

Quantifying the Self: Disciplinary Power, Performativity, and Numerical Identity in Laurie Halse Anderson's *Wintergirls*

Dr. Balamayuranathan B¹

Associate Professor, Department of English
Sri Ramakrishna College of Arts & Science, Coimbatore
Email: balamayuranathan@srcas.ac.in¹

Ms. Subitsha S²

Research Scholar & Assistant Professor, English
Sri Ramakrishna College of Arts & Science, Coimbatore
Email: subitshashanmugam04@gmail.com²

Abstract- This article investigates the formation of feminine subjectivity in *Wintergirls* through the theoretical frameworks of Michel Foucault and Judith Butler. Existing scholarship has predominantly interpreted anorexia in the novel as a manifestation of psychological disorder, cultural pressure, or bodily control. However, such approaches treat numerical practices—calorie counting, weight monitoring, and bodily calculation—as symptomatic rather than constitutive. This study argues that these practices function as structuring mechanisms of identity. Using qualitative close reading, the analysis demonstrates that Lia's subjectivity is produced through repeated acts of quantification that displace narrative and experiential self-understanding. Drawing on Foucault's concept of disciplinary power and technologies of the self, the article shows how surveillance is internalized, rendering the subject both observer and observed. Butler's notion of performativity further explains how iterative acts of measurement stabilize identity through repetition. The article introduces the concept of "quantified subjectivity" to describe a mode of selfhood constituted through numerical reaffirmation. In this framework, identity is not dissolved but hyper-produced through metric regulation, where numbers acquire epistemic authority over bodily perception and narrative coherence. By foregrounding quantification as a central organizing principle, the study extends existing readings of *Wintergirls* and contributes to broader discussions on embodiment, discipline, and contemporary forms of self-construction.

Keywords— Laurie Halse Anderson; *Wintergirls*; Disciplinary Power; Performativity; Numerical Identity; Body Politics; Self-Surveillance; Eating Disorders; Quantification of the Self; Foucault; Gender and Identity; Femininity; Body Image; Social Control; Young Adult Literature.

I. INTRODUCTION

Contemporary young adult fiction has increasingly engaged with the representation of eating disorders, situating them at the intersection of psychological distress, gendered expectations, and cultural constructions of the body. Laurie Halse Anderson's *Wintergirls* occupies a central position within this corpus, offering a stark portrayal of anorexia through the fragmented consciousness of its protagonist, Lia Overbrook. Critical responses to the novel have predominantly framed anorexia as a manifestation of

control, trauma, or socio-cultural pressure, emphasizing the disciplining of the female body within regimes of beauty and normalization. While these readings have productively illuminated the novel's engagement with power, pathology, and gender, they tend to treat the textual prominence of numerical practices—calorie counting, weight monitoring, and bodily measurement—as symptomatic features rather than as constitutive elements of subjectivity.

This article argues that such an approach overlooks a crucial dimension of the novel's representation of

identity. In *Wintergirls*, numerical practices do not merely reflect anorexic behavior; they actively reorganize the conditions under which identity is produced and understood. Lia's persistent engagement with numbers transforms quantification into a primary epistemic framework through which the self is apprehended. Hunger, bodily sensation, and interpersonal relations are subordinated to metric systems that render the body legible only in terms of calculable values. As a result, identity is no longer narratively constructed through memory, language, or social interaction, but is continuously recalibrated through numerical reaffirmation.

To theorize this shift, the study draws on Michel Foucault's analysis of disciplinary power and technologies of the self, alongside Judith Butler's concept of performativity. Foucault's framework elucidates how mechanisms of surveillance and control are internalized, enabling the subject to become both the agent and object of discipline. In Lia's case, this internalization is evident in her compulsive self-monitoring, where the body is subjected to constant scrutiny through numerical calculation. Butler's theory of performativity further clarifies how identity is constituted through repetition: the iterative acts of counting, measuring, and correcting do not merely express Lia's condition but actively produce a stabilized—yet fragile—form of subjectivity.

