black Mirror" dizisinin "Beyaz Ayı" bölümünde gözetim, yargı ve kültürel duyarsızlaşma üçgenindeki olayları tartışmıştır. Çalışma, kültür duyarsızlaştırma bağlamında yargı ve gözetim arasındaki ilişkiyi incelemeyi amaçlamıştır. Özellikle adalet ve gözetim ile ilgili konuların hakim olduğu "Beyaz Ayı" bölümü ideolojik analiz yöntemiyle incelenmiştir. Sonuç olarak, bu çalışma, teknolojinin, kültürel duyarsızlaştırma sorununa karşı bir izleme aracı olduğunu ortaya koymuştur.

Anahtar Kelimeler: *Adalet,Gözetim,Kültürel Duyarsızlaştırma,TV Dizileri, Black Mirror*

Introduction

Culture is an important influence on the formation of an entity and entity in the elements of the social structure that are defined of relations between individuals, groups and classes (Oguz, 2006, p. 1). According to Duverger (1975), culture imposes a duty to create a harmony and accept and embrace norms, values, symbols and roles in all members of the community (p. 111). The cultural patterns of every member in a society enter into a process of socialization starting from early ages, learning to the extent that collectively can accommodate. In this parallel, McQuail (1969) states that mass culture refers to whole range of popular activities and artifacts-entertainment, music, books, films. It has been identified with the typical content of the mass media and especially with the fictional, dramatic and entertainment material, which they provide (p. 12).

While Hall defines culture and communication as being part of each other (1959, p. 186); Barker in this regard (1981) defines mass communication as the spreading of a message to an extended mass audience through rapid means of reproduction and distribution at a relatively inexpensive cost to the consumer (p. 8). Thus mass media plays an important role in acculturation process with many variables. Television conferring status on individuals and groups, tells the viewer who and what is important to know about, think about, and to have feelings about (Pierre, 1999). When the relationship between mass media and culture is examined, the mass media seem to have many characteristics such as creating, defining or changing a common culture (White, 1983).

Culture has remarkably utilized from the invention and the innovation of the web. The development of information and communication technologies is changing culture at an important level. Originally initiated in Germany, Industry 4.0, the fourth industrial revolution, has attracted much attention in recent literature as well (Pereira and Romero, 2017; Mrugalska, B. and Wyrwicka, 2017; Lu, 2017; Stock and Seliger, 2016). Ever since the 4th Industrial Revolution took place in the middle of the last century, it has become a common occurrence to see digital possibilities in every field. TV series did not hesitate to use these possibilities. Brooker (2011) supports that TV series has tackled the dark side of technology with an equal mix of brash humour.

Television, both in terms of qualitative and quantitative developments within the mass media, has an important position in socio-individual terms. The term "black mirror", which is the name for the TV serial produced in the US, is actually the name of a stuff found on almost every wall, on every desk, in the palm of every hand: the cold, shiny screen of a TV, a monitor, a smartphone (Brooker, 2011). The creator of the series suggests (2011) that the series was inspired, indirectly, by *The Twilight Zone*[1], *Rod Serling*'s[2] hugely entertaining TV series of the late 50s and early 60s, sometimes incorrectly dismissed as a camp exercise in twist-in-the-tale sci-fi. Although the series started as a television series, it was not widely advertised. However; through social media courses such as Twitter, Facebook and Tumblr its popularity increased and soon gained a wide range of ratings (Wortham, 2015).

The Black Mirror concept also means the mirror device used by painters, the product of an old art-physics, which means looking at the world from the dark screen of a smart phone. The other name given to is "Claude Glass" which is an important tool for 18th century landscape painters. The dark mirror, as a modern metaphor for the world and the imaginary, also depicts the poverty of the opposing utopia (Bertelsen, 2004).

A person who is asked to think aloud while trying not to think about a white bear will typically mention the bear once a minute. In support of this, "try to pose for yourself this task: not to think of a polar bear, and you will see that the cursed thing will come to mind every minute." That observation comes from "Winter Notes on Summer Impressions," Fyodor Dostoevsky's 1863 account of his travels in Western Europe. But the research that proved it true came more than a century later, from the lab of social psychologist Daniel Wegner (Winerman, 2011: 44). "The White Bear Suppression Inventory" (WBSI; Wegner & Zanakos, 1994) was originally designed to assess people's inclination toward thought suppression.

Each episode of "Black Mirror" — named for the way our screens look while powered down — paints a different nightmares cape of a future

---

[1] The Twilight Zone is an American media franchise based on the anthology television series created by Rod Serling.

[2] Rodman Edward "Rod" Serling (December 25, 1924 – June 28, 1975) was an American screenwriter, playwright, television producer, and narrator known for his live television dramas of the 1950s and his science-fiction anthology TV series, The Twilight Zone.

gone technologically awry (Wortham, 2015). "White Bear" is, by a significant margin, the most disturbing episode Black Mirror has produced (Sims, 2013). The series, along with the concepts covered, has been found appropriate to work in the framework of technological developments, to work with the social structure, the changes in the social structure, the existing values, the stereotypes, the role models and the remarkable place in the rankings that show the audience ratios.

This study is trying to understand the interrelationships of modern human with various aspects of contemporary society. In the dystopian episode, the fact that murders take place in the media, the effects of technology on empathy, desensitization, violence as entertainment, justice and punishment are the reasons for the selection of the means of representation. The aim is to examine the aspects of contemporary society in the age of culture and communication. The study is addressed in the triangle of surveillance, judgment and cultural desensitization.

