

## An Analysis of Power Dynamics in Leigh Bardugo's *Six of Crows* (2015)

Nadia Ramadhiani Ranaputri, Safrina Noorman

English Language and Literature  
Universitas Pendidikan Indonesia  
nadia.ranaputri@student.upi.edu, safrina@upi.edu

### ABSTRACT

This research aims to analyze the portrayal of power dynamics in Leigh Bardugo's young adult novel *Six of Crows*. The study uses qualitative descriptive method to analyze how power dynamics is portrayed in the novel. Data was collected through textual evidence that showcases the exercise of power and analyzed based on Foucault's (1982) theory of power. The study finds that power dynamics is portrayed through a series of conflicts between the six main characters. These conflicts are mostly verbal. Power is exercised in the form of arguments and bickers, in which of the six characters attempt to constantly gain authority and power over one another. Among the six characters, conflicts and exercise of power can be found in four notable character pairings. The power that is exercised is seen through exploitation of one's desires, expressions of judgment and hatred, as well as physical conflict in some cases.

**Keywords:** *Characters, Foucault, Power, Power dynamics, Six of crows, Young adult.*

## INTRODUCTION

Power is a topic that has been discussed on various platforms, whether it is novels, literature, and reality. Power often appears and discussed in many novels, which are usually about the power of a certain race, gender, or a higher figure. According to Mills (2003), power is often defined as the capacity of powerful agents to realize their will over the will of powerless people and force them to do things which they do not wish to do. Power has also been categorized based on the types that they exert, as seen from French & Raven's (1959) social bases of power. Power, according to French and Raven's bases, include legitimate, reward, referent, coercive, informational, expert, and in Raven's recent addition; informational power. Foucault (1982), on the other hand, argued power is not something that can be owned, but rather something that acts and manifests itself in a certain way; it is more a strategy than a possession. Instead of focusing on how it goes hand in hand with oppression, Foucault's focus is more on the

resistance of those the power is exerted upon (Foucault, cited through Bălan).

Throughout the years, literary works, recently young adult, often discuss the use of power, whether it is between the government and society or a person with a higher social standing the other.

Dystopian novels are perhaps the most popular medium that discusses power relations, as it often discusses the interplay of power between the government and society. Novels such as *The Hunger Games*, *Divergent*, and *Legend* are among the stories that discuss the power of the government and the oppression of the people who live under the government's power. The societies that live under the government's power are often represented in these stories as the oppressed, caught under the power that the government holds against them. However, the oppressed citizens eventually find a way to rebel against the government. Literary works throughout the years such as *The Hunger Games* show that power does not only come from the people that exert it to others, but from the people

that also resist the power. Aligning with Foucault's (1982) theory, they too, exert a form of power.

Several studies have analyzed the use of power. In social context, Olsson and Heizmann (2015) analyzed the importance of Foucault's power theory in academics, professional, and artistic context, meaning workplaces where superiors use information as a form of power in their research article. Olsson and Heizmann (2015) conclude that using "Foucauldian lens" is certainly beneficial and adds more in-depth understanding of how power can be used by those that have information and are able to convey the information in the workplace. In literary context, Tahir's (2017) research analyzed of Suzanne Collins' novel *The Hunger Games* using Kalberg's (2005) characteristics of power and the types of power from Lakey (2009), concluding that several of Kalberg's characteristics of power and Lakey's power categorization are evident throughout the novel, whether it is a type of power exerted from the government or from the citizens of Panem. Noerlaely (2016), on the other hand, uses Raven's (2008) bases social

power to analyze Sara Shepard's novel *Pretty Little Liars*, in the conclusion that five of Raven's (2008) social power can be seen between the characters: legitimate, referent, coercive, informational, and expert power

Foucault's theory has been used in several social researches over the years, but it is rarely used as a framework for literary analysis. Furthermore, despite its popularity among general readers and critics throughout the years after its release as well as themes of power that are evident in the novel, *Six of Crows* has not been analyzed in academic research papers. Hence, this gap will be filled by using Foucault's (1982) theory of power as the main framework in analyzing Leigh Bardugo's bestselling novel *Six of Crows*. Leigh Bardugo's novel, first published in 2015, is about six outcasts with different motivations who are sent on a suicide mission to break into Fjerda's most secured prison and retrieve a valuable asset.

