

Tribhuvan University

Disciplinary Techniques for Behaviour Control in Lois Lowry's *The Giver*

A Thesis Submitted to the Central Department of English in Partial Fulfillment of the  
Requirement for the Degree of Masters of Arts in English

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Kirtipur, Kathmandu

April, 2018

Letter of Approval

This thesis entitled “Disciplinary Techniques for Behaviour Control in Lois Lowry’s *The Giver*” submitted to the Central Department of English, Tribhuvan University, by Bikram Basnet, has been approved by the undersigned members of the Research Committee.

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### Acknowledgements

There are some individuals and institutions that have significantly contributed to the completion of this dissertation. I, thus, wish to express my profound gratitude to them. My greatest debt is to my supervisor; Laxman Bhatta. I am very grateful to him because he, not only guided me seriously in this research work- reading word by word, repairing every fractured or awkward sentence, retrieving in appropriate word or expression with right diction, but also provided me with the enough courage to do this thesis work.

My gratitude is due to Prof. Dr. Amma Raj Joshi, Head of the Central Department of English, and Prof. Badri Acharya along with other lectures of the department.

I want to express my love and gratitude to my parents and other members of the family for their continuous support and motivations. Thanks to all my friends esp. UmeshParajuli and Datta Bahadur Mahat for their motivations.

Finally, I am grateful to all my best wishers who belong to Central Department of English.

April 2018

Bikram Basnet

*Abstract*

*This research is an analysis of vast mechanism used to control and shape individual behaviours in the dystopian society of Lois Lowry's *The Giver*. The individual in the society behaves the way authority wants. This research examines how the methods used by the people in authority make individuals conform to the rules and regulations by rendering them docile. By using Foucault's four techniques of discipline and the concept of Panopticon developed by Jeremy Bentham, this research work reveals that individuals are kept in constant surveillance to monitor their activities all the time. They are distributed and partitioned giving interchangeable ranks to ensure them to be self-regulating meanwhile punishing them for not obeying the rule imposed.*

Keywords: Discipline, Dystopia, Surveillance, Conformism, Panopticon, Distribution

### Disciplinary Techniques for Behaviour Control in Lois Lowry's *The Giver*

This thesis investigates how the members of the society are controlled and their behaviours are shaped as expected through disciplinary techniques in the dystopian society of Lois Lowry's *The Giver*. With the view of creating 'sameness' and to mould the activities as desired the huge systems of systematized forces of external control invade all aspects of human life in the novel. Those aspects range from the institutional to the biological and from the private to the public. The novel distinctly shows how the utopian desire to create a faultless and ideal society turns into a dystopian one when the personal desires and choice are suppressed for the common and collective benefit. Thus, the novel criticizes totalitarianism and conformism that the authority wants to establish in the community and stresses on the importance of individual freedom, choice and privacy.

Forcing conformity with the set of rules, norms and standards *The Giver* bears totalitarian collectivism, the falsification of history and memory, the constant threat of punishment or death and the lack of awareness of the oppression, which effectively prevents people from revolting against the oppressive authority. This conformity of people towards the rules and regulations set by authorities has its source in the large system of controlling mechanism the authority exploits in the society. Since their childhood they are taught and trained to obey the rules. This dystopian practice is reversal to what the society actually wants to create; a utopian world.

The dystopian and utopian world differ from each other in a number of ways despite their common seed from where both are born i.e. a desire to better society or to guide it through a crisis. Dystopian worlds rely on the totalitarian collectivism that emphasizes the significance of group goals over individual goals. As the reverse of individualism in the society of utopian world, totalitarian collectivism annihilates individual choice and freedom for the sake of the group goals set by the authorities. In dystopian world people are taken

away from nature and their lives are controlled using vast numbers of technological advancements. In opposition to peace, family connection and freedom people in dystopian world are threatened to constant violence, separated from their family unit and are under constant vigilance.

The society in *The Giver* aims to achieve “sameness”, which is about transforming people into a unified entity; differences in physical appearances are removed through genetic engineering, people are handled as big groups rather than individuals. The language people use is also controlled by limiting the vocabulary people have. The feeling that can create difference such as love, hate, and jealousy are erased. Even the environment is controlled in order to stop changes taking place. With the only season throughout a year the weather remains forever the same.

As far as the dystopian systems are concerned they are afraid of the unknown future as it is uncontrollable and that they are afraid of the past as well. So, the past and memories are rigidly controlled in dystopian societies. All memories are erased in *The Giver* and history and records are stored safely beyond the access of common people. The purpose of which is to incapacitate people to challenge the authority as it cannot be compared to anything that could reveal the abuse and oppression assigned by the ruling elite. The dystopian societies are left with the eternal present. To maintain the societal oppression and power distribution, the oppressive regime creates a complex juridical system with regular and constant surveillance system. Such system dictates in extreme detail what one is not allowed to do and the harsh punishments for any offences even minor of the minor.