The story has been investigated in detail because it brings together the nature of reality such as the concept of justice and punishment in contemporary life parallel to the events that have taken place. In the article, the dystopian episode, called White Bear, has been examined and discussed how such concepts are reflected in the cinematic narrative. The study is designed as two parts. In the first part, concepts such as surveillance, judgment and cultural desensitization are discussed. Utilizing the example of Jeremy Barthem's Panopticon, the concept of justice has been discussed in contemporary society through the "Justice Park" created on the line. In the second part, the analysis of the sequence has been made in the context of concepts. When the section of the index is examined, the method of ideological analysis has been used.

1. Judgment, Surveillance and Cultural Desensitization

Before examining the concepts of crime and justice today, it is necessary to focus on the times when humanity comes together.

Since humanity has come together, crime has also manifested itself. People who gathered together in small communities earlier, united under

the state roof. People who came together under the roof of the state consisted of clan-named communities whose priorities were created by the same totem affiliated individuals. The head of family used to punish the criminal in these communities. If the crime was committed by fellow family members, the punishment was based on personal revenge (Artuk and Alsahin, 2015, p. 146).

Artuk and Alsahin speculate (2015) that according to this principal, one of the members of the family, tribe or clan, who was raped or belonged to the family, tribe, or clan, to whom the raping person belonged, or to whom he belonged, was entitled to revenge. The History of Medieval Crime and punishment is filled with harsh punishments. Torture was a common thing that would take place or happen to people if they committed a crime or violated the strict rules of the law.

Prisons were not needed at that time, as the sanctions imposed on criminals in primitive societies were punishable by physical punishment and no prison sentence was imposed. This kind of punishment has become a basic sanction if the criticisms of death penalty are not applicable to the prison sentence and if the punishment is executed in accordance with the scientific principles (Erem, 1988).

In the contemporary sense, it is argued that the prison, which is a means of deterring or improving the accused, opened in the 16th century, and the issue in which country it was opened must be discussed. It is stated that the idea of prison in Europe first appeared with the establishment of the Bridgewell working house in London in 1557, where the people who carried out the plunder acts were punished, such as tramp, prostitute, beggar (Artuk, 2015).

The punishment in the "*White Bear*" series is handled with medieval methods and technology. A "*justice park*" is built, which contains the methods of punishment that were taken up in the early days when people came together. This park also includes technology in the context of cultural desensitization dedicated to the modern world. In this context, the purpose of this research is to investigate the events in "*White Bear Justice Park*" in the context of judgment, surveillance and cultural desensitization.

1.1 Judgment through "Justice Park"

One of the most basic functions of the state is to distribute the justice. Because the principles of impartiality and equality are elements of the concept of justice, the main responsibility of the state in the distribution of justice is to act impartially in a fair manner and to comply with the principle of equality before the law (Guriz, 2007). In this context Albert Camus (1956) suggests in the novel of 'The Fall' that true "justice" is elusive, if it even exists at all, in a world where all are guilty and hypocritical. The narrator of this fictional "confession" claims that it is the very process of judgment, not the result of punishment. In the age of mass media, with the personal lives of others printed on the covers of newspapers and magazines the individuals do feel a sense of justification to form opinions (Wallace, 2014).

Recognition and protection of rights and freedoms in a modern sense are considered as indispensable conditions for the democratic state of law. In a place where rights and freedoms are not guaranteed, it is not possible to have a life worthy of human dignity. Judicial independence is an idea that has both internal and normative and external (or institutional) aspects (Ferejohn, 2002, p. 353). Human rights are the rights that exist as human beings and the basis of our realization. Burbank and Friedman (2003) argues that the ideal of judicial independence is a crucial quality of legal systems, and indeed inherent in the notion of judging.

Keith (2002) proposes that a truly independent judiciary is expected to be able to counter incursions upon individual rights (p. 195). *White Bear* introduces the nightmarish set-up of a theme-park created to punish criminals, who cannot even remember what they are being punished for as their memories are wiped, every day (Jorgensen, 2016). The fascination with crime and desire for punishment have created a world of mass desensitization as can be seen from the present episode of the series. Producer Charlie Brooker, through TV Episode of White Bear (2013), aims to make people think of people who have become dumb and hard-hearted due to the technology. The writer, who refers to the various literary works

and TV productions, draws attention to the judicial dimension of man through "Justice Park". People who are in the judiciary part of the work, as time passes by, interpret the justice they make them dangerous. Justice becomes dangerous as it becomes abstract.

1.2 Constitution, Surveillance and Panopticon

Magna Carta is the first text of example that enables human rights and personal freedoms to be realized and shaped in a legal and political order by being liberated from abstract concepts (Ilal, 1968, p. 210). Magna Carta is the first text of example that enables human rights and personal freedoms to be realized and shaped in a legal and political order by being liberated from abstract concepts. Ulutas (2012) proposes that since Magna Carta and Habeas Corpus Act, humanity has been in the pursuit of constitutional evolutions to be free and to defeat oppression and exploitation. A constitution 'marries power with justice' (Lutz 2006: 17). It ensures the fair the impartiality. According to Ghai (2010), it also 'enables an orderly and peaceful society, protects the rights of individuals and communities, and promotes the proper management of resources and the development of the economy'. Constitutional commitment can be considered one of the greatest signs. The most developed states of the world are states that have demonstrated their commitment to their constitutions through the practice of all institutions.

The regulation of the social life by the human as a social being reveals the rules of law. With the semantic shift of the word "human" from the abstract individual to the real person, respect for human rights, primarily the "right to live" and "freedom of expression" must be legally secured by means of constitutions (Ulutas, 2012).