Since most studies analyzing the use of power have young adult characters with good motives and a clear intention to help in the benefit of

other people, Leigh Bardugo's group of enigmatic characters in her novel *Six of Crows* are morally gray and bear minimal heroic qualities that most young adult protagonists have. Bardugo's novel consists of characters whose motivations are not to serve or save the society, rather for their own personal gain. Hence, this study will analyze the power dynamics that are exercised between characters with gray motives as opposed to the usual heroic young adult characters in most novels. As the interplay of power is evident between the six main characters as well as the people who once exert power against them, this research will analyze how power dynamic is portrayed in the novel.

## **METHOD AND METHODOLOGY**

The data was collected from excerpts of Leigh Bardugo's novel such as narration, characterization, and dialogue; which will serve as textual evidence. These excerpts were collected based on context of conflict in the form of events that consist of fights and arguments. The research also analyzed the novel's theme of power interplay through setting and plot. These were

collected and analyzed to indicate how power dynamic is portrayed between the six characters and the ones that oppress them. Bardugo's novel has earned critical acclaim among critics and general readers, intrigued by the story of six outcasts who band together for a suicide mission. Since its release, *Six of Crows* was nominated for the Goodreads Choice Awards in 2015 for Young Adult Fantasy as well as the top spot on the New York Times Bestseller List as of October, 2015. Each of the six main characters, particularly their leader, holds some form of social power and resistance against those in higher power. Each of the novel's six main characters have their own backstories in which they have experienced being both the person in power and the victim of power; resulting in various motivations as to why they accepted the dangerous mission. The motivations vary from personal gains, revenge, and returning home.

This study uses Foucault's (1982) theory of power as the main theoretical framework. According to Foucault (1982), power does not simply come in the form of the oppressed and the oppressor, but each individual plays a part exerting and receiving a form of power. Foucault

addresses the subject of power in his book *Subject/Knowledge*, where he states that “power must be analyzed as something which circulates, or as something which only functions in the form of a chain. Individuals are the vehicles of power, not its points of application,” (Foucault 1980: 98). An individual can comply, but Foucault further states that power comes in to play when there is a form of resistance against it. In *The Subject and Power* (1982), Foucault suggests that while there is resistance or struggle against the figures in power, it can be divided into three types of struggles: against forms of domination (ethnic, social, and religious); against forms of exploitation that separate individuals from what they produce; or against that which ties the individual to himself and submits him to others in this way (struggles against subjection, against forms of subjectivity and submission).

Foucault’s focus is power that interplays between both sides: the exertion of the power and the resistance used against it. Power is not always according to hierarchy, rather through the person’s ability or verbal skill. As Foucault puts it, power leads to an analysis which stresses resistance and challenges by those who are

in institutionally weaker positions (Foucault, 1990).

## **FINDINGS AND DISCUSSION**

Based on the analysis, power dynamics could be seen through a series of conflicts through the six characters, in which they engage in a series of verbal and physical conflict in order to assert power to one another. Though power exercise could be seen based on plot, power dynamics is most visible when seen through the characters and their interactions. Therefore, the findings were categorized based on character pairings that indicate the use of power. Out of the six main characters, it is found that most of the conflict could be seen between four notable character pairings: Kaz Brekker- Matthias Helvar, Matthias Helvar- Nina Zenik, Kaz Brekker- Inej Ghafa, and Kaz Brekker- Nina Zenik. Though some instances show the person exercising power, it is also seen that this exercise of power could lead to a sign of resistance, thus indicating that both sides are able to exercise power over one another. In each pairs, both characters could either be seen initiating the conflict or resisting the person exercising power. It is found that power is exercised in different ways: through exploitation of

one's desire as well as the undermining of one another with expressions of judgment and hatred. The cause of these conflicts have various reasons, the main cause being due to the promise of a reward or the questioning of one's loyalty. Through the four pairings, it is found that out of the six main characters, Kaz Brekker holds the most power.