Building on these theoretical foundations, this article introduces the concept of "quantified subjectivity" to describe a mode of selfhood constituted through metric regulation. Unlike traditional narrative identity, which relies on coherence, continuity, and interpretive articulation, quantified subjectivity is structured through repetition, calculation, and verification. It is a form of identity that must be constantly performed and reaffirmed through numerical practices, rendering the self-inseparable from the disciplinary systems it enacts.

By foregrounding quantification as a central organizing principle, this study seeks to extend existing scholarship on *Wintergirls* beyond interpretations of anorexia as control or resistance. It proposes that the novel not only depicts the

disciplining of the body but also anticipates a broader cultural shift toward data-driven forms of self-understanding. In doing so, it contributes to ongoing debates on embodiment, subjectivity, and the evolving relationship between identity and systems of measurement in contemporary life.

II. REVIEW OF LITERATURE

Critical scholarship on *Wintergirls* has developed along multiple intersecting trajectories, most notably those centered on anorexia as discipline, psychological pathology, narrative instability, and cultural reception. While these approaches have significantly expanded the interpretive scope of the novel, they converge in treating numerical practices—calorie counting, weight measurement, and bodily calculation—as secondary features rather than as constitutive elements of subjectivity.

A dominant strand of criticism interprets anorexia in *Wintergirls* through frameworks of discipline and control. Zuzanna Szatanik conceptualizes eating disorders as "rituals of hunger," linking starvation to culturally embedded practices of purification and self-regulation shaped by the "Beauty Myth" (Szatanik 84). Similarly, recent work by Hadeel Hatif employs a Foucauldian feminist framework to analyze the anorexic body as a site of discipline, power, and resistance, situating *Wintergirls* within broader structures of bodily regulation. These studies demonstrate that anorexia is not merely pathological but socially and discursively produced. However, they primarily interpret practices such as calorie counting as instruments of control rather than as mechanisms through which identity itself is constituted.

Psychological and trauma-oriented readings further reinforce this tendency by framing anorexia as a symptom of mental distress. Berna Köseoğlu, for instance, examines *Wintergirls* in relation to anorexia nervosa as a psychological condition, exploring the interplay between emotional disturbance and disordered eating (Köseoğlu 112). Similarly, Surya and Wahyono analyze Lia's behavior in terms of social pressure, maternal influence, and cognitive distortion, identifying factors such as weight

obsession and internet exposure as causal elements (Surya and Wahyono 3). While these studies offer valuable insights into the affective and psychological dimensions of the novel, they tend to reduce textual features—including numerical fixation—to symptomatic expressions of illness rather than treating them as structurally significant narrative elements.

Narrative and cognitive approaches provide a more formalist perspective. Rocío Riestra-Camacho's analysis of Lia as an unreliable narrator foregrounds the instability of her self-representation and introduces the concept of the "unreliable reader," arguing that the novel's depiction of anorexic cognition may reproduce, rather than critique, disordered thinking for certain audiences (Riestra-Camacho 162). This line of inquiry highlights the complexity of narrative mediation and readerly engagement, yet it similarly subsumes numerical practices within broader concerns of unreliability and cognition, without isolating their epistemic function. More recent scholarship has shifted attention to cultural circulation and digital reception. Taylor Drake demonstrates how *Wintergirls* is appropriated within pro-anorexia communities, where readers reinterpret the text in ways that reinforce anorexic ideologies (Drake). Likewise, Stella Sappington examines the novel's intersection with Tumblr cultures, emphasizing the role of race, gender, and digital aesthetics in shaping its reception. These studies underscore the fluidity of meaning and the active role of readership in reconfiguring textual significance, but they focus primarily on external interpretation rather than the internal mechanisms of identity formation within the narrative.

Across these diverse approaches—disciplinary, psychological, narratological, and cultural—a consistent pattern emerges: numerical practices are acknowledged but not theorized. They are treated as symptoms, tools, or stylistic features rather than as central organizing principles. This represents a critical gap in the existing scholarship. While critics have extensively examined how the body is disciplined and represented, they have not sufficiently addressed how quantification itself

functions as an epistemic and constitutive framework for identity.