This research work aims to investigate the minute regulation of individual behaviours in the society in the novel *The Giver*. Primarily, it examines techniques employed to render the population docile bodies; the bodies that are subjected, transformed and improved and used. It will focus on close reading of the novel and trace out the textual analysis

through Michel Foucault's writings on four techniques of discipline in *Discipline and Punish* and Jeremy Bentham's concept of Panopticon. This study significantly contributes to the literary world especially to the area of dystopian and futuristic literature. This issue is pertinent because much of the dystopian literary work circulate around the totalitarianism and collectivism. This research work shows how the authority manipulates the different techniques to regulate individual bodies in the society in its favour and the mechanism the dystopian authority imposes on its people to achieve its hidden targets. By reading the novel one can understand political system and its treatment towards the people in the dystopian texts.

Different critics have explained the novel in their own ways focusing on different aspects of the novel. Adam J. Myers has observed the colour aspects of the novel. He asserts:

Lowry does an amazing job of slowly revealing the dark secrets of the true costs of the society members' bland and pleasant lives, and she places Jonas in a perilous world in which he suddenly becomes an outcast. When reading the book, students are shocked to learn that color has been erased so that everything is the same; nothing can be beautiful or appealing because that would disrupt the harmony of life. The leaders of the community want everything the same perhaps to eliminate any prejudice, jealousy, and or beauty. As he begins to understand, Jonas becomes a catalyst for true freedom, change, and knowledge. (20)

The absence of colour in the novel is a major issue. In the dystopian society of the novel few people are able to see the colour. The society in *The Giver* is monochromatic. Myers has opined the absence of colours in the novel is to determine the harmony of life in the community. According to him the colour is removed from the society so that nothing can

stand out on the basis of colour which can be a source for differentiation, discrimination, prejudice and injustice.

Similarly, the novel also offers ample stuffs to be viewed through psychoanalytical aspects. Kenneth Kidd has analysed the novel using the psychoanalytic lenses to claim that the novel is the reflection of trauma, especially the traumas of the Holocaust:

*The Giver* gives memories to Jonas slowly, unwilling to burden the boy with humanity's painful and largely unspecified past. Even so, in this book there are traces of war and even the Holocaust. The most upsetting memory that Jonas receives is of a brutal battle scene evocative of the Civil War. And the devastating secret that Jonas learns in his training is that people in his community are "released" or put to death when they are too old, too immature, or just troublesome. In horror he watches a videotape of his own father killing a baby by lethal injection, and it's hard not to think here of Nazi eugenics and medical experimentation. (143)

For Kidd, *The Giver* offers an allegorical narration of the trauma of Holocaust; the systematic, bureaucratic, state-sponsored persecution and murder of six million Jews by the Nazi regime and its collaborators in 1950s. "Despite the difficulties of representing the Holocaust, or perhaps because of them there seems to be consensus now that children's literature is the most rather than the least appropriate literary forum for trauma work" (120). She feels the children's literatures as being done by *The Giver* also provide ample materials for trauma related psychological study. The authority of dystopian society of Lowry make people suffer a lot which has been raised by Kidd in her review work.

Further, the researcher Carrie Hintz has explored the character development of the main character of the novel: Jonas. She views that during the training with the giver the



personality of Jonas begins to develop and he from a friendly, smart, curious and well behaved boy turns into an angry and rebellious boy who is disappointed with the totalitarian systems in the society. She writes:

It can be said that society can shape someone's personality since people interact to one another. The society certainly has effect toward someone's life. It is reflected in Jonas' life. Both the memories and the society have contributed toward the personality development of Jonas. Due to the issues that he face, Jonas' personality finally develops. (13)

She has analysed the factors that bring about the development of main character in the novel. The novel revolves around Jonas who from the memory of the past learns and feels many new things that he never experiences before. After he knows about what really happens in the society, he starts to rebel and plans to escape from the society. Hintz views that the memories can be the source of development. They can provide people with the new outlook to the whole world. Jonas' character development has its source in the society

Likewise, Ozgur Cengiz has thoroughly analysed the society's mechanical life style. The characters in the novel are made to follow rules and regulation which results in the mechanical social life. For her the human figures in the novel display inhuman (non-human) features without memories and hope. She writes:

Lowry depicts a perfectly processed community in which members expunge all of individual and environmental differences. In monotonous living, members are not allowed to do any other things except regulations. Personal features are forbidden and suppressed by medical treatments. It is consequential to point out that members of the community are not prone to be dehumanized, nonetheless, they are inhuman characters in "sameness".