According to Poulantzas (1969) "the state is defined as the instance that maintains the cohesion of a social formation and which reproduces the conditions of production of a social system by maintaining class domination" (p. 77). By way of explanation, the state structures themselves have the power.

Surveillance includes any number of activities in the "collection and storage of information about people or objects" (Dandeker, 1994, p. 37). At the heart of the discussion is the exemplar of *Jeremy Bentham's Panopticon*.

Bentham defines surveillance as "a new mode of obtaining power of mind over mind" (Mattelart, 2010, p. 7), which is a conception picked up and used by others, including *Foucault* in his use of the panopticon to illustrate discipline. Foucault (1975) stated that "the Panopticon is an architectural design that signals a convergence of a historically situated political and social ideology" (p. 100). While surveillance was in play with these forms and exhibitions of repressive power, it was very much dependent upon the ability of those in positions of power to directly observe, or have observed for them, the behaviours of people (Foucault 1977). Marx (2015) speculates that the field of surveillance studies came to increase public and academic attention after the events of 9/11 (Monaghan, 2006; Ball et al., 2012).

Surveillance, with the implementation and using of technologies, runs into institutions and individual lives. The experiences into the lives have expanded so much in the past several decades. Some have started to use the term *surveillance society* to describe our modern era (Marx, 2015). Brooker in this regard (2013) points to the *surveillance society* to characterize the age of social media through the medium of "White Bear Justice Park". Because, today, many stories are received third hand (sometimes even fourth or fifth hand) through *Facebook posts* or *Tweet*s or *Digg,* by the time a story is assigned to the reporter, the story in some form or another is already out there in the social media universe (Alejandro, 2010).

1.3 Cultural and Environmental Apathy: "Bystander Effect"

The bystander apathy effect is generally regarded as a well-established empirical phenomenon in social psychology (e.g., Darley & Latane, 1968; Latane & Darley, 1968; Latane & Nida, 1981). It refers to the phenomenon that an individual's likelihood of helping decreases when passive bystanders are present in a critical situation (Darley & Latane´, 1968; Latane´ & Darley, 1968, 1970; Latane´ & Nida, 1981). Bystander apathy research shows that people do not always help in emergency situations, and the likelihood of each persons' helping decreases as the physical presence of

other people becomes increased (Garcia and Weaver, 2002). The by-stander's behaviour influences, therefore, the chance of stopping or ongoing behaviour (Salmivalli, Ojanen, Haanpää, & Peets, 2005).

One of the classic experiments in social psychology is the one conducted by John Darley and Bibb Latané in 1964 called Bystander Apathy Experiment. Kitty Genovese was murdered and sexually assaulted early in the morning of March 13, 1964, in the Kew Gardens district of Queens, New York (Manning, 2007). Thirty-eight neighbours of Kitty Genovese were aware about the murder that was taking place during that time and yet all of them chose to do nothing in rescue of the assaulted girl (Castillo, 2008). In a nutshell, if someone had acted sooner to help Genovese, Kitty Genovese probably would have survived. The researches (Darley and Latane, 1968) reveals that New York City and the nation were appalled by the seeming lack of caring on the part of so many neighbours who had failed to try to stop this violent act. Darley and Latane (1968) also theorized that the large number of people who witnessed the violent event decreased the willingness of individuals to step in and help. Manning (2007) argues that this story has been of considerable importance and requires correction or at least qualification.

In a study performed by Markey (2000), the experiment focused on the amount of time it took a bystander to provide assistance. The classic bystander intervention studies (Latane & Darley, 1968, 1970) have coherently proved that the presence of others obstructs supporting behaviour. In fact, if individuals know that immediate or imagined others cannot possibly help, then bystander apathy will not occur; individuals will behave as if alone (Bickman, 1972; Korte, 1971).

2. "Analysing of the Series Black Mirror (The Second Episode of the Second Series)"

Mass media shows, films, television, or other performances and activities that entertain people have been discussed in various disciplines, including sociology and communicology (Baudrillard 1994; Bourdieu 1998; Debord 1994; Postman 1985; Sartori 2000). This is merely to say that the personal and social consequences of any medium — that is, of any extension of ourselves — result from the new scale that is introduced into our affairs by

each extension of ourselves, or by any new technology are increasingly influencing our everyday lives (McLuhan, 1964). The concept of *The Society of the Spectacle*, which the French theorist Debord and his colleagues in the *Situationist International*, introduced in the 1960s, depicts a media organized around the production and consumption of images, products and staged events, and a society consuming them (Debord, 1995). At any cost, it seems that the idea that 'the media is the message' (McLuhan, 1964) does not only go for a critique of the first screen technologies but also includes the tools that are increasingly influencing our everyday lives to reveal the perceptions of crime and punishment.

Each episode in Black Mirror (2011) enables its viewers to see the current technological culture in a new light by touching upon a different societal topic concerning new media technology usage and mediated relationships. Therefore, it is possible to categorize Black Mirror under the near-future science-fiction sub-genre which imagines a future only a short time from now, making it feeling very close to home (Berlatsky, 2016; Chambers, 2017). 'Black Mirror' uses satire that puts to the proof the dark sights of modern society, especially as it relates to our connection with technology. Each standalone episode offers an illustration of a world that's involving very modern technology or design, yet credible. *The Netflix Official* website describes *Black Mirror* as "a twisted, high-tech near-future where humanity's greatest innovations and darkest instincts collide." The present episode called '*White Bear*' purposes the feeling of running close for our new technology tools that influences daily lives when something shocking happens and creates a scenario to help you identify the extent of your empathy. '*White Bear*' (2013), which is highly rated by the audience with 8.1 points on IMDB, asks considerable questions about justice and retribution.