Between Kaz Brekker and Matthias Helvar, power is exercised through exploitation of one's deepest desire and resistance by expressions of hatred. Here, it is found that Kaz exercises power mostly through exploitation, whether it is an exploitation of one's desire or deepest secrets. In the case of his power exercise towards Matthias, Kaz exploits his desire through personal force with his promise of reward, therefore undermining Matthias, as he has no power over Kaz. Kaz uses this promise of reward in the means of reassurance that his team, particularly Matthias, will do his bidding.

Despite the team's unspoken agreement that Kaz would lead the mission, it is found that Matthias attempts to assert power by resisting against the figure of power. Matthias often attempts to resist power exercise by expressing his distrust and

questioning other's motives, which causes a test in their loyalty to one another, as Matthias does not truly trust Kaz, but remains loyal due to the promise of reward. In addition to verbal response, Matthias exercises physical conflict, a method that is implied to be the most effective for him, given his background as a Druskelle.

This conflict of could also be seen between Matthias and Nina Zenik. In the novel, it is found that both Nina and Matthias would often express judgment towards one another as a way of exercising power. Out of the five characters he distrusts, Nina is the one that he despises most. Matthias and Nina have opposing morals, given their backgrounds. Matthias was a Druskelle warrior, while Nina is a Grisha. Druskelles and Grisha are sworn enemies of one another, though it is implied that the Druskelle are mainly at fault since the novel emphasizes their method of unfair prosecution and punishments towards the Grisha. Matthias and Nina were once forced to work together after the shipwreck in order to survive, leading to an unlikely bond. However, their bond is destroyed when Nina accuses Matthias of being a slaver to the authorities, causing his arrest. When he

is eventually freed by Kaz, he sought revenge against Nina and they begin to question their motives and backgrounds.

The novel also shows conflict between Kaz and Inej Ghafa, an associate of his whose job is to obtain information for him in secret by sneaking her way into places and listening in on vital information that Kaz and the Dregs could use as a weapon against their rivals. It is found that through they would use exercise their power through attempts to exploit and gain leverage over their shared feelings. Before working for the Dregs, Inej was forced into slavery and worked in a minegarie. Kaz eventually buys her indenture as a way to free her, though she would still be indebted to him and his superior, Per Haskell. To Kaz, Inej could be seen as his equal, and at times is able to assert power over him.

It is also found that distrust and status are used as a way of exercising power when it comes to Kaz Brekker and Nina Zenik. Despite Kaz's higher status, it does not hinder Nina from attempting to resist against his influence. She questions his actions as well as his decisions. Nina is aware of Kaz's expertise and his status, which Kaz would use as an advantage to exercise his power. On the other hand,

Nina would exercise her power by expressing her distrust towards Kaz. Nina is the second person that Kaz recruits for the heist, having known of her powers as a Grisha. Similar to Inej, Nina is indebted to Kaz due to his assistance in keeping her safe and secure with a job in Ketterdam. Because of this, it is clear that Kaz has a higher status and influence than Nina. While Nina feels grateful for his assistance, she is still seen to be reluctant over Kaz's motives, therefore making it difficult for her to fully trust him. She eventually agrees to the heist when Kaz reveals the big reward, one of which includes Matthias' freedom.

## **THE NOVEL'S PORTRAYAL OF POWER DYNAMICS**

The findings show that power dynamics can appear in most types of relationships. The novel's portrayal of power dynamics are not limited to those with a clear hierarchy such as between an employer and an employee, or to between a parent and a child. Power dynamics can appear among those with equal hierarchy, such as between co-workers or between friends. Despite the bond between the characters, power dynamics are bound to appear through all types of relationships,

whether it is through enemies or friendship. While power asserted by a higher figure of power such as a teacher or a parent could be seen clearly from the age distance and status, a friend could assert power over the other without them being aware, despite being equals.

