

A Gaze through Cracks: The Location of Concealed Drives under the Lens of Panoptic Camera in the movie *Anna Karenina* (2012)

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ABSTRACT: *This paper attempts to scrutinize the art of camera gaze and its function with the help of Foucault's idea of Panopticon in the movie Anna Karenina (2012), directed by Joe Wright. The movie is projected on theatre setting and the characters are encaged within the surroundings. In this paper, an attempt has been made to analyze certain directions and focuses of camera to locate the characters and their emotions in panoptic lens. The movie contains certain panoptic points in which characters seem to be trapped and this paper tends to focus on such modes of surveillance on the characters in order to magnify the function and presence of panoptic camera in the movie. Foucault has discussed the idea of Panopticon with respect to power and this idea will be transformed into the concept of panoptic gaze implored on suspected and taboo characters. The characters are under constant watch and this "camera gaze" i.e. "panoptic effect" adds more significance to film. It will also be considered that how specifically panoptic camera works in the movie under certain directions. The paper sets a cornerstone to analyze cinematographically based presence of panoptic gaze which can drive certain emotions and impacts in the movie.*

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Language has its many forms. In this regard films and movies are one of a sort which provides communication between characters and viewers through stream of emotions, expressions and art of cinematography and camera. The encapsulation of viewers occurs when they indulge themselves with the character's movements and his/her emotions. The specific type of desired effect on viewer's mind is a key of camera's focus and directions to view the characters in a suitable or miserable condition. It is camera's magic which reveals what is hidden and can it can be observed in the movie *Anna Karenina* directed by Joe Wright in 2012. This adapted version from Leo Tolstoy's novel is the greatest benchmark to bless the eternity to the novel. The movie is based on the story of a wife of Russian senior army official Alexei Karenin, who is bored and sick of her husband's intense indulgence with political affairs of country. The relationship gap turned out to be the sparkling craving romance with a dashing army officer Count Vronsky. Anna's brother Oblonsky was found guilty of his extra marital affair with his children's former governess in Moscow. The affair was reported by Oblonsky's wife Dolly to Anna and this adultery was the breaking point for Oblonsky's family but also foreshadows the upcoming turbulent life of Anna as well. Anna, for the reconciliation of the matter, travelled to Moscow from St. Petersburg. The story is based on a backdrop of Imperial Russia of late 19th century in which the debates of education, intellectuals and reformation in the society were going on. The director Joe Wright positioned the novel's most delicate and wholesome parts on a theatre setting where the element of reality and nature of theatre are blended. The movie entraps the viewer with its sudden changes of setting and it also holds a close view of each character. The camera movements, characters' expressions and eye movements can be defined in terms of Foucault's idea of Panopticon. Panopticon can be considered a very handy tool in terms of film making and camera movements. According to Foucault in his essay *Punish and Discipline*, Panopticon is a kind of tool that is used to bring correct and desired behavior, responses and order in a society or to give punishment to bring justice (8). Panopticon is considered to be a "central tower" to behold the spectacle over subjugated individuals and in this apparatus the spy or spectators (audience) are hidden but their presence can be felt. This mechanization of observation can be taken into the foregrounding of camera movements in film. This very idea can be justified in a way that when the camera moves and focuses on the characters it provides a kind of supervision and observation to the viewers. The characters cannot see the constant watch of viewers on them

but they have imbibed sense of being observed. In the movie *Anna Karenina* 2012 the camera allows the penetration and provides a space through which viewers can actually judge and feel the consequences. In this paper, the particular scenes of the film, the close up shot or distant shot and the relationship of this shot with Panoptic gaze will be considered. The angles and shots will be analyzed under the lens of Foucault's idea of Panopticon. This apparatus will help to scrutinize the film in a true manner of surveillance held over the characters to expose hidden chant.

The novel *Anna Karenina* has its many screen adaptations from 1935 to 2012. Directors and producers around the world had altered sequences, added more glamor and certain kinds of story lines to increase its proximity and viewership. Joe Wright has his benchmark who has blessed Leo Tolstoy's *Anna Karenina* with a spell bound life of infinity on the screen. In the movie the characters appeared to be dancing as if they are leading their scripted lives which are no more attached to freedom. Daria Chernysheva mentioned that Anna Karenina tends to revolve around every character and thus the story revolves around her too. Her centrality made every other woman envious of her beauty (34). Feminism is yet another virtue of this movie and especially the director centralized Anna Karenina to emphasize beauty and its conundrums when it goes out of control. Anna in the movie was too far from her real identity as if she was caged in the unsolicited relation with Karenin. The high ideal of patriarchy is been represented with the character of Alexei Karenin. Dwight Page mentioned that Karenin's character is portrayed as an ideal character demonstrating a stabilizing factor in the uncontrolled world of romances (5). His separation from the malice of society is representing his true Russian reflection and no other male character in the movie surpassed him.