2.1 Aim and Methodology of the Study

From the sixties onwards, the study of media and culture has increasingly moved from the pages of journalism and fan mags into the expanding 'mass' universities of advanced capitalist countries. With the help of the technology; mobile phones, tablets and computers have begun to play a

growing role in everyday life, and this interest has drawn the attention of mass media. With the burgeoning of mass culture, ours seems to be a world melded in the image of the movies and intended for our viewing pleasure (Gabler, 1998). In this regard, this study aims to point out the views of new technologies through the analysis of "*White Bear*" how new technologies affect the perceptions of crime and punishment.

Artists, art critics and scientists from different disciplines who have been interested in mass media entertainments such as films or TV series, have struggled to understand the nature of productions as an art and culture product. Bill (1985) argued that film studies on ideology are playing important roles on indicating local culture, improving transnational relationship, and incarnating specific political attitudes and goals (as cited in Ye, 2012, p. 8). Critical approaches based on a theoretical structure and of a more scientific nature have begun to emerge, as well as the approach of a critic based on aesthetics as a work of art. In the field of film criticism today, films are critically analyzed through a variety of scientific disciplines, from sociological, ideological, sociological, genre, historical and auteurs perspectives.

Many films or TV series are clear attempts by their makers to convince spectators to their way of considering. In this respect, the episode aims at the instinct of reaching the next generation of technological devices when modern humanity is a shocking development and creates a scenario that will help to define the empathy dimension of the modern individual. The "*White Bear*" episode contains contemporary developments that will allow viewers to think about it. In this study, especially, the relation between technology and the modern individual is discussed. Within the scope of this study, the human relations and dark aspects of modern society are viewed through the '*White Bear*' episode of the '*Black Mirror*' (2013).

Krippendorff (2004) defined content analysis as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use" (as cited in Bengtsson, 2016, p. 9). In this regard, *"content analysis"* has been adopted as a method when analyzing the episode. The present episode which includes the other aspects of the modern society provides the post-modern picture of the futuristic world, so this method is preferred in order to be able to examine carefully

the concepts that are introduced in detail. The main objective of ideological film criticism is to determine the nature of films as a means of ideological reproduction (Ozden, 2004, p. 166). The analysis of episode 2.2, 'White Bear' has been performed through "*ideological film criticism*" method.

According to Hess (1978), ideology is a relatively systematic body of ideas, attitudes, values, and perceptions, as well as, actual modes of thinking (usually unconscious) typical of a given class or group of people in a specific time and place (pp. 14-16). *The ideological film criticism* in the present study will provide a close analysis which consists of discussion of the concepts.

2.2 Cast and Details

Black Mirror is a British science fiction anthology television series created by Charlie Brooker. *White Bear* lasts 42 minutes directed by Charlie Brooker. The type of the episode comprises of drama, sci-fi and thriller. The Episode aired on February 18, 2013. It is directed by Carl Tibbetts. The Music belongs to Jon Opstad. Zac Nicholson carries out the cinematography of the movie.

Table 1. Cast and Details

Cast (in credits order)	Lenora Crichlow, Michael Smiley, Tuppence Middleton, Ian Bonar, Elisabeth Hopper, Nick Bartlett, Nick Ofield, Russell Barnett, Imani Jackman
Country	UK
Language	English
Release Date	18 February 2013 (UK)
Production Co	Zeppotron, Channel 4
Runtime	42 min

2.3 Storyline

The haunting episode entitled *White Bear* contains an extremely jarring twist in a bedroom that Victoria Skillane (Lenora Crichlow) wakes up in a chair to find she can't remember anything about her life (Trendacosta, 2016). It appears that the consequence of a failed suicide attempt, Victoria

is encircled by pictures of a small girl (Imani Jackman) as well as photos of her and an unknown man (Nick Ofield). Victoria observes an extraordinary sign on the TV screens and a calendar on the month of October, with all the dates being striking out until the 18th. Leaving the house, Victoria looks at people frequently recording her on their phones. While requesting for help and screaming at the people to cut off recording her, a man wearing a balaclava helmet with the sign on it takes out a shotgun, and shoots at Victoria. After being pursued by the masked man, she meets Jem (Tuppence Middleton) and Damien (Ian Bonar). Jem clarifies an enigmatic signal over television and the internet turned most of the population into peepers who do nothing but record everything around them.

While travelling, Baxter (Michael Smiley) picks up Victoria and Jem. Baxter has no effects but drives them to a forest and holds them at gunpoint. When they arrive the White Bear transmitter to ruin it, two trappers strike a blow against Victoria and Jem. Victoria struggles a shotgun away from a hunter and shoots at her invader - only for it to spray confetti. The walls open to bring to light a viewer clapping; Jem, Damien and the hunters are showed to have been part of a charade. Baxter tells everything: the girl Victoria is in fact a six-year-old schoolgirl called Jemima Sykes, whom Victoria and her fiancé, Iain Rannoch kidnaps. After grabbing her to a forest, Iain suffers and kills Jemima. Victoria also keeps a recording of the events on her mobile phone. *The White Bear*, originally the little girl's teddy, is a symbol of the crime investigation. Victoria is given a sentence the judge described as 'proportionate and considered' mob-recorded, poetic justice every day.

Victoria, who still has no clear remembrance of these cases, is driven back to the room where she woke up. Baxter gets a black pen and marks 18 October from the calendar; ready for Victoria to live again the same happenings the next day. Over the end credits, the episode has an ending as it began with Victoria awaking into her bedroom with no memory.