The power dynamic in *Six of Crows* can be seen in the form of mostly verbal conflict, usually arguments. While there is the term “actions speak louder than words,” it is not the case with the novel, as seen by the character’s constant use of verbal conflict as well as the reactions from others. These verbal conflicts express judgment and hatred, things that most people have faced in reality. Even when the person is not aware of it, power dynamics can be seen in various forms. It can be through a conversation in the workplace or a conversation among friends. Like the characters in *Six of Crows*, people can often attempt to exercise power in a conversation, be it for the purpose of defending one’s opinion, judgment towards other individuals who are involved, or an attempt hold the attention of others. In *Six of Crows*, this is seen in such instances as Matthias and Nina’s constant attempt to judge one another based on their divisive

morals and backgrounds. As the findings have already suggested, Matthias even exercises power by attempting to hold the attention of others towards Nina as a way to force her into admitting her wrongdoing.

As each character from *Six of Crows* comes from a different background with various morals, it is where power exercise comes to play. Power here can be seen from both sides, with the person exercising the power and the other resisting it. It is then seen that through their constant hardship that these six characters are able to develop a bond and come to the realization of how much they relied on one another to survive. It is also seen that in the bond of comradeship, power dynamics can appear in obvious and subtle ways. Between comrades, there the hierarchy is not always clear. Through the conflicts of their comradeship, the novel’s six main characters become accepting of each other, realizing that each have different strengths and weaknesses that when combined, could be put in to good use.

The novel’s portrayal of power dynamics follows a similar pattern to that of Foucault, that power needs to be seen as something which has to be constantly performed rather than being achieved



(Foucault, cited through Mills, 2003). In the novel's case, power is often performed by the six main characters. The novel implies that exercise of power is not only limited through physical conflict, but also through verbal conflict. Power can be exercised in conversations, particularly through arguments. Each individual will have different ways of exercising power, as it depends on their strengths and weaknesses. As Foucault has stated, power is not only between the oppressor and the oppressed, as he further states that power is "employed and exercised through a netlike organization. Individuals are the vehicles of power, not its points of application" (Foucault, 1982) Power can come from all sides. The person whose power exercise is being directed at can also exercise another kind of power in the form of resistance, aligning with Foucault's statement that where there is power, there is resistance (Foucault: 1978, cited through Mills, 2003). Furthermore, Castells (2011) states that power is shown as a person or some of which are more powerful than others who compete each other in a variety of groups in a society (Castells, 2011).

In the end, each person has different methods of exercising power. The contrast of power exercised between the

six main characters and other figures of their past is that the six main characters tend to use verbal conflicts through arguments and bickers, while past figures of their lives tend to use physical conflict. Between the six main characters, none seem to exercise power to the point of physical conflict. This implies that despite wanting to assert power over one another, they realize that words will have a deeper effect; especially when it comes from the people they are forced to rely on or people who have had a lasting bond to the point of knowing each other's strengths and weaknesses. They constantly undermine one another, through the exploitation of one's desires and weaknesses. This is already seen in the findings when Kaz exploits Matthias' desire to be pardoned, or when Kaz Brekker and Inej Ghafa would attempt to exploit their shared feelings in order to assert domination. This falls in line with Castell's (2011) saying that humans can feel the right to have domination over one another.