Throughout the novel, the author emphasizes the connection between automatic manner of life and characters. (23)

Cengiz opines that the author creates a systematically organized social order where people abide by the rules naturally which in reverse to the ordinary lifestyle echoes the attributes of dystopian world where inhumanity rules. For Cengiz, Lowry is interested in the depiction of inhuman characteristics of automated people. The inhuman rule of the dystopian authority makes people inhuman.

Another researcher Laura Katherine Latinski has examined the linguistic aspects of the novel. She examines the characteristics of language people in the society of the novel use. She claims that the society in *The Giver* has its own language:

In *The Giver*, the society has created a language that is designed to be very specific. The children work hard at school to learn to express themselves succinctly and accurately; lying is of course forbidden, but even an accidental misuse of a word warrants punishment. However, the unwritten rules regarding language cause this society to be hypocritical. While the people claim to use only specific language, they rely on many vague euphemisms to conceal the inhumane nature of some of their policies. (39)

Latinski has discussed the way that language creation, manipulation, and usage can affect utopian and dystopian societies. In some cases, language can produce the utopian or dystopian elements of a society. In other cases, the language serves as an indicator of these societies' health. The precision of language deprive people of expressing themselves, their feelings and emotions truly. Thus, it incapacitates individuals to deny tyrannical rule.

Aforementioned appraisal of the critical reviews reveals that *The Giver* has not been researched to find out how the behavior of people in the novel are shaped and how the vast system of control has been regulated to render people docile in the dystopian society of *The*

*Giver*. So, the researcher aims to investigate the society regulating mechanism in the novel finding the research to be justified and needed.

The theoretical framework for the thesis is Michel Foucault's writing on four techniques of discipline - the art of distribution, the control of activity, the organization of geneses and the composition of forces. Besides, four techniques of discipline Foucault also discusses on Jeremy Bentham's concept Panopticon when discussing about the development of docile bodies. The reason for selecting these issues of discipline and docile bodies is because of Foucault's description of discipline as:

A power exercised over one or more individuals in order to provide them with particular skills and attributes, to develop their capacity for self-control, to promote their ability to act in concert, to render them amenable to instruction, or to mold their characters in other ways.... Discipline is a productive power par excellence: it aims not only to constrain those over whom it is exercised, but also to enhance and make use of their capacities. (113)

Discipline, according to Foucault is the power to control not only people but also to improve their capabilities. It desires to create obedient, self-regulating and docile subjects. They act in agreement. Such subjects are the basis of totalitarian collectivism and the aim of most dystopian authorities. Therefore, Foucault's techniques and concepts of discipline form the framework of discussion in this thesis work. The first technique, the art of distribution, states "discipline proceeds from the distribution of individuals in space" (141). To achieve this end, it employs several techniques; enclosure and partitioning and ranking.

Enclosure separates one from other making creation of docile bodies easy. In Foucauldian theory, enclosure creates a "place heterogeneous to all others and closed in upon itself" (141). In the partitioning each individual has his own place and each place has its individual. After the enclosure people are partitioned. Such partitioning can be on more than

one basis. This partitioning is twofold in *The Giver*; members of the society are partitioned as per their stages of life and their jobs in the society. As per the stage of life the elder members of the society live in House of Old and the newborns are inhabited in Nurturing Center.

Whereas, as per distribution according to function, people in the society have specific positions and jobs, such as Nurturer, Birthmother and Speaker. Such distribution, as Foucault says, aims to “eliminate the effects of imprecise distributions, the uncontrolled disappearance of individuals, their diffuse circulation and their unusable and dangerous coagulation” (143). Through such distribution the authority can easily control, watch and monitor the each and every activities of individuals to assess them, their capabilities and talents. As Foucault notes:

It is a procedure against desertion and concentration, aiming to establish presences and absences, to know where and how to locate individuals, to set up useful communications, to interrupt others, to be able at each moment to supervise the conduct of each individual, to assess it, to judge it and to calculate its qualities or merits. (143)

Distribution of individual prevents people from gathering around and forming the unity which can be very dangerous for dystopian authority. It makes the vigilance and assessment of the quality of the people easy. The distribution of individuals also makes a subject an interchangeable element placing him in a rank. The value of such interchangeable element is defined by the position the individual has in the society and by the goods the individual can produce from that rank for the authority. But, if a person occupying such rank fails to perform his or her tasks as required, he can be replaced with a new member as said by Foucault “the art of distribution transforms the confused, useless or dangerous multitudes into ordered multiplicities” (148).