2.4 Ideological Analysis of the "White Bear" Episode

It is necessary to examine the function of films to evaluate the ideological discourse of the mass media, which Althusser has formulated among the state's ideological apparatuses, through cinema. "What is a film? The film

is an industrial product sold for profit, and it is an ideological vehicle. Every film is part of the economic system it is also part of the ideological system" (Comolli and Narboni 1971, 29–30). This means that as a product of material work, films and TV series are the bearer of the ideological discourse in which they are. In other words, an ideological discourse can be added to films and TV series even if it is only an economic industry:

"The cinema typically reproduces not things as they are but as they appear, and therefore according to the relationships established between people and their world under actually existing social and historical conditions. Disrupting this replication of the world as self-evident is the political task of film" (Comolli, Narboni, 2010:101).

There are movies and series mostly dominated by the mainstream ideology in recent television productions, but there are films against ideological assimilation and discourse of power. Through this episode, British science fiction anthology series Black Mirror seeks to rethink many concepts in sociological and ideological terms. *White Bear*, first aired on Channel 4 on 18 February 2013, was watched by 1.2 million viewers and was very well welcomed by critics, especially for its writing and Middleton's performance.

The story draws parallels with real murder cases, primarily the 1960s Moors murders, committed by Myra Hindley and her boyfriend, Ian Brady, in the 1960s in Manchester, U.K. Hindley and Brady murdered five (5) children. Audio and photographs of the crimes were presented at trial. Hindley, dubbed "*the evillest woman in Britain*" by the press, died in prison in 2002. Hindley would declare later in life that she'd been acting under her boyfriend's control, much like the protagonist of the *White Bear.* Some similarities with *The Twilight Zone* have been considered while its dread perspectives have also been mentioned to be reminding of the 1970s film The Wicker Man and the video game Manhunt.

In the context of ideological film analysis; this dystopian episode, *White Bear*, externalizes upon some ways of contemporary society, such as media coverage of murders, technology's effects on people's empathy, voyeurism, dehumanization, revenge, torture, desensitization, violence as entertainment, vigilantism, the concept of justice and punishment, and the nature of reality. *The episode has been examined under the following headings:*

• *The episode begins with the awakening of a woman who looks innocent and helpless: Technology like a "drug"*

The episode opens up with a woman *(Lenora Crichlow, known for 'Being Human')* awakens in a house with no clue of who she is or where she is. The young woman finds herself totally confused. She is surrounded by bottles of pills which she says she must have been overdosed. The woman, who looks innocent, helpless, orphaned and painful, focuses on a symbol on television. This symbol will be presented to the viewer again in the subsequent sequences of the episode. In the opening scene of this episode, the woman is connected to a backdrop, to a story at the end of the episode. The story of a woman is only one of the darkest aspects of humanity in modern society. It is aimed to reflect everyday concepts by conveying the events that occurred in contemporary society and which mostly disturb people. Within the scope of the concept of "justice", the dark aspects of daily life are addressed. The woman is suddenly amazed to see people chasing after her with weapons and they are trying to kill her. The young woman finds herself in the middle of events that she cannot understand and she is viewed to this audience with the words "I do not remember who I am". In this case, the woman is being horribly tormented and chased. The woman, like a little child, escapes from a group of people in the absence of an idea and takes shelter to help people she does not know. At this time, the people around the house are recording the events to the cameras of the new generation phones. Victor cannot find a call to help. The people in the environment are busy recording the event on their cameras.

In the movies watched by the public, the audience observes and these observations are very influential on them (Dowler, 2003; Machura & Ulbrich, 2001). In this part of the episode, the audience on the periphery in the situation defined as the "bystander effect" does not react to the events. Garcia and Weaver (2002), in this case, support their research that people do not always help in an emergency. For this reason, the narrative can be referred to from a high "bystander effect". This determines the place of technology in relation to the modern individual. According to Brooker (2013) *"If technology is a drug - and does it feel like a drug - then what, precisely,*

are the side-effects? This area - between delight and discomfort - is where Black Mirror, is set". Brooker, the producer of the series, thinks to suggest (2013) that "The 'black mirror' of the title is the one you'll find on every wall, TV, a monitor, and smartphone". This episode of "Black Mirror" looks at modern technology and possible future of the future.

- ***The spectators take photos of the events the woman faces and share it online instantly: Voyeurism***

The woman at the beginning of the episode is hard to remember who she is and is amazed to see people pursuit after her with weapons and they are trying to kill her. There are a lot of people standing about with their smartphones videotaping the improvements. It seems that the protagonist of the "White Bear" is a prey in a game.

The 'onlookers' who follow Victoria around while recording her in their smartphones feel like a slap to the people who watch to the TV series. This part of the current episode gives an opportunity to examine their viewers about taking a picture of something and share it online when it actually not the place to do so. It provides to think people to become a zombie that dependent to their gadget and the social network that attached to it. Alarmingly, research has reported social networking sites use to be positively related to socially toxic psychological phenomena such as addiction (Turel & Serenko, 2012), narcissism (Carpenter, 2012; Panek et al., 2013) and psychopathy (Garcia & Sikström, forthcoming). The *"White Bear"* also provides a wakeup call on this sobering issue. When the environment comes into unfeeling of what taking place around them and run to voyeur nation. According to Calvert (2000), society become a nation of voyeurs. Calvert also writes (2000) that "obsessed with the mass consumption of information about others' apparently real and unguarded lives". Popular culture presents an endless flow of "reality"-based "voyeurism TV" (VTV) television programs such as Survivor and Big Brother, voyeuristically themed movies such as The Truman Show, and a host of adult, 24-hour streaming-video Internet sites (Metzl, 2004).