Since the novel's main characters are young adults, mainly aged 17 or 18, it creates a sense of relatability to the

young adult readers, while at the same time showing them the type of people they long to be in the world. These characters are young, yet skilled and knowledgeable, but they are shaped by the cruel world around them. From this, power is bound to appear on all sides. Young adults are thrust with responsibility and independence, as they would be the new generation to continue the legacy built by those older than them. They would have to learn how to compete, to follow authority, yet they possess the ability to challenge those above them. This is showcased by brave young adult characters who dare to oppose the society that oppresses them. These rebellious young adult characters are mostly found in dystopian and fantasy stories. In these stories, the young adult characters would usually go against figures with higher status over them. In Suzanne Collins' novel, *The Hunger Games* (2008), it was Katniss Everdeen against the Capitol and President Snow. In Veronica Roth's *Divergent* (2010), it was Tris Prior against Jeannine Matthews. As with *Six of Crows* and the novels that accompany it, they indicate that no matter the ages

or hierarchy, where there is power, there will be resistance.

### **KAZ BREKKER AS A FIGURE OF POWER**

Kaz is chosen as the novel's main character to showcase a young adult figure with morally gray motives, deviating from the usual protagonist type with clear sides and motive. Kaz does what he does in order to survive in a harsh society. This can be reflected in reality, where young adults would have to face the responsibility of independence, of how to survive living in the world. Despite his knowledge and skills, Kaz is just a young boy maintaining a facade to hide himself from the world. He may present a cold demeanor, but he too is flawed at heart. Kaz presents a character who will make mistakes, whose actions can be questionable and rarely noble, but learns that through friendship and lasting bonds that they are the very thing he needs to survive. Kaz is chosen as a flawed role model to oppose the stereotypical main characters who achieve things by their goodness. There is a sense of relatability in the fact that Kaz is as flawed as any human. Young adults are able to relate to his sense of determination and his anger towards the society that continuously oppresses him.

Kaz was once a victim to the power that the rich possesses over him, agrees to lead the mission is solely due to the reward of great fortune he will receive if he manages to accomplish the job, which he plans to use as a way to seek revenge against the man who once destroyed his life. Kaz's determination and skills make him what he is, but has many flaws within his actions. He also represents the type of character that teenagers perhaps long to be. Kaz has complex characterization that offers teenagers a diverse presentation instead of a repeating the character traits of black and white characters. Through hard work and relentless determination, Kaz seems to hold most of the power over the others, gaining a sense of authority and is able to make his way through the world with his abilities. Kaz also exudes confidence when it comes to his actions, especially when it comes to asserting power towards others, therefore having authority over certain people, including those older than him. At a young adult age, readers may long to have some kind of authority in their lives, as well as the ability to be in control of their own life, which is why characters like Kaz are admirable.

In addition, Kaz is seen using two notable types of power according to French and Raven (1959): coercive, reward, informational, and expert power. Kaz is successful in asserting his power through coercion in the form of physical punishment to the person in alignment with his rivals. With expert knowledge, Kaz is able to gain information and a certain level of skill that allows him to gain the upper hand over others. Kaz recognizes the breaking point of a person, and he uses this to exert his power by trading information, which he states as a much more precious kind of currency compared to money itself, particularly when it involves shame. This is supported by his statement when he confronts a fellow rival: "shame holds more value than money ever can."

As the findings have suggested, it is found Kaz that holds the most power out of the six main characters. Throughout the novel, Kaz is viewed as a figure of power by most of the characters. Some see it as an advantage, while others associate negative words about him, hence bolded words: criminal, prodigy, ruthless, amoral. Most people have an image of Kaz being the figure of power due to his actions when it comes to asserting power. Kaz has made a

reputation of himself to the point where most of his rivals wouldn't dare to cross into his territory. As the novel describes him, "They called him Dirtyhands because there was no sin he would not commit for the right price" indicates the meaning behind his nickname as a way of highlighting the kind of power he has over others. Even among his allies, his reputation from his actions become a warning signal for them. Therefore, the Dregs have no choice but to be loyal and respect him, terrified that one wrong move could lead to punishment.