The control of activity, the second technique, states that activities and interests beneficial to society are encouraged, whereas counterproductive or unproductive activities

and interests are discouraged. Foucault writes “nothing must remain idle or useless: everything must be called upon to form the support of the act required” (152). Controlling the activities is aimed at changing them as desired so that they can be utilized as wished. In order to control the activity the authority also regulates the time table of the targeted bodies. The time table is governed minutely and meticulously so that the activities are controlled in detail. For the perfect control over the body the relationship of the body and the objects that the body comes into contact with is also defined. Certain codes are established and people are made to follow them unfailingly. Besides it, discipline also makes exhaustive use of the body to intensify the use of the slightest moment available.

The third technique, the organization of geneses, states that “each individual is caught up in a temporal series which specifically defines his level or his rank” (159). In our words, the individuals are systematically trained to prepare them to be a functioning part of society and to be able to effectively contribute to the common good. For this the duration for the training that the body must go through according to Foucault is “divided into successive and parallel segments, each of which must end at a specific time” (157). Those successive segments are organized according to an analytical plan as simple as possible, ultimately combining according to increasing complexity. The last technique of discipline, the composition of forces, states that certain elementary capacities of the individuals are recombined to produce the greater outcome. Foucault states that “the individual body becomes an element that may be placed, moved and articulated on other” and “the body is constituted as a part of multi-segmentary machine” (164). In simple words the improved skills through trainings should be combined in such a way to make individual efficient in their works.

In addition to these four techniques this research work also relies on Jeremy Bentham’s Panopticon; “a marvelous machine which, whatever use one may wish to put it to,

produces homogenous effects of power” (202). Panopticon is a model prison where the cells form a circle around the central tower that houses the prison officer. The prison officer can observe every inmate in the prison, but a system of shutters and lights prevents the inmates from seeing the officer or each other. As a result, the inmates never know when the central tower is occupied and the prison officer is observing the inmates nor do they know what the other inmates are doing. The inmates are constantly visible, whereas the anonymous power remains invisible. Through his discussion, Foucault develops the concept of docile bodies that states that as the impact of being under surveillance and not being known if they are actually being watched the individual “becomes the principle of his own subjection” (203), playing both the roles of the observer and the object of observation. Foucault argues that those who are constantly under observation and discipline develop a self-regulating mechanism and that “the constant pressure acts even before offences, mistakes or crimes have been committed” (204). The external look becomes an internalized one and the objects of observation monitor themselves.

Consequently, the identity of the one exercising power or observing the object loses importance as the individuals operate the machine of observation and discipline themselves. Furthermore, the actual existence of real surveillance becomes secondary. The system of power and control then becomes an internalized, automatic and natural part of society and “it can reduce the number of those who exercise it, while increasing the number of those on whom it is exercised” (206). Self-discipline and regulation are evident in *The Giver*, as children are under constant observation by the elderly people who decide their assigned positions as adults and the concealed cameras. Those who assign the positions are seldom seen, but everything the children do is visible and affects the decision of their assigned position. This has resulted in that the children, in a true Panopticon way, monitor themselves and their actions to avoid an unwanted career.

Constant surveillance is a way to render the population docile. To make people internalize the thought of being under vigilance properly a constant threat of punishment should be demonstrated. For the Panopticon-like system to start functioning properly in the beginning, real surveillance and punishments must be present to instill the system and the constant pressure and fear to act according to the rules. Once the observation has been internalized, the need for displays of power lessens. The longer the Panopticon-like situation stands, the greater is the need for actual demonstrations of power to strengthen and maintain the internalized control. Individual should be made to feel that for breaking any rule there is the punishment to make people self-regulating. The individuals should be made to realize that for each mistake they make they are punished and the authority knows about their breaching the rule as they are under constant surveillance.

Docile bodies are created by keeping the people in an enclosure. The enclosure creates a place closed in upon itself and it separates targeted people from the rest. In *The Giver* enclosure separates the people of Jonas' society from the whole world and the people are unaware of it. The authority does not allow the people of community to go beyond the boundary line. The result is that people think the community they live in is the whole world:

"The whole world?" he asked. "I don't understand. Do you mean not just us? Not just the community? Do you mean Elsewhere, too?" He tried, in his mind, to grasp the concept. "I'm sorry, sir. I don't understand exactly. Maybe I'm not smart enough. I don't know what you mean when you say 'the whole world' or 'generations before him.' I thought there was only us. (77-78)

The above lines clarify the fact that the community in the novel is inside an enclosure. Only a few members who belong to authority know about this enclosure. People in the society think that the society they live in is the whole world. It is because they are not allowed to go beyond the boundary limit set by authority they are unaware of the enclosure that authorities

have created to render them docile. This enclosure is the first step towards creating docile bodies.