• *The woman is chased by a group of people and finds herself in the forest: Surveillance under Modern CCTV (Closed-circuit televisions)*

Gem and Victoria run for their lives down the road of a small English village being pursued by a lot of people. Gem explains that the cameras are somehow linked to the 'hunters' *(shotgun madmen)* and so if you are photographed then they know where to find you. It extremely establishes a connection with modern CCTV and how where ever people go, they can be found through FBI facial recognition and CCTV. It sums up a world that holds a lack of privacy. At this point, in addition to addressing the problems of the modern society under the concept of "justice", the episode shows that technology also addresses various aspects under the title of "surveillance".

The woman comes out of her house with curious eyes and sees many people on the windows of other houses who *"takes the camera by telephone"*. The snow masked person with the signal shown at the beginning of the episode starts chasing the woman. Even though the young woman wants help, nobody leaves the phone in her hand. In fact, the people who try to communicate have escaped from herself. Theorists such as Martin Jay (1993) have drawn attention to a growing rejection of ocular centrism in continental thought. Deleuze draws attention to Foucault's discussion of truth regimes and how *"each historical formation sees and reveals all it can within the conditions laid down for visibility, just as it says all it can within the conditions relating to statements"* (Deleuze, 1988: 59).

• *People with tools that capture photos and videos in their hands become followers of this inhuman action in the presence of laughter: Desensitization*

In the scenario that is formed around a criminal woman named *Victoria*, a society is depicted that is insensitive to the environment and does not seem to investigate the happenings. The extraordinary justice organization, which has more power because of an irresponsible society, continues to play wildly for a month against the person whom it believes is guilty. Instead of reacting, people with tools that capture photos and videos in their hands become followers of this inhuman action in the presence of

laughter. It is believed that repeated exposure to real-life and to entertainment violence may alter cognitive, affective, and behavioral processes, possibly leading to desensitization (Funk, 2004).

The *"White Bear"* opens the way of the concept of justice. At the same time, the point that the episode emphasizes is how the modern individual who has become "the audience" becomes insensitive. The modern individual perceives the atrocities in the world he lives in as a film shown on television. *Desensitization* is shown as one of the most important problems of the modern individual. It is understood that this part of the episode was inspired by Baudrillard's theory of "simulation". In an imaginary world, the concepts of justice and punishment are examined. According to Baudrillard (1983), this imaginary world is supposed to be what makes the operation successful (p. 8).

Desensitization is one of the key mechanisms proposed for the effects of exposure to violence (Ceballo et al., 2001; Strasburger & Wilson, 2002). Violence in screen-based media may affect empathy by desensitizing viewers to the true consequences of violent actions (Strasburger & Wilson, 2002). The whole episode reminded that it was captured on film with a handheld phone which links into the plot that every single person watches her through mobile phones.

• *A group of people who believe they have the authority punish a woman who is believed to be guilty: Vigilantism*

A man named 'Baxter' pulls up with a white van and a shotgun stating that he's here to help. They jump in and begin a slow journey. Victoria still confused and almost dry of tears for the entire episode. Victoria is being pushed into a feeling of being helpless and alone which is again a key to the final twist.

According to the *Oxford Dictionary of Law* (Martin & Law 2006:136), a court is described as *"(a) body established by law for the administration of justice by judges or magistrates"*. A judge is described as *"(a) state official with power to adjudicate on disputes and other matters brought before the courts for decision"* (Martin & Law 2006:295). Most authors agree that vigilantism consists of violence (Rosenbaum & Sederberg, 1974). The perceived goal

of vigilantes differs widely such as imposing law in a lawless setting (Alvarez & Bachman, 2007). The episode plays with a clear problem of mobile technology. "Each day is the same and people will never change" is the main idea behind the final scene as Baxter circles off the calendar. As today's personal privacy plummets, people put themselves behind the screens of others through social media only for them to judge us, as portrayed through the 'tomato throwing' scene towards the end. This section safely emphasizes a trial outside the law.

• *The twist leaves the viewers shocked. The victim becomes a monster: "Cyberhate"*

When the protagonist of the episode lastly shoots her gun everybody glazes frost, dropping out of role, before the whole room converts into the stage of a 'correction facility game show'. It's displayed to her that her boyfriend murdered her daughter as she laughed and recorded the entire process on her phone. The entire day was a 'correction facility program' with everybody involved being members of the public who had paid to scare her. Still screaming, she's put into a glass box and wheeled down the road with members of the audience throwing tomatoes and diapers. This scene seems as a symbolism for 'internet hate' where it can be seen the grudge and yet still can't physically feel it as there is a glass screen coining the term – hiding behind your screen. Wall and Williams (2007) suggest that "cyberhate" has manifested in online communications in various contexts since the Internet became popular. This episode as a game, which is presented as a fiction, has various sorts of collecting which the technology reaches. As hundreds of people gaze at her, similar to the way today's media plasters faces of criminals across newspapers and articles, her levels of privacy drop. The episode ends as the spectators watch her being put back into the house with every small detail put into place for another round of hell.

3. Discussion and Conclusion

The present episode points out with the obvious problem of mobile technology and how people would much rather film somebody getting hurt

than actually help them. TV series are becoming more popular among the audience in the last period. Cohen (2013) states the findings of the research indicate that people adopt the responses of those around them (p. 1), so the media are trying to show their power of attraction through various ways. Research by Happer and Philo (2013) supports that the media – television, the press and online – play a central role in communicating to the public what happens in the world. In this context, the findings suggest that the visual part of the media, acting with political, economic and cultural forces, has strong influences on viewers. Black Mirror series, which is famous all over the world for its publication, is leading the public opinion again with concepts such as justice, surveillance and cultural desensitization.