The portrayal of power through Kaz Brekker is seen as something acceptable rather than a negative aspect. While Kaz holds the most power, it implies that he is corrupted by it, due to the fact that he needs it to survive. Power becomes acceptable here as it drives the main character towards his main goal, something that the readers would root for. Kaz does this by recruiting other members and getting them to do his bidding, thus achieving his main goal. Kaz may have questionable motives, but his determination and ambitions give him charisma. Despite making his attempts seem effortless; the novel presents Kaz's flaws as a way to show the readers that Kaz

earns his skills through his persistence. His tragic backstory shapes him to be the person he is when he reaches a young adult age. Because of Kaz's background, readers are able to understand the motives behind his actions, thus creating a sense of empathy. Kaz is shaped the way he is due to the society he lives in. In Ketterdam, it is the rich and corrupt that are often seen thriving, as well as dealers in the black market. Information and money are the city's most valuable assets, hence it becomes the things Kaz strives for in order to survive living in a harsh society, where the bad often gain power over the rest.

Based on his actions, Kaz perhaps follows the route of an anti-hero as opposed to being the hero. Kaz Brekker is a morally gray character, whose actions can be questionable and can differ from the usual heroic main characters. This makes him a fascinating character, as his actions are unpredictable. The novel's decision to make a questionable character its main protagonist is what separates the novel from others in its genre, as it is able to challenge the readers in questioning what makes a character admirable. It may be through the good of their heart, but their flaws are what makes them relatable. A

morally gray character like Kaz is often admired by readers and audiences, because when characters have moral flaws, they are able to sympathize or relate to them. The reason these types of characters can be relatable to the general audience, particularly teenagers, is that it makes them human. Characters with a clear moral compass may be relatable, but they represent the people that many dream to be, or attempt to avoid. With morally gray characters, people can appreciate their flaws just as equally as their strengths. In reality, humans are flawed and can make mistakes, whether they are aware of it or not.

## CONCLUSION

Based on the findings, power dynamics is portrayed through the conflicts between the six main characters. Through these characters, there are four pairs of characters in which the power dynamic is most seen in: Kaz Brekker and Matthias Helvar, Matthias Helvar and Nina Zenik, Kaz Brekker and Nina Zenik, Kaz Brekker and Inej Ghafa. Power is exercised in different ways, the most notable through exploitation of one's desires, use of resistance, as well as expressions of judgment and hatred. It is seen between

Kaz Brekker and Matthias Helvar that when Kaz exercises power, it is through the exploitation of Matthias' deepest desire. Kaz uses this as leverage to undermine Matthias and assure Matthias' compliance and loyalty. Matthias, on the other hand, exercises power through resistance by challenging Kaz's authority, both through verbal and physical action. Between Matthias and Nina, power is exercised through expression of judgment and hate. Through textual evidence, Matthias and Nina exercise power by judging and threatening each other of their different backgrounds and morals. When it comes to Kaz Brekker and Nina, it is mainly by expressing distrust and hatred, with Nina expressing distrust towards Kaz's ways; and Kaz by reminding Nina of his influence. Furthermore, Kaz Brekker and Inej Ghafa are seen exercising power towards one another through exploitation of their shared feelings towards each other. Both Kaz and Inej use this as leverage to constantly attempt to gain each other's sympathy, therefore attempting to dominate one another.

It is further found that out of the four pairings, Kaz Brekker holds the most power over the other characters. Kaz is

seen using both verbal and physical action when it comes to exercising power and has a reputation among the citizens of Ketterdam, as well as his crew. Kaz is a morally gray character who is showcased as the novel's protagonist to oppose the typical morally good character that most young adult novels have in their main protagonist. His motives and decisions throughout the novel makes him a fascinating character, as he presents a character who is not perfect, and that he will make mistakes along the way. While he holds the biggest power over the others, Kaz has his own strengths and weaknesses. His flawed characterization allows readers to be able to relate and sympathize with Kaz, especially young adult readers.