Subsequently, in the movie there are several shades of a single motif for example, train. Monika Pietrzak-Franger evaluates in her article that Anna is portrayed as caught among numerous roles which she ought to perform consecutively. She is more like a doll, as symbol of toy and sexual novice in the deepest of layers. This conjugal relation made Anna a desirable object neither consumed nor rejected which is a terrible grey feminine position (245). This outstanding and irrefutable headline of facts reveals the different side of Anna Karenina. She found no other spot of hospitality and acceptance because the Russian society considered her as an outlander. This internal collision with chaos and deplorability pushed

her to death. Based on this concept, the research will establish a way to locate reasons of turning characters into puppets and predominately it will be carried with the help of Foucault's Panopticon and its relevance with the camera angles and directions.

The movie *Anna Karenina* 2012 contains liminal threads of Panopticon and in light of this phenomenon; this research is designed to locate the simultaneous presence of panoptic camera along with filmic camera. Foucault in his book *Discipline and Punish* stated that the Panopticon has its effect in the form of surveillance and its perpetual prominence...the hostage has this knowledge of being observed by the observer (6). This combination of Panopticon and hostage found its equivalence with filmic camera and characters in the film which led the research towards the establishment of idea that intense scenes and forbidden emotions are displayed by the panoptic gaze of the camera. Moreover to this, there is a specific triggering point of being observed and this generates the question of subjectivity. This question will be analyzed by incorporating several camera techniques and its significance while showing intimacy, adultery, and loyalty. The goal of this paper is to locate different panoptic points by using method of physical description of characters and props in order to justify Panoptic gaze. This research will be carried out in the framework of Panopticon with its relation to filmic apparatus used in the film. The film will be held central to conduct the analysis. The research will be considering this new dimension to analyze the film and the research will show the intervals in which panoptic camera works without any discrimination and how it triggers certain suspected emotions in the characters.

The only tool which broadens and amplifies the vision is camera. Camera provides a gaze to the viewers to see the characters but it doesn't allow characters to have a look back on camera. Camera does surveillance over them to capture moments, reflections and reaction of characters. Beginning with the analysis, the movie starts with a ball music along with the view of theatre setting. The curtain rides up and introduced the background of Imperial Russia of 1874. This grandiosity meets with camera and camera moves slowly towards the stage where Oblonsky is viewed as sitting on chair for shaving. The barber twirls a red cloth in his hand so dramatically that it directly points towards Imperialist artificiality which connotes the social status of Oblonsky in Russian society. Moving further in the movie, it can be seen that Oblonsky has children and a wife

Princess Daria but where there is good there is evil. He had an affair with one of the maids. This affair is been established with the help of camera in a way that when Daria (Dolly) was going out with children, Oblonsky can be seen as hiding and peeking from behind a statue. At 00:02:23 the camera is been set at the front of the statue where viewers are able to see statue and Oblonsky hiding behind it. At the next interval 00:02:26, the camera is itself hiding behind statue and peeking through it to see children and Dolly. At this point, the crossing over can be observed at equal intervals i.e. Panoptic camera is used with the concordance of the filmic camera which is showing the characters but alongside, the panoptic camera is also having a keen eye on the characters to intercept their intentions. Oblonsky is after the lust with the house maid and therefore the panoptic camera made him to hide from his family while the filmic shot made him visible to the viewers. A space is been provided for Oblonsky to act on his desires in the absence of his wife. The space of statue through which Oblonsky was peeking, is the space through which the panoptic gaze (the hidden gaze) was reflected back to Oblonsky's gaze of which he was unaware. This ideal imposition of power is used to have a keen eye on people as it is deceptive with its omnipresence (Elmer 31). In the case of Oblonsky, he is been deceived by the Panoptic gaze held by camera itself which is been projected over him to bring out his adultery in the result of panoptic surveillance.