Only enclosure is not enough to maintain order. It only confines the people in a limited space and makes it easier to supervise them all of the time. To make people docile and make them act according to the wishes of the authority, it should further be added with the technique of partitioning where individual are placed in certain place. This sort of placement assigns each individual his own place and vice-versa. Moreover, such partitioning is can be grounded on any basis sometimes more than one. In *The Giver* partitioning is visible on two basis: according to the stages of life and according to their jobs:

"Who were the old people? Why were they there?" It had puzzled Jonas, seeing them in the room. The Old of the community did not ever leave their special place, the House of the Old, where they were so well cared for and respected.

"They were called Grandparents."

"Grand parents?"

"Grandparents. It meant parents-of-the-parents, long ago." (123)

The above lines make it obvious that Partitioning takes place in the novel according to the stages of life. Elder members of society live in House of the Old. Similarly, newborns are placed in Nurturing Centre before they are adopted by different families who apply for the child. The time people spend is also affected by this partitioning. Jonas who is twelve years old spends and play with the children of the same age; Fiona and Asher. Jonas' eight years old sister Lily spends her hours playing with the children of the same age. Plus, there is also the partitioning according to the job wherein adults have specific jobs such as Nurturer, Birthmother and Speaker. So they are required to be in specific place for the required amount of time.



Partitioning reduces imprecise distributions and uncontrolled disappearance of individuals. Through partitioning the authority knows the presence and absence of the individual and they can easily control when and where should they be absent and present. It locates individuals in such a way that authority at each moment can supervise the conduct of each individual to judge it. This is just similar to what Foucault believes enclosure “is a procedure, therefore, aimed at knowing, mastering and using. Discipline organizes an analytical space” (143).

Distribution of individuals makes a member interchangeable as it gives them a rank through which they must perform required tasks successfully if not he can be replaced with a new member. Foucault argues “the art of distribution transforms the confused, useless or dangerous multitudes into ordered multiplicities” (148). In *The Giver*, the interchangeability of individuals can be noticed in the Murmur-of-Replacement Ceremony during the Naming Ceremony, where children are given their names and family units. In the ceremony a family unit is given a male child to compensate for the child they had lost due to an accidental drowning. The child is acknowledged as “a replacement child” (44), and also given the same name as the drowned one, Caleb. Jonas says during the Replacement Ceremony that “it was as if the first Caleb were returning” (44). Foucault believes the individual value of the member is recognized by the place the rank occupies and by the gap that separates it from others. Individual identity of Caleb is non-existence because the first Caleb is replaced with the second one. The thing that matters for the authority is the rank of the individual. When a person of that rank fails, the rank is replaced with a new member:

"It broke my heart, Jonas, to transfer pain to her. But it was my job. It was what I had to do, the way I've had to do it to you...." "But she was like you, Jonas. She wanted to experience everything. She knew that it was her responsibility. And so she asked me for more difficult memories...." "I couldn't

bring myself to inflict physical pain on her. But I gave anguish of many kinds. Poverty, and hunger, and terror. Rosemary left here that day, left this room, and did not go back to her dwelling. I was notified by the Speaker that she had gone directly to the Chief Elder and asked to be released." (142-43)

Aforementioned quote reveals what happens when an individual is placed into a rank and he fails to perform the required work. Rosemary occupied the rank of Receiver-in-training. As needed by the rank she received the memories of the past to store them safely but could not bear the pain of storing them and she applied for the release; a euphemism for death. Individual value of both Caleb and Rosemary is not recognized as the gap left behind them is filled with replacement child and current Receiver-in-training i.e. Jonas. Thus, there is no distinguished value the individuals have, but they can be replaced as needed.

Activities and interests of productive purpose are encouraged by the ruling parties, whereas counterproductive or unproductive are discouraged to ensure the control of activity. Whatever cannot be exploited and manipulated to support the goals set by authority are discouraged or removed. By doing this authority ensures that every act each individual carry out is useful for their purpose. This is visible in the novel when Jonas' sexuality shows the first signs of awakening. Jonas had a dream where he wanted his friend Fiona to take off her clothes and let him bathe her in a tub. For the authority in the novel sexuality is unproductive as it cannot be used to support or contribute to the goals set by totalitarian rule. So, this natural development is seen as something unwanted and treated with ailments, even though Jonas reports no complaints about it.

In addition, the authority codes activities that are established for everyone to follow. These codes are mandatory, so everyone must follow them. Making individuals do the activities authority wants is one of the ways to control their behaviours. Such codes also serve the fulfillment of the goals of the authority:

Once, long ago, it was whispered among the children, an Eleven had arrived at the Ceremony of Twelve only to hear a public announcement that he had not completed the required number of volunteer hours and would not, therefore, be given his Assignment. He had been permitted an additional month in which to complete the hours, and then given his Assignment privately, with no applause, no celebration: a disgrace that had clouded his entire future. (29)

One of the rules established in the community in *The Giver* is visible in the above line. Every individual before he gets the job, which he would follow for the rest of his life, should complete the required number of volunteer hours. The authority encouraging the individual to involve themselves in volunteer hours, as said by Foucault, forms the support of the act required.