The White Bear consists of the daily cultural practices under the ironical narrative of justice. This is important for the viewers because the series, which allows people who are not very much involved in the events in the modern world to watch in a screen, is quite thought-provoking in this respect. The White Bear episode, which has the subject of justice and surveillance, was analysed by ideological analysis method. This analysis raises important questions about the actions that are performed by the force of people's unresponsiveness. The present study compatibly provides a close idea about the situation in which the people who hold the power distribute justice to the masses.

As a result of conducting this research, the woman who shouted "I am a human being" is actually part of a game in the justice park is an interaction of the modern world. The information discovered as the result of this investigation recommends that the sentence provides a feeling of rethinking on the concept of justice and judgment. The article also helps to see the place of modern individual in ideological theory in the context of the justice and the bystander effect, the way the punishment is handled, the punishment given to a person known to be guilty, the form of entertainment committed in the White Bear, Justice Park. The article moves up important questions about the reappraisal within the frame of these concepts. The viewer will begin to question the reality around and will be able to re-evaluate the existing ones. The awareness and concepts presented in the series allow for questioning. The series thought to help in the formation of

individuals with conscious and critical thoughts has been dealt with in this direction.

The findings show that the story has also critique to the existing way of life, with people not interacting with the others and passively watching the world through the screens like "black mirror". Furthermore, this is important in the present episode, because the population maybe tired of the present injustices in the legal system. The fact that a woman who is unaware of anything is followed by the innocent sightlessness of the audience and the people using the technology of today to create spectacular effects can make the spectator angry. This issue, which the producer takes care of in the vicinity of technology, is conveyed to the audience through various concepts in the following section. When it comes to the end of the episode, the surprise comes to an end with the transformation of a monster that seems innocent. This research subsequently brings that the main hero of the story is a similarity of hundreds of criminal accidents in the era the modern individuals are in.

The findings suggest that the audience demands that justice be given with the concepts such as revenge and torture through today's and medieval symbols. The society that is insensitive to the environment reflects modern society. Justice becomes a dangerous direction as it becomes abstract. People enjoy deliberately bringing each other to justice. The series ultimately gives people the opportunity to query people in the triangle of justice, surveillance and cultural desensitization through the present various concepts.

It would be fruitful to pursue further research about the concepts of 'retribution' and 'torture' in order to observe the events occur in the White Bear. The episode characterizes the issues of 'retribution' and 'torture' through the relationship between the 'audience' and 'the main character'. The most important element that distinguishes "White Bear" from all other divisions is that it is a dystopia according to some of the depicted world, and according to others it is a utopia. It is not surprising that on our planet, where countless people believe that violent criminals must be brutally punished, the result is in diametrically opposite poles. This series contains some messages about who should be given the punishment regardless of the crime. It consists of such questions to the audience as "Is

the woman to whom the penalty is applied the same as the one who committed the crime, because the memory was erased?" and "Can the woman think she is the victim of the daughter, ignoring the sincerity of her call and rescue effort?" It is one of the myriad interesting symbols used in the medieval car, like the prisoners who were carried away, to be thrown through the people and tossing stones.

Finally, the "Black Mirror" series with the "White Bear" episode is offered as a medium. The problems encountered by the modern individual during life are examples of many aspects. Within the context of the relationship between the truth and the individual, the "White Bear" episode is presented with a story of judgment, surveillance and cultural desensitization. In this story, a woman who initially appeared innocent turned into a monster. During this transformation, the way that the audience has gone through technology has been dealt with. When TV sequences are widely consumed in the form of entertainment, this study, which encourages people to think on the basis of concepts, will be a guide for future work.

Kaynakça/References

Artuk, M., & Alsahin, M. (2015). Historical evolution of prison sentences and prisons. *Marmara University Law School Journal of Legal Studies, 21 (2),* 297-338.

Althusser, L. (1971). *Lenin and philosophy* (London: New Left Books, 1971).

Bickman, L. (1972). Social influence and diffusion of responsibility in an emergency. *Journal of Experimental Social Psychology, 8,* 438–445.

Bolat, N. (2016). The impact of imaging techniques on the high audience reach of feodal contemporaries in modern Turkey: TV serials. *Middle Black Sea Journal of Communication Studies. 2016. 1(2): 69-86.*

Calis, A. (2016). Analysis of the matrix I film By J. Baudrillards' Simulation and J. Huizingas' game theory. *e-Journal of New Media, 1(1),* 82-92.

Camus, A. (1956). *The fall.* France: Penguin Books.

Cameron, C. (2002). *Judicial independence: How can you tell it when you see it? and, who cares?. SAGE Publications, Inc.*

Ceber, T. (2017). Watching the audience; a study on the relationship between the work of art, the artist and the audience. *Journal of the Fine Arts Institute (GSED), 38, 87-97.*

Clark, R. D., & Word, L. E. (1974). Where is the apathetic bystander? Situational characteristics of the emergency. *Journal of Personality and Social Psychology. 29, 279–287*

Darley, J. M., & Latane, B. (1968). Bystander intervention in emergencies: Diffusion of responsibility. *Journal of Personality and Social Psychology, 8, 377-383.*

Debord, G. (1995). *The society of the spectacle*. New York: Zone Books.

Deleuze, G. & Guattari, F (1977). *Anti-Oedipus*. New York: Viking.