Moving to the next interval of the movie, Oblonsky is seen coming out of the hidden and isolated room, secretly. From 00:03:23 to 00:03:30 the series of moment has been captured very well by panoptic camera as it was installed right in front of the hidden room. The question comes that how it can be determined that the camera was the panoptic one not the filmic one. First, the camera was set behind the old furniture probably in an old store room in the house. From the camera shot it can be seen that the characters and the furniture depict their forbidden nature. The camera glances through behind the old furniture and captured Oblonsky secretly coming out of the room and running away. Secondly, it was quite obvious that Oblonsky's coat changed from blue to black and was quite synchronized with the concealed desire of lust. All of these aspects have been carried out by a certain panoptic gaze, an omnipresent effect on the characters to behave well before public (filmic camera).

Furthermore, the movie is the great exhibitionist of theatrical settings and working of cameras. Panopticon is been visited and revisited in the movie and its presence can be felt. As Jacques-Alain Miller and Richard Miller

highlighted the unhindered power of Panopticon that its omnipresence exaggerates all its powers which perpetuates a consciousness in the subject of being closely watched (4). Taking this point of view in the film, there were many points where characters meet inescapable gaze and this turned out to be the ideal significant points of films classified as the panoptic points. In the film, at railway station, at 00:17:25 the camera took a long shot of a railway station. This shot helps the viewers to have an overseer eye on the location as there was great hustle and bustle. Preliminary to this information, the great number of people is representing the number of gazes and the question still remains that who was the constant watcher and it can be addressed in the context of physical manifestation at the scene. When Anna was going back to meet Countess Vronskaya on the train after meeting Oblonsky, a wheel tapper appeared in black suit with the face covered with soot except his eyes, screening Anna at 00:18:36. Now analyzing the whole situation first, at the station everyone was wearing black and grey toned clothes and that makes the uniformity in the appearance but the wheel tapper appeared to be exceptional. This whole blackness indicates the shadow of panopticon which was searching for Anna. The bare of his eyes were the symbol of the eyes of the observer keeping every activity in notice. In Anna's case as she met Vronsky on train, though only by a glance but the spectator (wheel tapper) knew that the carnal relationship is going to build between them because the exchange of gazes in a glimpse was indeed intimate. At this point, two things are overlapping; the one is the film's motif of using the figure of wheel tapper to represent social expectations. Second is the panoptic device which is embedded within the figure of wheel tapper to stimulate the fear, as a panoptic warning. Panoptic power is comprised of neutral identity, (Jespersen, et al.113) and at this point Anna was first rattled by his sudden appearance, she overlooked his gaze but also had a thoughtful glance over him. At the next interval when the engine moved, the same panoptic figure was crushed at 0:19:26 i.e. the wheel tapper died on the railway track and this signifies the impending doom of Anna. At this crucial point, the panoptic figure is been demolished but the panoptic gaze was still present and can be witnessed at 00:19:30 where his eyes were still opened, directly looking at Vronsky.

Moreover, at many intervals in the movie, the camera eye got overlapped with panoptic eye to hinge a boundary around the character observation. At such moments the elements of mise-en-scene traverses and transfers the vision into panoptic vision. For example in the movie, when Anna

talked to Kitty, she was holding a doll in her hands. At this instance, the doll represents her fragility, desires, her muted sense of freedom and her passion. At 00:23:17 the camera eye focused on the doll and magnifies its face. On its face the most accountable thing were the eyes which were blackened out and gazing over Anna. At this point, it can be deterred that Anna was reflecting herself as a doll as if she was looking in the mirror and that confirms the aspect of “looking back” as Henry Krips mentioned that gaze can be taken as the peripheral point of besetting the subject with an anxious aggravating gaze as the whole matter does not just revolve around the eye that looks back but the mirror at which the subjects sees himself observing (93). With the concordance of it, when Anna was looking at the doll the camera, being the eyes of Anna, perceives a reflected gaze from the object (doll). This reflection can be termed as Panoptic reflection which Anna perceived and from there the panoptic camera took the place of filmic camera to observe Anna as a doll, filled with luscious desires. This case iterates itself when Vronsky appeared in Oblonsky’s home to meet him.

