







## Digital Voice: Technology as a Tool of Oppression and Liberation in Christina Dalcher's *Vox*

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### Abstract

*Digital feminism combines feminism and digital tools; the core purpose of digital feminism is to demonstrate how women utilize the internet as a platform to share issues and promote empowerment. This study focuses particularly on the two main concepts under digital feminism: technofeminism and cyberfeminism. Technofeminism suggests that technology and gender are profoundly linked, frequently intertwining with masculine dominance, yet it also authorizes women's empowerment. Cyberfeminism visualizes digital realms and the cyborg as instruments for combating and surpassing gender restrictions. Overall, they demonstrate that technology has the potential to both suppress and uplift women's individual freedom. The study aims to highlight the technofeminism and cyberfeminism aspects in Christina Dalcher's text, Vox. The study's methodology utilizes three technofeminism and cyberfeminism concepts: Gender Technological oppression, Gender-based digital divide, and Cyber empowerment. There were numerous studies conducted on technofeminism and cyberfeminism, but they were done using a quantitative method; yet, the researchers have used a qualitative method to analyze the text. This paper explores how Vox*

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*interconnects with the concepts of technofeminism and cyberfeminism through the experience of the protagonist Jean's active fighting against the restriction of the authorities that stop women's communication with the wrist electronic counter and her intelligence in identifying a new formula for serum. These findings prove the text can examine how technology works as both a tool of oppression and a source of resistance. Further, this study also allows subsequent researchers to explore and incorporate digital-related concepts and theories, such as digital feminism, cyberfeminism, and technofeminism, to analyze the text.*

**Keywords:** Technology, Empowerment, Cyberfeminism, Digital Feminism, Technofeminism

## Introduction

In the contemporary world, technology is vital across multiple areas, including the workplace, transportation, and mass media communication. It promotes women's activism, enabling them to connect with a broader audience through digital platforms. Technology is portrayed as a mechanism that influences gendered power dynamics, benefiting both those in positions of power and those who are oppressed. For women, technology can serve as a means of oppression as well as a tool for resistance. Social media platforms have emerged as crucial instruments for women's rights movements across the globe. They assist the rapid spreading of messages, generate funding for various causes, and foster connections among women from diverse nations. These digital spaces enable women to share their personal narratives, which can significantly influence public perceptions regarding women's issues. Additionally, social media campaigns have advocated for new legislation and compelled large corporations to improve their treatment of women (Alam, 2024).

The tools and platforms employed by offenders to harm women and girls encompass a wide range of technologies, such as computers, smartphones, social networking sites, chatrooms, online gaming sites, GPS tracking devices, and video streaming services (Mukred et al., 2024). The interplay between gender and technology has undergone significant changes within feminist academia discourse, transforming from initial pessimistic perspectives to a more intricate evolution. Early second-wave feminism highlights how technology was intertwined with capitalist and patriarchal systems, understanding technological expertise as a fundamental source of male dominance and privilege (Wajcman, 2006; Wajcman, 2007). This viewpoint faced challenges from cyberfeminism in the 1990s, which optimistically regarded cyberspace and the Internet as potentially emancipating for women, thereby overcoming inherent sexual differences (Wajcman, 2006; Wajcman, 2007). The modern technofeminist framework, drawing from social studies of technology, provides a more nuanced critique that avoids both technological determinism and gender essentialism (Wajcman, 2007; Gill, 2005).

Christina Dalcher is an American author renowned for her dystopian novels, where she envisions a future society and examines the treatment and empowerment

of women and girls within it. The protagonist of the novel strives to assert her rights against the oppressive influence of technology. Jean, a scientist in *Vox*, opposes a government that has curtailed women's right to express themselves. They are limited to communicating through an electric watch on their wrist that delivers shocks when they exceed one hundred words per day. Jean's fight is for her child and for all women, aiming for a brighter future. Technical communicators are increasingly crucial in tackling gender biases within technology development, with feminist critiques providing essential insights for both educators and professionals (Cutrupi et al., 2026). Despite swift advancement in technology, masculinist notions of dominance and control persist in technological realms, hindering women's access and involvement.

This article explores the concept of digital feminism, focusing particularly on Technofeminist and Cyberfeminist aspects within Christina Dalcher's work, *Vox* (2018). Judy Wajcman (2004) proposed technofeminism as a means to comprehend how it serves as both a source and a result of gender relations. Utilizing a technofeminist perspective, Wajcman (2010) demonstrated how a feminist viewpoint expands the understanding of technology, incorporating not just artifacts but also the cultures and practices linked to these technologies".Cyberfeminists typically embrace digitalization, asserting that it provides diverse opportunities for learning, sharing, and (re)imagining feminist ideals as well as (re)forming feminist discourse (Clark-Parsons, 2021; Eileraas, 2014). The cybersphere creates novel avenues for building solidarity and serves as a platform for transnational organizing (Youngs, 2015). Feminist peace activists Sheena Gimase Magenya and Tigist Shewarega Hussen (2022) argue that online and offline spaces are not to be viewed as oppositional but rather as a part of a continuum spectrum. These activists aim to diminish the hierarchy between online and offline spaces, emphasizing that the online realm provides alternatives to confront violence in the physical world.

This paper is organised into four main sections. These sections consist of the literature review, methodology, discussion, and conclusion. The second section concentrates on a review of articles on Technofeminism and Cyberfeminism, showcasing different perspectives from other research. The third section outlines the methodology, which entails the application of theories in digital feminism, including technofeminism and cyberfeminism, as demonstrated in the selected work of Christina Dalcher. The fourth section includes a discussion that compares the findings of the current study with those of earlier studies. The final section of the paper is the conclusion, which summarizes the research and highlights the significance of Technofeminism and Cyberfeminism in Dalcher's text, *Vox*. Considering all of the above, this research aims to pursue the following objectives.