This study addresses this gap by proposing that in *Wintergirls*, numerical systems do not merely regulate the body but redefine the terms of subjectivity. Calorie counts, weight measurements, and bodily calculations acquire epistemic authority, displacing narrative, affective, and relational modes of self-understanding. Drawing on Michel Foucault's concepts of disciplinary power and technologies of the self, alongside Judith Butler's theory of performativity, the article argues that identity is constituted through repeated acts of quantification. These iterative practices produce what this study terms "quantified subjectivity," a mode of selfhood in which the individual is continuously measured, verified, and recalibrated through numerical reaffirmation. By foregrounding quantification as a structuring principle, this study not only extends existing readings of *Wintergirls* but also contributes to broader discussions on discipline, embodiment, and the increasing centrality of metrics in contemporary constructions of the self.

III. THEORETICAL FRAMEWORK

This study draws on the intersecting theoretical frameworks of Michel Foucault and Judith Butler to conceptualize the formation of subjectivity in *Wintergirls*. While both theorists are frequently invoked in discussions of the body and identity, their combined application here serves a specific purpose: to account for how identity is not merely regulated but actively produced through repeated, quantifiable practices.

1. Disciplinary Power and the Body

Foucault's account of disciplinary power provides a foundational framework for understanding how the body becomes the primary site through which identity is regulated and produced. In *Discipline and Punish*, Foucault argues that modern power operates not through overt coercion but through subtle mechanisms of surveillance, normalization, and correction, producing what he terms "docile bodies" that are both useful and compliant (Foucault 136). These mechanisms function by rendering the body

visible, measurable, and subject to continuous evaluation.

In *Wintergirls*, this logic is internalized. External authorities do not simply observe the body but becomes the object of constant self-scrutiny. Lia's engagement with calorie counting, weight monitoring, and bodily measurement reflects what Foucault describes as the internalization of surveillance, wherein the subject becomes both "the principle of [her] own subjection" (202). The body is thus transformed into a field of data, organized through numerical values that enable continuous regulation and correction.

2. Technologies of the Self

Foucault's later work further refines this framework through the concept of "technologies of the self," which he defines as practices that permit individuals "to effect by their own means... a certain number of operations on their own bodies and souls" in order to transform themselves (Foucault, *Technologies of the Self* 18). Unlike disciplinary mechanisms imposed from outside, these practices are voluntarily enacted, though they remain shaped by broader discursive structures.

In this context, Lia's numerical practices can be understood as self-administered techniques of regulation. Calorie counting, bodily measurement, and self-monitoring are not merely imposed behaviors but are actively performed by the subject as a means of self-formation. However, this apparent autonomy is illusory. The subject's engagement with these practices demonstrates how power operates most effectively when it is internalized and self-directed. The result is a form of subjectivity that is continuously produced through acts of calculation and verification.

3. Performativity and Repetition

While Foucault provides a framework for understanding the mechanisms of discipline, Butler's theory of performativity offers a model for how identity is constituted through repetition. In *Gender Trouble*, Butler argues that identity is not a stable or pre-existing essence but is produced through "a stylized repetition of acts" that create the

appearance of coherence (Butler 191). These acts do not express an underlying identity; rather, they constitute it.

Applied to *Wintergirls*, this framework highlights the significance of repetition in Lia's practices. The repeated acts of counting, measuring, and correcting function not simply as expressions of anorexia but as performative processes through which identity is stabilized. Each numerical calculation reaffirms a particular understanding of the self, producing a form of identity that is both sustained and constrained by repetition. The apparent stability of this identity is thus an effect of continuous performance rather than an inherent quality.

4. Toward Quantified Subjectivity

Bringing these frameworks together enables a more precise conceptualization of subjectivity in *Wintergirls*. Foucault's analysis of discipline and self-regulation explains how the body becomes the object of continuous measurement, while Butler's theory of performativity accounts for how repeated practices produce the appearance of identity. However, neither framework alone fully captures the specific role of quantification in the novel.