Shaping the behaviors of individuals and controlling society in a totalitarian authority of a dystopian world controls everything. Control over the activity of the people is only possible when their feelings are controlled. The authority does what Foucault believes “In the correct use of the body nothing must remain idle or useless: everything must be called upon to form the support of the act required” (152). Such control over emotions is prevalent in *The Giver* as authority forbids possible emotional attachment among community members. When Gabriel does not develop according to the expectations and requirements, he is allowed to spend his nights with Jonas’ family. But, for this to be possible “Each family member, including Lily, had been required to sign a pledge that they would not become attached to this little temporary quest, and that they would relinquish him without protest or appeal when he was assigned to his own family unit at next year’s Ceremony” (42). To control the possible formation of feelings and emotional attachments, the committee forces the members of the family unit to sign a contract where they swear not to become emotionally attached to the

child. Besides, the anger is also forbidden in the community. Control of activity is possible only when the emotions and feelings of people are controlled.

The authority in the novel uses the technique of control far beyond to cover the furniture as well. Every furniture item in the community of the novel is supportive to the system. The individual in the novel are assigned housing. The houses come furnished so the inhabitants are not allowed to choose the furniture. The furniture item in the novel are “standard, practical, sturdy, the function of each piece clearly defined. A bed for sleeping. A table for eating. A desk for studying” (74). Every piece of furniture in the houses is useful and assist the members to be the productive members of the community. There are no decorative pieces of furniture that serve no proper purpose the authority.

Individuals are imposed exercises to be a functioning members. These exercises and their duration are “divided into successive or parallel segments, each of which must end at a specific time” (157). The authority imposing exercises on the one hand makes the individuals productive. On the other hand it instills in them the qualities that it expects from them after they have completed the training. A very good example of this is the education system in *The Giver*. The education system demands the students to acquire correct language at an early age for which the Instructors of Threes are in charge of the acquisition of correct language” (54). “But the reason for precision of language was to ensure that unintentional lies were never uttered” (71).

The community in *The Giver* divides training into the stages increasing “complexity that marked the gradual acquisition of knowledge and good behavior” (161). These stages are largely based on age. Each stage claims fulfillment of specific kind of training and carefully planned set of goals. Including the acquisition of language skills and the precise use of language at the age of three, at nine, they are presented with bicycles and at twelve, they begin formal training for their assigned role in life.

The behaviours of individuals in the novel are shaped and controlled from the very early age for which a system of training from gradually simple to complex is formulated. During which the qualities that authority wants them to have are instilled. “Fours, Fives, and Sixes all wore jackets that fastened down the back so that they would have to help each other dress and would learn interdependence” (40). Interdependence among people is highly encouraged in the society. The authority wants to create the feeling of unity among people. This unity is respected until it serves the authoritative purpose. Such interdependence is also expected to bring fruitful result to the authority creating sameness.

The training provided to the individual is also aimed at creating sameness which is the basis for the dystopian world of *The Giver*. The idea of sameness governs the society so much so that mentioning that someone is different from other is supposed to be rude. Creating sameness also helps the authority to create docile bodies as people won't be questioning about the differences among them. This lack of sense of inquiry would limit their abilities to go against the authority which ultimately makes the authority easier to create the docile bodies. So pointing out difference in people is discouraged and can even lead to punishment. As Lowry writes:

Jonas himself, and a female Five who he had noticed had the different, lighter eyes. No one mentioned such things; it was not a rule, but was considered rude to call attention to things that were unsettling or different about individuals. Lily, he decided, would have to learn that soon, or she would be called in for chastisement because of her insensitive chatter. (21)

Authority instills in its community members the idea of people being same in terms of their physical characteristics despite the fact that individual physical characteristics are actually different. This effort of the authority leads the people being colourblind. Only the Receiver of the memory in the society can see colour. This ability in the novel is called The Capacity to

see beyond. The ones who can see the difference and can go against the authority are placed in the higher rank. Their activities are controlled by setting codes for them.

To achieve Sameness, the authority has erased all memories of the past from the community in *The Giver*. Thus, the community has no knowledge of past events and individuals. Everyone in the community has one-generation memories. So they cannot go farther than that in the past. Controlling the memory and time allows authority to have direct and full control over individual body. "Power is articulated directly onto time" (160) by the authority.