One aspect which needs to be addressed is that panoptic camera is not present behind or over the filmic camera but it is an embedded effect which highlights the liminal details hidden from the filmic camera about the characters. When the camera took its position to focus on character’s impulses and suspiciously camera moves over him/her, or peeking through, can be termed as panoptic effect because this is what panopticon does for surveillance. From 00:23:41 to 00:24:06, the camera shows us the muted darkness in Oblonsky’s home. At this point the panoptic camera and the filmic camera views Anna from lower angle where she was hidden behind a pillar and was watching Vronsky. At this interval, there was sharp contrast between light and dark modalities to bring out the aspect of lust because these emotions take their peak in darkness. She progressed to see Vronsky in half lit stairs balcony and at this crucial occurrence, both of the characters parted their ways back as if they got the idea of being watched. The dark setting contributes to this idea of “substance transparency” as Abu hassan et al. mentioned that the settings which allow the characters to see each other are the form of transparency which is more like Panopticon in relation of employing power and control (5, 6). Therefore the darkness can be considered as the panoptic transparency and in the above mentioned scene, the feelings and desires were enough visible in the eye of panoptic camera as the characters were positioned in panoptical spots to be watched without any hurdle.

Additionally, in the movie, a ball gown party was arranged for Kitty to show her dancing skills as belle of St Petersburg. The location was of the society whose members were there to 'observe' specific individuals in the garb of panoptic gaze. To enunciate this fact, Foucault argues that the person/prisoner is vulnerable of his own as he/she bears upon the burden of surveillance without being misguided of absence of observer (7). Through this confirmation, it is quite clear that the observed individual is conscious of being looked at and this situation occurred at the ball gown party scene. To illustrate this point, the scene of ball dance can be taken into limelight. At 00:29:47 Anna and Vronsky stepped onto the floor and at this point of their exhibition, the whole context changes and turned into the panoptic vision because of too many gazes around. The context over here is of dance i.e. social dance and with respect to this dimension; Palma Bjarnason mentioned the fact of dance when it is performed under the gaze, it turned out to be performance and along with the act of observing, it involves the aspect of spectatorship, collectively result in the formation of "public text" (3). This is the constant thing about Panoptic camera that it peeks through behind objects whether they are people or set props.

Observing camera position during this majestic dance, the camera shows Vronsky holding Anna up in the air at 00:30:23 and gradually, it focuses on her face along with the people standing in the background watching them. The focus is just not the ordinary one but that was showing Anna's social status. At 00:30:32 the camera shows the solo presence of the pair as other people were not present in the background now which represents Anna and Vronsky as prisoners dancing intimately under the spotlight of Panopticon. The specific position of the camera and presence of several gazes is been justified by Foucault as the prisoner is always detectable and vulnerable and all the way a continuous source of "information" (200). There are some noteworthy facts during this dance interval. First, the disappearance of people from the background illustrates the panoptic power over the couple and eventually it justifies the presence of panoptic camera in the scene. Second, the disappearance indicates the 'other world' in which the couple believed to be alone. This aspect is pragmatically defined by Foucault under the term 'heterotopia', in the article "Of Other Spaces" that function of heterotopia is to create the sight of illusion that unravels the actual spaces or they represent the other side of real spaces that exists (27). This aspect specifically befits on the scene where illusion intersects with the actual place of ball room. Therefore it

can be vindicated that heterotopia is identical to the real space i.e. at 00:30:56 the other dancers again accompanied the pair.

Further progressing in discussion, there are several motifs in the movie which justifies the presence of panoptic camera around but it is not bound to retain a single entity. For example a mirror can be taken as the other form of Panopticon tool in the film. To justify the concept of mirror in the film, mirror is considered the source of reflection but altogether it is itself panopticon. Foucault defines mirror as a sort of shadow which plays a dual role i.e. it associates itself with the surrounding and simultaneously gives illusion of one's self where he/she is actually doesn't exist at all (Topinka 60). Mirror acts as a sort of intervention to produce reality effect and it can be a source of inducing fear and anxiety in one's consciousness of being observed. In the film, at 00:32:39 when Anna saw herself in the mirror she saw a train running towards her. Firstly, the camera shots Anna with the zoom angle on the mirror. Linda Singer mentioned that the aesthetic of zoom-in is adjacent to its mode of high penetrability and restraining the distance between gaze and the object. This shot enables viewers to penetrate their gazes in forbidden intimacies i.e. bringing censored experiences on foreground (59-60). This dilemma was established at 00:32:35 which can be rendered as the most optimized scene discovered at the ball. Considering the image produced by zoom shot, Anna was in front of the mirror where camera shows her looking at her own reflection apparently but from 00:32:35 to 00:32:37 the camera moves swiftly to the mirror zooming in Anna and showing the train along with her reflection. At this point, there was an intermingling of three gazes at the same interval. The first one was of panoptic camera's gaze on Anna, the second was of Anna's own reflection (gaze) at herself and the third was of train with a headlight (gaze of Panopticon) focused on her.