This study therefore proposes the concept of "quantified subjectivity" to describe a mode of identity constituted through numerical practices. In this formulation, numbers do not merely regulate the body but function as primary epistemic tools through which the self is known, evaluated, and reproduced. Quantification displaces narrative and experiential forms of self-understanding, replacing them with systems of measurement that demand constant reaffirmation.

Within this framework, subjectivity is neither stable nor entirely dissolved; rather, it is continuously recalibrated through acts of calculation. The self becomes inseparable from the metrics that define it, existing as an ongoing process of measurement, correction, and verification. By integrating Foucault's and Butler's theoretical insights, this study thus reorients the analysis of *Wintergirls* from a focus on discipline or pathology to a broader examination of

how identity is produced under conditions of quantification.

IV. METHODOLOGY

1. Approach

This study adopts a qualitative close reading approach to examine the formation of subjectivity in *Wintergirls*. Close reading enables detailed attention to linguistic, structural, and formal features of the text, allowing for the identification of recurring patterns that are central to the novel's representation of identity. Rather than treating anorexia as a purely psychological or thematic concern, the analysis focuses on how specific textual elements—particularly numerical references and formal disruptions—function as mechanisms through which subjectivity is constituted.

2. Analytical Axes

The analysis is organized along three interrelated axes, each corresponding to a distinct but overlapping dimension of the text.

Numerical Discourse Analysis

This axis examines the presence and function of numerical references within the narrative, including calorie counts, weight measurements, and other forms of quantification. Attention is given to the frequency, distribution, and contextual placement of these numerical elements. The analysis considers how numbers operate not merely as descriptive details but as organizing principles that structure Lia's perception of her body and self. Patterns of repetition and escalation are analyzed to determine how quantification acquires epistemic authority within the narrative.

Narrative-Formal Analysis

This axis focuses on the novel's formal features, particularly the use of strikethroughs, fragmented syntax, and self-editing. These typographical and stylistic elements are examined as indicators of internal division and self-regulation. The analysis investigates how visible acts of correction and erasure function as textual manifestations of disciplinary processes, revealing a subject that simultaneously produces and polices its own

discourse. Formal disruptions are thus read not only as representations of psychological instability but as structural components of subject formation.

Epistemic Hierarchy Analysis

This axis analyzes the relationship between competing modes of knowledge within the text. It examines how numerical data is privileged over bodily sensation, social interaction, and linguistic articulation. Instances where Lia's experiential or emotional awareness is overridden by calculative reasoning are identified and analyzed to establish a hierarchy of epistemic authority. This framework enables an assessment of how quantification displaces other forms of self-understanding, reorganizing the conditions under which identity is recognized and validated.

3. Criteria for Quantified Subjectivity

To determine the presence of what this study terms "quantified subjectivity," the analysis employs the following criteria:

- Dominance of numerical logic: the extent to which numerical values govern perception, decision-making, and self-evaluation.
- Repetition as identity formation: the role of iterative acts of counting, measuring, and correcting in producing a stabilized sense of self.
- Displacement of narrative self: the degree to which numerical frameworks override narrative coherence, emotional expression, and relational identity.

Together, these criteria provide a structured basis for identifying and analyzing the ways in which subjectivity in *Wintergirls* is constituted through quantification.

V. ANALYSIS

1. From Body to Number

A central transformation in *Wintergirls* is the gradual translation of the body into a system of numerical values. Lia does not encounter her body as an experiential or sensory entity but as an object to be calculated, reduced, and evaluated. Her repeated attention to calorie intake and weight transforms bodily existence into a field of quantifiable data.

Statements structured around counting—calories consumed, pounds lost, numbers avoided—replace descriptive or affective language.

This shift reflects a movement from embodied subjectivity to abstract measurement. The body is no longer “felt” but “known” through numbers. In Foucauldian terms, this corresponds to the transformation of the body into a measurable object subject to continuous evaluation (Foucault 136). The numerical register does not merely describe the body; it becomes the primary means through which the body is constituted as an object of knowledge.