Moreover, among the six characters, power is mostly exercised through verbal conflicts in the form of arguments and bickers. This goes to show that from the novel's portrayal of power dynamics, power can come in different forms, and that it is not limited to those with a clear hierarchy. Power dynamics can appear in a parent-child relationship, but it can also appear in a conversation between friends and co-workers, similar to how power is used in

arguments among the six main characters in *Six of Crows*. *Six of Crows* also presents the types of characters with the determination that young adults aspire to be, yet filled with flaws and gray motives that makes the characters human and in the end, relatable. Their struggles of having to survive in a society could perhaps reflect on the struggle that young adults have to face today.

Based on the study, there are two suggestions to future writings, those regarding the novel *Six of Crows* and the study of Foucault's power theory. In regards to the novel, *Six of Crows* is worth analyzing, especially in terms of its literary elements. The characters are fascinating to analyze in terms of their characterization and arc. Future research should perhaps consider analyzing the characters from a different lens such as elements of the hero's journey or portrayal of young adult characters. In addition to its characters, power could be analyzed based on the plot of the novel, as the characters face conflicts outside of their own group, mainly through their past figures that constantly abused and oppressed them.

In terms of Foucault's (1982) theory of power, it is suggested that Foucault's perspective could be used on other young adult novels. Power dynamic is not limited in fantasy and dystopian stories. Future research should look into the power dynamic seen in other genres, perhaps in slice of life stories that are closer to reality. In doing so, power dynamics can be analyzed through a variety of different perspectives and interpretations that can open the door to new voices.

## REFERENCES

- Abrams, M. H. (1999). *A glossary of literary terms* (7th ed.). Boston, Massachusetts: Thomson Learning, Inc.
- Bălan, S. (2010). *M. Foucault's views on power relation*. Bucharest Academy of Economic Studies, Bucharest, Romania.
- Bardugo, L. (2015). *Six of crows*. New York: Henry Holt and Co.
- Berdahl & Fisk. (2007). *Social psychology: handbook of basic principles* (2<sup>nd</sup> ed.). Guilford Publications
- Bucher, K & Hinton, K. (2013). *Young adult literature: exploration, evaluation, and appreciation* (3<sup>rd</sup> ed.). New York: Pearson.
- Card, O. S. (1988). *Characters and viewpoint*. Cincinnati, Ohio: Writer's Digest Books.
- Collins, S. (2008). *The hunger games*. New York: Scholastic.
- Connors, S.P. (2017). "I have a kind of power I never knew I possessed": Surveillance, agency, and the possibility of resistance in YA dystopian fiction. *Study and Scrutiny: Research on Young Adult Literature*, 2(2).
- Culler, J. (1997). *Literary theory: A very short introduction*. New York: Oxford University Press
- Foucault, M. (1982). *The subject and power*. New York: David R Godine Publisher.
- Foucault, M. & Gordon, C.** (1980). *Power/knowledge: Selected interviews and other writings, 1972-1977*. New York: Pantheon Books.
- Friedkin, N. (2010). A formal theory of social power. *Journal of Mathematical Sociology*, 12(2), 103-126.
- French, J. R., Raven, B., & Cartwright, D. (1959). The bases of social power. *Classics of organization theory*, 7, 311-320.
- Karlberg, M. (2005). The power of discourse and the discourse of power: Pursuing peace through discourse intervention. *International Journal of Peace Studies*, 10(1), 1-23
- Mills, S. (2003). *Michel Foucault*. New York: Routledge.
- Noerlaely, M. A. (2016). *Power exercises in Sara Shepard's young adult novel "Pretty Little Liars"* (Bachelor's paper). Universitas Pendidikan Indonesia, Bandung, Indonesia.
- Olsson, M, & Heizmann, H. (2015). Power matters: Foucault's power/knowledge as a conceptual lens in information research and practice. *Journal of Knowledge Management*, 19(4), 756-769.

- Roth, V. (2011). *Divergent*. New York: HarperCollins
- Safavi, M. & Omidvar, O. (2016). Resist or comply: the power dynamics of organizational routines during mergers. *British Journal of Management*, Vol. 27, 550–566.
- Stephens, J. (2007). Young adult: A book by any other name...: Defining the genre. *The ALAN Review*, 35 (1), 34-42.