Foucault describes the Panopticon as a building designed by Jeremy Bentham "to observe inmates, whether they be prisoners, patients, or pupils. The building consists of a ring of cells facing onto a central tower, from which a supervisor can constantly observe the individuals in each cell" (200). The effect of the Panopticon was "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (201). For Foucault Panopticon is a symbol of the disciplinary society of surveillance. A central idea of Foucault's view on panopticism concerns the systematic ordering and controlling of human populations through subtle and often unseen forces. For the object under surveillance supervisor is unseen, but the supervisor can monitor each activity of the object. Surveillance is the main technique employed by the authorities to change their natural behaviours into desired one.

In *The Giver* surveillance is visible in a number of ways. One example of is the omnipresent loudspeakers through which the members of the community are given instructions. These loudspeakers allow monitoring of activities through hidden cameras and microphones. Jonas remembers a time when he took an apple from the Recreation Area and an announcement came over the speaker the same evening announcing: "SNACKS ARE TO

BE EATEN, NOT HOARDED" (23). This shows every individual are being constantly watched by the authority.

Another example of constant surveillance in *The Giver* is Committee of Elders. The Elders of the society monitor individuals all the time. These Elder members function in the same manner a prison officer functions in Panopticon; eyeing the activities of people in enclosure:

During the past year he had been aware of the increasing level of observation. In school, at recreation time, and during volunteer hours, he had noticed the Elders watching him and the other Elevens. He had seen them taking notes. He knew, too, that the Elders were meeting for long hours with all of the instructors that he and the other Elevens had had during their years of school. (16)

In the totalitarian world of the novel all the people in community are under constant surveillance. Elder members stealthily watch every individual. Due to such visibility every individual become conscious about their behaviours. Surveillance plays the major role in controlling the behaviours of the individuals in *The Giver*. It is the major technique authority uses to keep its eye on the activities of people 24/7. Careful monitoring is maintained to control each activity of people.

Surveillance is based on a system of permanent registration. Surveillance is successful only when all the events are recorded. In Panopticon the conduct of each individual are recorded to assess, judge and calculate to find out the useful qualities and merits in the individuals. This is done to assign each individual their desired career so they can be much more fruitful to the authority. The Giver says, "All private ceremonies are recorded. They're in the Hall of Closed Records" (148). Rampant loudspeakers in every household make announcement function as microphones as well. The speakers constantly gather information

about every members. Every rituals function as a way to collect information on individuals. The Elders acquire the personal information through the microphone listening the sharing of dreams and feelings. Foucault further says:

“The major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers.” (201)

Panopticon is a mechanism to create docile bodies. Foucault claims that those who are constantly under observation develop a self-regulating mechanism and “become the principle of their own subjection” (103) playing the role of both observer and the object of observation. In simple words because the people being observed cannot see if they are being observed or not, the fear of being caught guilty pressurize them to observe their activities themselves to avoid committing mistakes, offences and crimes. The external supervision becomes internal one and the objects of observation monitor themselves. Consequently, the presence of observation is not needed as the objects of observation discipline themselves.

There are many self-regulating characters in *The Giver*. Among them is Jonas who notes “there are minor rules in the community break of which is punishable only by gentle chastisement” (27). However, he commits “it is better to steer clear of an occasion governed by rule which would be so easy to break” (27), even if he knows that violation of such rules would not result in a severe punishment. Jonas always distances himself from the situation in



which he might feel tempted to violate the rules. Keeping himself away from the situation where he cannot do whatever he feels to do means that he has become a docile body.

Another example of self-regulating member is Pierre. He is always worried about the rules. The frequent expressions he uses while interacting with other are: "Have you checked the rules?" and "I'm not sure that's within the rules" (51). Because of his over obsession with fear of violation of the rules rule Jonas comments him as "very serious, not much fun, and a worrier and tattletale" (51). The result of constant surveillance is so strong in him that he cannot do anything without being sure that it is permitted by the rules. Pierre has internalized the observation to the extent that everything in his life revolves around the rules, obeying the rules and fear of violating them.

The rules that does not do great harm to the people are also checked. Individual members without having the authority keep an eye on them response as if they are watching them. When there no one supervising them, they supervise themselves. The Panopticon aims to create permanent effect of supervision on individual being watched. This has been seen in the novel when Jonas's little sister, complains at the dinner table one evening because a group of children visiting her school violate the rule:

"I felt very angry this afternoon," Lily announced. "My Childcaregroup was at the play area, and we had a visiting group of Sevens, and they didn't obey the rules at *all*. One of them-a male; I don'tknow his name--kept going right to the front of the line for the slide, even though the rest of us were all waiting. I felt so angry at him. I made my hand into a fist, like this." She held up a clenched fist and the rest of the family smiled at her small defiant gesture. (6)

These above lines show the reaction of Lily that Panopticon has caused her to internalize self-regulation. The anger she show over minor violation of rule is one of the permanent effect of Panopticon. The way Lily reacts at the dinner table shows she has internalized the external

look so much that she became angry over the violation of rule as if she herself is the supervisor of them. Lily is the principle of her own subjection because she has watched herself very carefully to make sure she does not go against any rule.