2. Self-Surveillance and Internal Discipline

Lia’s practices exemplify an advanced form of self-surveillance in which disciplinary power is fully internalized. She monitors her own intake, scrutinizes her physical appearance, and anticipates judgment even in the absence of external observers. Her consciousness functions as a surveillance mechanism, constantly evaluating compliance with self-imposed numerical limits.

This dynamic aligns with Foucault’s description of the internalization of surveillance, where the subject becomes “the principle of [her] own subjection” (202). Lia does not require institutional enforcement; she enacts discipline upon herself through continuous monitoring. The body is thus governed by an internal system of control that operates through calculation and verification rather than external coercion.

3. Repetition and Performativity

The repetitive structure of Lia’s thought and behavior is central to the production of her identity. Her constant recourse to counting and recalculation demonstrates a compulsive return to numerical verification as a means of stabilizing the self. This repetition is not merely behavioral but discursive. Lia repeatedly frames her experience through numerical thresholds, most explicitly when she asserts: “If I could just get to 100... if I could just stay under” (Anderson). The conditional phrasing here is significant: identity is projected into a future state that must be achieved through repeated acts of restriction.

This iterative logic aligns with Judith Butler’s formulation of identity as a “stylized repetition of acts” (Butler 191). Lia’s subjectivity emerges not from a stable inner essence but from the continuous performance of numerical discipline. Each act of counting, limiting, and recalculating reconstitutes the self, producing an identity that appears coherent only through its repetition. The self, therefore, is not expressed through these acts but is generated by them.

4. Typographical Self-Censorship

The novel’s use of strikethroughs provides a visible record of internalized regulation. Lia’s narration frequently includes statements that are immediately negated or erased, as in the self-corrective pattern: “I am fine. I am not fine” (Anderson). This typographical instability reveals a divided subject, one that produces language only to discipline it.

These acts of erasure function as textual analogues to bodily control. Just as Lia restricts and corrects her physical intake, she also monitors and edits her own discourse. The strikethrough marks the presence of a thought that cannot be fully articulated, indicating the operation of an internal censor. In Foucauldian terms, this reflects the internalization of disciplinary authority, where the subject regulates herself without the need for external enforcement (Foucault 202). The text thus stages a dual process: the production of meaning and its simultaneous suppression.

5. Epistemic Authority of Numbers

A defining feature of Lia’s subjectivity is the privileging of numerical knowledge over bodily and emotional experience. This is evident in her explicit rejection of hunger as a valid form of knowledge: “Hunger hurts, but starving works” (Anderson). The contrast here establishes a hierarchy in which bodily sensation (“hurts”) is subordinated to instrumental calculation (“works”). Hunger is not interpreted as a signal from the body but as an obstacle to be overcome in pursuit of numerical goals.

Similarly, Lia’s insistence that “numbers don’t lie” (Anderson) positions quantification as the ultimate epistemic authority. This statement encapsulates the

logic through which numerical systems displace other forms of knowing. When bodily perception, social interaction, or emotional response conflict with numerical data, the latter prevails. The self is thus validated through measurement rather than experience, reinforcing a framework in which identity is contingent upon adherence to quantifiable standards.

6. Hyper-Production of Identity

Rather than depicting the erosion of identity, *Wintergirls* presents a subjectivity that is continuously and excessively produced through acts of measurement and control. Lia's sense of self is inseparable from the numerical frameworks she enacts. Her desire to "be empty" (Anderson) does not signify the absence of identity but its reconfiguration around a specific ideal that must be constantly maintained.

This condition can be understood as a form of hyper-production, where identity is sustained through ongoing acts of calculation and verification. The self does not disappear; instead, it becomes increasingly defined by the practices that regulate it. Lia's identity exists as a function of numerical precision, requiring constant reaffirmation to remain stable. In this sense, subjectivity is not lost but rendered dependent on the continuous performance of quantification.