The connection of these coinciding gazes occurred due to the medium of the mirror. The mirror was the icon of fear for Anna because she was vulnerable to the visibility and therefore she was transformed into a docile body which according to Foucault, is created when panoptic power detaches the body of the captive from its powers, making it isolated and produces the destructive body which is under austere domination (Abuhassan & Omari 2). While observing the whole scenario of the mirror, the train with its aggressive thunderous sound, rushing and it was ultimately a surveillance effect over her. The mirror, encapsulates Anna with the train hence that was a limiting frame of her mind adjacent to the

power of Panoptic surveillance. To justify this point, Julian Hanich emphasized the fact that mirror provides the “frame within a frame” results in the tangibility and a site for peeking through. Moreover it limits the image hence it provides emphasis with a choking effect” (139). Therefore, the mirror acts as Panoptic device i.e. gazing back with the threat, suffocates and alienating Anna from the outer world and pushes her in the circumference of Panopticon.

Adding more to it, the panoptic surveillance is more effective in regulating the behaviors and aspirations of the criminals and prisoners rather than punishing them physically. Jeremy Bentham has devised the structural idea of Panopticon that it looks more like an amphitheater, a circular building where the tower is at the center and the overseer is having a look on each prisoner. Panoptic power can be further prolonged to Bentham’s idea of Panopticon which was truly based on “circularity” and “vision” as a mean of monitoring (Chapman and Ostwald 7). This theatre like idea is endorsed when the horse race scene was shot and the setting was entirely like a theatre and the racers were gathered in the center and the viewers were seated up at the periphery of the circular ring. Adding one more factor, the presence of Karenin in the crowd made the idea of Panopticon even clearer. Karenin being an institutionalized person is been carried out as a watchtower i.e. a connotation for human presence (Crossley 406). In the scene of race, the gaze is a follower i.e. it follows where the subject’s gaze runs over. At 1:00:55 the camera gaze follows Karenin where he was gazing on Anna who was watching Vronsky sitting on his horse. In this time interval, when Karenin’s gaze hit Anna the panoptic camera shots Anna from her right side at 1:00:56 so that presence of panoptic camera be justified and hence it follows Anna’s gaze thoroughly.

Moreover, the presence of the watchtower was the source of interaction, a source of domination as the subject which is being surveyed is providing the “information” (Crossley 406). This demarcation of panoptic power proved to be instrumental when Anna felt the presence of being watched. This omnipresence is due to its concordance of connection (intersubjectivity) with the prisoner and overseer, and in turn it conveys the feelings of its presence. At 1:01:11 Anna felt the presence and moved her eyes to right side and now the overseer has moved so close to Anna that she couldn’t resist that authority. To confirm, she took out her mirror to have a glance at 1:01:15. At this point, the two gazes were projected to

each other i.e. the occupant's gaze and prisoner's gaze. From one interval 1:01:15 to 1:01:20 Anna's mirror glances at Karenin who was standing behind her. Foucault has hitherto explains mirror as a heterotopic site which assumed as synchronization of isolation and penetration, making subject to obey (26). In this case when Anna saw Karenin, she hesitatingly shifted her eyes away from the mirror in order to prevent the surveillance but Karenin's gaze followed her through her own gaze running to find her worshipped deity.

This scene is composed of many layers of panoptic effect i.e. the control has been shifted i.e. from camera to the person. In this scene the Panopticon (Karenin) is in the direct interaction with the subject of prison i.e. Anna. At next interval, at 1:02:24 the intensity of the scene begins, the race started and so is Anna's anxiousness for Vronsky. At the mentioned interval Karenin placed panoptic tool i.e. binoculars to position Anna before his gaze. Consequently, in this scene the interpolated gazes are present as if every gaze is chasing the other gaze. First, Karenin's gaze is following Anna's gaze and her gaze is on Vronsky. Anna and Vronsky are subjects of observation for Karenin to be looked at while for both of them Karenin is the subject of watchtower dangerously lurking over them, hence the intersubjective relation is established because the bodies in the given space are related to each other in terms of power and subjugation.