Devrani, A. (2017). The presentation of "The Other" in the media: Ethnic comedies. *Gumushane University E-Journal of Faculty of Communication Volume: 5, September 2017.*

Douglas, K. (1978). Ideology, Marxism, and advanced capitalism. *Socialist Review, 42, 37-65.*

Douglas, K. (1984). *Herbert marcuse and the crisis of marxism.* London and Berkeley: Macmillan and University of California Press.

FereJohn, J. (1973). Independent judges, dependent judiciary: Explaining judicial ındependence. *U.S. 72 (1977); Wainwright v. Stone, 414 U.S. 21 (1973).*

Forsyth, S. (1997). *Marxism, film and theory: From the barricades to postmodernism*. The Socalist Register.

Foucault, M. (1995). *Discipline and punish, The birth of prison*, (Translation from the French: Alan Sheridan), New York: Random House.

Gabler, N. (1998, 25, October). *Molding our lives in the ımage of movies.* Accessed on 10th of July 2018 from https://www.nytimes.com/1998/10/25/movies/molding-our-lives-in-the-image-of-movies.html

Garcia, S., Weaver, K. & Moskowitz, G. & Darley, J. (2002). Crowded minds: The implicit bystander effect. *Journal of Personality and Social Psychology*, 83(4), 843–853.

Garoupa, N. & Ginsburg, T. (2008). *Guarding the Guardians: Judicial Councils and judicial independence*. University of Chicago Public Law & Legal Theory Working Paper No. 250, 2008.

Hall, S. (1984). "Encoding/Decoding" in culture, media, language, *London: CCS and Hutchinson published, 128-138.*

Happer, C. & Philo G. (2013). The role of the media in the construction of public belief and social change. *Journal of Social and Political Psychology, 1(1), 321–336,* doi:10.5964/jspp.v1i1.96.

Healy, K. (2017). Public sociology in the age of social media. *American Political Science Association, 15*(3),771-780.

Hess, J. (1978). Film and ideology. *Jump Cut: A Review of Contemporary Media, 1978, 2005, 14-16.*

Iisten, I. (2014). The independence and impartiality of the judiciary. *Gaziantep University Journal of Social Sciences*, 13(2), 285-313.

Ilal, E. (1968). Magna Carta. *Istanbul University, Journal of Faculty of Law, 1968, 34* (1-4), 210-242.

Jørnagensen, T. (2016, 31, May). *Black Mirror: Technology, technostruggles, and anxieties* [PDF file]. Accessed on 10th of July 2018 from: http://projekter.aau.dk/projekter/files/239556522/Black_Mirror_kladde.pdf

Karakoc, E. (2013). Government - ideology and media triangle in film: Review of the film wag the dog. *Selcuk University Journal of Studies in Turcology,1*(34), *279-297.*

Mandel, R. (2008). *Cosmopolitan anxieties: Turkish challenges to citizenship and belonging in Germany.* Durham NC: Duke University Press.

Manning, R. & Leviene, M. & Collins, A. (2007). The Kitty Genovese murder and the social psychology of helping. *American Psychological Association, 62(6), 555-562.*

Marx, G. (2015). Survelliance studies. *International Encyclopedia of the Social & Behavioral Sciences, Second Edition, 733–741.*

Purdiy, S. (2015). Surveillance, knowledge and inequality: Understanding power through foucault and beyond. *The Hilltop Review, 8(1), 3-13.*

Reiss, J. H., (2001) *From margin to center-the spaces of installation art.* Cambridge: The MIT Press.

Rogers, E. (2002). The history of intercultural communication: The United States and Japan. *Keio Communication Review, 24, 3-26*

Samovar, L. A.; Porter R.; Mcdaniel E. (2009). *Communication between cultures.* Boston: Cengage Learning.

Schmidt, R. (2009). Anatomy of the white bear suppression inventory (WBSI): A review of previous findings and a new approach. *Journal of Personality Assessment, 91(4), 323–330.*

Steinhoff, W. R. (1976) *George Orwell and the origins of 1984.* Ann Arbor: University of Michigan Press, 1976.

Sundar, N. (2010). Vigilantism, culpability and moral dilemmas. *Critique of Anthropology, 30(1) 113–121.*

Tajfel, H. (1974). Social identity and intergroup behaviour. *Information (International Social Science Council), 13(2), 65-93.*

Tekel, A. (2015). Aesthetic judgement and factors affecting aesthetic judgement. *STD*, 16, 149-157.

Trendacosta, K. (2016). There wasn't a twist in the original version of the 'white bear' episode of black mirror. Retrieved from https://io9.gizmodo.com/there-wasnt-a-twist-in-the-original-version-of-the-whit-1787985874

Tsfati, Y. & Cohen, J. (2013). The third - person eff ect, trust in media, and hostile media perceptions. *The International Encyclopedia of Media Studies: Media Effects/Media Psychology, First Edition.*

White Bear. (n.d.). In Wikipedia. Retrieved July 14, 2018, from http://black-mirror.wikia.com/wiki/White_Bear

Williams, M. L. (2016). Cyberhate on social media in the aftermath of woolwich: a case study in computational criminology and big data. *The British Journal of Criminology, 56(2), 211–238.*

Yatkın, A. & Ustakara, F. (2008). The inclination of the mass media on the civilian constitution and the main concerns of Turkey. *e-Journal of New World Sciences Academy, 4*(3), 230-248.

Ye, Q. (2012). The conversation between film and ideology (Bachelor's thesis). Retrieved from Digitale Vetenskapliga Arkivet Database. (891124-P647)

Yumrukuz, O. (2016). Survivor programme in the frame of jean baudrillard's simulation theory. *TRT Academy, Entertainment Industry. 1*(1), 85-111.

Kaynakça Bilgisi / Citation Information