VI. DISCUSSION

1. Beyond "Control"

Existing readings of *Wintergirls* have largely interpreted anorexia through the paradigm of control—either as the internalization of disciplinary power or as a form of resistance to social norms. While such interpretations remain valuable, the preceding analysis suggests that they are insufficient to account for the full complexity of subject formation in the novel. Lia's practices do not merely regulate the body; they actively produce a mode of subjectivity structured through quantification.

In Foucauldian terms, discipline is not simply repressive but productive, generating subjects through processes of normalization and self-regulation (Foucault 194). Lia exemplifies this

productive dimension of power. Her engagement with numerical practices transforms discipline into a mechanism of self-production, wherein identity is constituted through continuous acts of calculation, verification, and correction. The subject is not only controlled but continuously brought into being through these practices. This shift from control to production reframes anorexia as a process through which identity is actively constructed rather than merely constrained.

2. Reframing Anorexia

The analysis also necessitates a reconsideration of anorexia beyond its conventional framing as a psychological pathology. While clinical and trauma-based interpretations emphasize causation—grief, guilt, social pressure—they do not fully capture how anorexia operates within the novel as an epistemic system. In *Wintergirls*, numerical practices function as organizing principles that determine what counts as valid knowledge about the self.

This epistemic reconfiguration aligns with Michel Foucault's broader argument that power produces regimes of truth—systems that define what is accepted as knowledge (Foucault, *History* 131). Lia's reliance on numerical data exemplifies such a regime, where calorie counts and weight measurements supersede bodily sensation and emotional experience. Anorexia, in this context, is not only a disorder of the body but a reorganization of the conditions under which the self is known and evaluated. It constitutes a system in which identity is mediated through quantifiable standards rather than narrative or relational frameworks.

3. Identity in Late Modernity

The dynamics observed in *Wintergirls* extend beyond the specific context of anorexia to reflect broader transformations in contemporary constructions of identity. In late modernity, subjectivity is increasingly shaped by systems of measurement, data collection, and self-tracking. Practices such as calorie counting, fitness monitoring, and digital self-quantification exemplify what has been described as a "quantified self," wherein identity is produced through continuous engagement with metrics.

Within this context, Lia's practices can be read not as anomalous but as intensified manifestations of a wider cultural logic. The shift from narrative to numerical self-understanding parallels broader developments in data-driven identity formation, where individuals come to know themselves through measurable outputs rather than subjective experience. Judith Butler's concept of performativity is particularly relevant here, as it highlights how repeated acts—whether discursive or numerical—produce the appearance of stable identity (Butler 191). In *Wintergirls*, this process is rendered explicit: identity emerges through the iterative performance of quantification, anticipating contemporary forms of selfhood organized around data and measurement.

4. Ethical Implications

The reconfiguration of identity through quantification raises significant ethical concerns. When the self is constituted primarily through measurable parameters, subjectivity risks being reduced to a set of numerical values. In *Wintergirls*, this reduction is evident in the privileging of numbers over bodily sensation, emotional experience, and social relation. The subject becomes legible only insofar as it can be measured, evaluated, and verified.

This transformation has broader implications for how identity is understood and valued. If subjectivity is equated with quantifiable output, aspects of experience that resist measurement—affect, ambiguity, relationality—are marginalized or rendered invisible. The self becomes an object of calculation, subject to continuous optimization and correction. Such a framework not only constrains the range of possible identities but also intensifies the pressure to conform to measurable standards.

By foregrounding these dynamics, *Wintergirls* exposes the risks inherent in systems that privilege quantification over lived experience. It reveals how the reduction of the self to metrics can produce a form of subjectivity that is simultaneously hyper-visible and profoundly diminished, existing only within the limits of what can be counted.

VII. CONCLUSION

This study has examined the formation of subjectivity in *Wintergirls* by shifting critical attention from anorexia as pathology or control to quantification as a constitutive framework of identity. Through qualitative close reading, the analysis has demonstrated that numerical practices—calorie counting, weight monitoring, and bodily calculation—function not merely as symptomatic features of disordered eating but as structuring mechanisms through which the self is produced and sustained. Lia's subjectivity emerges through repeated acts of measurement, self-surveillance, and correction, revealing a mode of identity that is continuously recalibrated rather than narratively stabilized.