Accordingly, in the film, Anna was devoured and embarrassedly exposed before Russian grandee. The gossip culture did not spare her and declared her as a whore. Towards the end, an opera was arranged by Princess Betsy in St. Petersburg. Anna appeared in the opera as a mighty princess with white luscious gown. The opera was set in Panopticon style and this time the spectators were seated a little lower and Anna was positioned higher than them. The glances and chats all turned towards Anna's infidelity. In this course, the prison itself is not linked with the property of being visible as it is masked with enigma and uncertainty to ensure the supervision and control (Chapman & Ostwald 8). Relating to this, when Anna was insulted by a woman of her adultery at 1:45:27 the gazes turned to Anna and those gazes were panoptic gazes which were the dividends of central gaze of panoptic tower. At 1:45:47 the spotlight fell on Anna which separated her from the crowd and from this point to 1:46:02 the camera moves backward from Anna's highlighted face and extending the vision for the spectators who were comparatively sitting in dark. The spectators beheld their gazes on Anna and there comes the binary of light and dark

which Panopticon structure confirms as necessary to be functional and effective. Therefore, Anna being visible in fervent spotlight was dismissed to recognize the autonomy of Panopticon.

Considerably, the panoptic eye is been lifted up from the characters as the perpetrator was captured. According to Foucault, there are several dwellings where people who are presumably unfit to live in society due to their crisis, are termed as crisis heterotopia (24). Towards the end of the film, Anna jumped on the railway track for suicide. At 1:56:41 Anna entered into the less real world i.e. the society crafted outside the train. The camera took the shot from higher angle to make the threads and knots of society more visible. The space can be termed as a heterotopia because it is non-existent and this place configures a sense of anxiety in Anna as everyone present in that place held a glass look on her character. At 1:56:43 the camera shows the spectators stagnant in their positions and Anna was passing by them bearing their penetrative looks. The camera shots her face with flabbergasted expressions of grief and anxiety at 1:57:27 and without any rapid movement it seizes her gaze which was ardent enough to tear down all boundaries. In this case, the boundary between viewers and the character has been shed now and the vulnerability can be seen in her eyes which developed the sense of sympathy with her.

Foucault has mentioned the fact that power exercise itself without any sort of classification and it is a sort of taxonomy which consigns the abode, space, malady, death and fear for each individual under its omnipresent effect (3). In this case, it can be justified that gazes has pushed Anna to transcend onwards to death i.e. the train. Train is symbolically used to upcoming threat and destruction. In the beginning, the viewers were introduced with the death of wheel tapper as a foreshadowed disaster. Therefore the previous events i.e. the death of wheel tapper beneath the train, the image of train in the mirror, the sounds and visions of train and fear in Anna's subconscious, were all the minor processes of this great realm of panoptic power. This panoptic effect reveals the other side of the scenes which were intended to be hidden from the other characters but panoptic camera made them visible. The side lining of relationships, the movements beyond the limits, the expressions out of norms and expectations out of question were all well captured by panoptic camera because these emotions were tend to be veiled off but everything is visible and transparent before panoptic eye while the filmic

camera was the evocative of characters' eyes which were limited to see the fabricated reality.

In the nutshell, the film *Anna Karenina* (2012) has extended its portrayal in the form of panoptic domain in which each character is been observed with an omnipotent eye of Panopticon. From the above discussions, it can deduced that the characters were intentionally incarcerated in a theatre and the theatre acted as Panopticon i.e. a building whose tower is capable to monitor all activities of the characters. The true Russian life has been mirrored on the stage in which every character under his/her garb of ornament and superficiality was wearing the other crinolines as their hidden reality. The Panoptic camera made its presence visible by the modes of its catching the forbidden sides of the characters. Altogether, the film offers several cracks and spaces through which surveillance can be done on suspected characters, hence the hide and seek formula has been incorporated. Moreover, the Panopticon took many forms in the movie which are described as panoptic tools. Apart from this, there are still many leaps and bounds to discover in the study of panoptic effect in film and it could be a stepping stone for other future studies. Hence, the name of the film *Anna Karenina*, is actually the aforementioned name of the suspect and the deviant of laws who was subjected to panoptic eye in the end in order to carve out the modified behavior of individual and ironically it was carried out by suicide.

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