The highly disciplined society of self-regulating members is not possible without a constant threat of punishments. Rules and the punishment for violating them is internalized in individual so that they live with a constant fear of being punished for their breaching the rules. Without it the objects of observation never internally regulate them. To keep the rule unviolated first individual are reminded of the rule again and again. If they violate the rule they are punished.

The loudspeakers are employed to publish the rules and regulation to remind people of proper behaviour, rules and regulation in *The Giver* as loudspeakers announce: "ATTENTION. THIS IS A REMINDER TO FEMALES UNDER NINE THAT HAIR RIBBONS ARE TO BE NEATLY TIED AT ALL TIMES" (22), "ATTENTION. A REMINDER THAT STIRRINGS MUST BE REPORTED IN ORDER FOR TREATMENT TO TAKE PLACE" (37). The reminders of the rules are broadcasted several times a day. The rules are kept unviolated by punishing those who break the rules. There happens to be a culture of punishment to ensure enforcement of rules. This culture of punishment creates a fear of being punished in the mind of individual. In the society of Lois Lowry's *The Giver* various kinds of punishment are employed. The most visible is the discipline wand used to strike the hands or legs. It is used broadly on children and the elderly. Another frequently mentioned method of punishment is chastisement. During the Ceremony at which twelve-year-olds receive their life assignments, Jonas notices that Asher is playing and receives a chastisement from the group leader.

Another method of punishment is public humiliation. In the society of *The Giver* shame serves as a highly effective method of self-punishment. For this purpose Loudspeaker

announcements are employed. They single the perpetrators out without using their names causing public humiliation. This public humiliation cause the wrongdoer to apologize for his wrong actions. Jonas recollects his own public humiliation when he had taken an apple home from school. The loudspeakers had announced: “ATTENTION. THIS IS A REMINDER TO MALE ELEVENS THAT OBJECTS ARE NOT TO BE REMOVED FROM THERECREATION AREA AND THAT SNACKS ARE TO BE EATEN, NOT HOARDED”(23). No names were necessary, “because the public announcement had been sufficient to produce the appropriate remorse” (23). These announcements also causing humiliation discourage the inhabitants to breach the rules.

The most serious kind of punishment seen in the novel is "release"; a term used to refer to execution. This punishment is applied when a person seems continuously violating the rules. Everyone who violate the serious rules as entering the unauthorized place is put to death. Plus, the one who are not productive are also put to death. Doing this the authority instill the permanent visibility in the mind of inhabitants which in turn control their behaviours causing them to be self-regulating.

After the analysis of the vast systems of control present in the dystopian society in Lois Lowry's *The Giver* this study unveils that the members of the community are distributed in space and partitioned according to their stages of life and function. This act makes them a replaceable object. Through such replacement the authority maintains control over those who do not comply with the rules. In a simple words, terminating unwanted individuals.

In addition, every word people utter is listened to and recorded in the dystopian state to make sure the authority is intact. Violent and dangerous words are replaced with comforting and soothing words to manipulate the language in order to control the people and the way they think and communicate. This practice gives the authority control over each

individual. Along with the control over language the surroundings are controlled with assigned housing with predetermined furniture.

Furthermore, the members of community are constantly under surveillance. Rules are bombarded through the loudspeakers and breaching the rule is punished establishing the culture of punishment directly or indirectly. As a result, the members have in great lengths internalized the surveillance and become docile and self-controlling. Thus, they are following and complying with Foucault's ideas of docility. Similarly, the erasure of past memories has led the community to exist outside historical time. The control over time maintains control over how far the individuals of the society can think. But, as the authority needs to think beyond the present time all memories are stored safely in the mind of the Receiver of memory.

Finally, by describing a society where every little detail of the world and the inhabitants' lives are controlled, the novel advocates the importance of the individual and individual freedom and choice. Jonas, who sees beyond the current situation of the community and gives the community their memories back is the mouthpiece of the author. He refuses to accept the current situation of the community. He follows his own path. While doing so, he gives the members of the community a chance to exist in the proper historical time. *The Giver*, thus depicts the conflict between the power of the individual and the power structures of a totalitarian society and anticipates that radical social change may be possible through courageous acts of resistance empowering the individuals like Jonas to be a potential agent of positive social change.

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