By integrating Michel Foucault's concepts of disciplinary power and technologies of the self with Judith Butler's theory of performativity, this article has conceptualized these practices as processes of self-production. Foucault's framework elucidates how mechanisms of surveillance are internalized, transforming the subject into both observer and observed, while Butler's emphasis on repetition explains how identity is constituted through iterative acts. Together, these perspectives enable a reconceptualization of anorexia in the novel as an epistemic system in which numerical values acquire authority over bodily perception and narrative coherence.

The article has proposed the concept of "quantified subjectivity" to describe this condition. Unlike traditional models of identity grounded in narrative continuity or experiential coherence, quantified subjectivity is structured through calculation, verification, and repetition. It is a form of selfhood that depends on constant measurement, where the individual exists as a function of the metrics that define and regulate them. In this framework, identity is neither simply controlled nor dissolved but hyper-produced through the very practices that appear to constrain it.

Beyond its textual analysis, this study contributes to broader discussions on identity in contemporary

culture. The dynamics observed in *Wintergirls* resonate with the increasing centrality of quantification in everyday life, where individuals engage in self-tracking, data monitoring, and metric-based self-evaluation. By foregrounding these parallels, the novel can be read as anticipating wider shifts toward data-driven forms of subjectivity, raising critical questions about the relationship between measurement, knowledge, and the self.

Finally, the study highlights the ethical implications of reducing subjectivity to quantifiable forms. When identity is mediated primarily through numbers, aspects of human experience that resist measurement—affect, ambiguity, relationality—risk being marginalized. In exposing these tensions, *Wintergirls* not only represents the lived experience of anorexia but also critiques the broader cultural logic that equates value with measurability.

Future research may extend this framework by examining other literary texts that engage with quantification and self-surveillance, or by exploring intersections between literary representation and digital cultures of data-driven identity. Such inquiries would further illuminate the evolving conditions under which subjectivity is formed in an increasingly quantified world.

REFERENCES

1. Anderson, Laurie Halse. *Wintergirls*. Viking, 2009.
2. Butler, Judith. *Gender Trouble*. Routledge, 1990.
3. Drake, Taylor. "Reading *Wintergirls* in Pro-Ana Communities." *Children's Literature in Education*, vol. 47, no. 3, 2016, pp. 253–268.
4. Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan, Vintage Books, 1995.
- The History of Sexuality: Volume 1: An Introduction. Translated by Robert Hurley, Vintage Books, 1990.
- "Technologies of the Self." *Technologies of the Self: A Seminar with Michel Foucault*, edited by Luther H. Martin, Huck Gutman, and Patrick H. Hutton, University of Massachusetts Press, 1988, pp. 16–49.
5. Köseoğlu, Berna. "Anorexia Nervosa in Laurie Halse Anderson's *Wintergirls*." *International Journal of Language Academy*, vol. 8, no. 4, 2020, pp. 110–118.
6. Riestra-Camacho, Rocío. "The Unreliable Reader of *Wintergirls*: Eating Disorders and Cognitive Literary Studies." *Children's Literature Association Quarterly*, vol. 43, no. 2, 2018, pp. 159–177.
7. Sappington, Stella. "Tumblr, Race, and Eating Disorders in *Wintergirls*." *Jeunesse: Young People, Texts, Cultures*, vol. 9, no. 1, 2017, pp. 92–110.
8. Szatanik, Zuzanna. "The Hunger Artist: Eating Disorders and the Performance of Femininity in Contemporary Culture." *Text Matters*, no. 5, 2015, pp. 78–92.
9. Surya, R., and M. Wahyono. "Anorexia Nervosa in Laurie Halse Anderson's *Wintergirls*." *Journal of English Language and Literature*, vol. 7, no. 1, 2017, pp. 1–6.