1. To examine how the key aspects of Technofeminism and Cyberfeminism, including Gender Technological oppression, reclaiming technology through agency, digital gender inequality, and Cyber agency & voice, are depicted.
2. To explore how digital technologies are represented as both the source of

oppression and means of resistance for women.

### **Literature Review**

The transformation of technology has significantly altered societal frameworks, yet its continued evolution still reflects and reinforces established power dynamics and inequalities (Antonietti et al., 2025). Despite decades of feminist analysis and intervention within the technological domain, the technology sector remains largely influenced by patriarchal values, demonstrating persistent racial disparities, gender biases, and systemic exclusions (Noble, 2018). The incorporation of digital technologies across various fields has revolutionized how individuals live, work, and learn. In everyday life, digital technologies have transformed communication, entertainment, and personal organization. Smartphones and social media platforms facilitate immediate communication and information exchange, fostering connections beyond geographical limits (Ling, 2012). Streaming services and digital media provide a wide array of entertainment choices, while applications for personal finance, health tracking, and home automation improve convenience and efficiency in daily activities (Rainie & Wellman, 2012). This paper explores the concepts of technofeminism and cyberfeminism as described by Judy Wajcman and Donna Haraway, integrating both their positive and negative aspects. It emphasizes features such as Gender technological oppression, Digital feminist activism, Gender based digital divide, and cyber empowerment.

### **Gender Technological oppression**

Gender technological oppression denotes the systematic marginalization and mistreatment of women and gender minorities through the governance, design, and utilization of digital technologies. This form of oppression is deeply rooted in male-dominated technology sectors, where gender biases are ingrained in technological design, resulting in digital exclusion, online harassment, and surveillance that disproportionately impact women (Rotem-Mindali, 2025). Technological advancements have transformed views on human connection, extending beyond conventional websites to include various forms of interaction (Näsi et al., 2017). The emergence of social media and technology has enhanced communication; however, this progress is accompanied by a significant downside, specifically the increase in cyberbullying. Cyberbullying entails the spread of hateful or harmful content online, frequently via social media platforms. Individuals may comment openly on any subject without fear of reprisal (Yasmin et al., 2025). Digitalisation holds tremendous potential to enhance social and economic results and boost productivity growth and population well-being worldwide. Nevertheless, despite notable research efforts, interventions, and policies aimed at promoting women's empowerment and gender equality within this 'revolution', a considerable digital gender gap remains, limiting the equitable attainment of the advantage of digitalisation (Wajcman et al., 2020).

### **Digital Feminist Activism**

The post-digital era is characterised by the presence of technology in everyday

life in an integrated and ubiquitous way in everyday practices (Escano, 2023), unquestionably and imperceptibly, where digital and physical planes are complementary layers of a single continuous reality. Shapley (2011) characterised the post-digital era as the fusion of digital and physical, where digital technologies increasingly mediate everyday practices, social dynamics, and urban processes. This context has changed the ways of being, doing, living, and learning, which are reflected in the interactions and practices in urban spaces. Pérez & Sanz (2021) emphasised the importance of focusing on human involvement in the digital context, stressing that technology should be viewed as a tool to enhance human interaction, rather than an end in itself. Digital media has the potential to enable public participation. In the last decades, there has been a significant increase in the use of digital platforms to address issues such as gender bias, patriarchy, violence against women, stereotypes, inclusion, and sexuality. However, tools capable of effectively and operatively connecting the dimensions of digitisation, participation, and interaction are lacking (De Siqueira et al., 2022). These tools should enable the alignment of community and place creation with civic responsibility and citizenship, thereby encouraging citizen participation and fostering a sense of belonging within the community (Alevizou, 2020).

### **Gender-based digital divide**

The gender-based digital divide reflects the inequality in cyberspace regarding access to and utilization of information technology. Although socio-economic elements play a role in the digital disparity between genders, a major contributing factor is gender itself (Bimber, 2000). Misogynists exploit this disparity in the digital realm to commit online abuse. The gender-based digital divide highlights gender as the primary reason for the disparities in access, opportunities, and experiences within the digital landscape. Social values and gender orientation significantly influence technology usage (Buskens & Webb, 2009). The gender gap, particularly the disparity between men and women in terms of benefits derived from information technology, has expanded primarily because women are less likely to pursue technical education or hold positions in technology-intensive jobs (Pande & van der Weide, 2012). Technology is frequently linked with masculinity (Wajcman, 2007; Faulkner, 2001; McQuillan & O'Neill, 2009). Gupta (2015) points out that the male-centric nature of technology diminishes women's motivation to enter IT fields. Nonetheless, in today's digital age, the representation of women in the technology workforce has grown. However, this progress is inadequate, and there is a critical need for more women to be integrated into the IT sector.

### **Cyber Empowerment**

Cyberfeminism, while hopeful about the empowering capabilities of technology for women, maintains a critical stance on the neutrality of technology, thereby focusing on the issues of othering and gender performances that are often replicated within digital media. According to Mehtap and Sedat Polat (2024), cyberfeminism arose as feminists harnessed digital technology to perpetuate their

activism in the continuously evolving digital landscape, which resulted in the interplay among technology, gender, and social transformation (Harmer & Lumsden, 2019). Feminist theorist Donna Haraway (1985) first introduced the concept of 'Cyborg' in the 1960s as a progressive perspective on gender identity that contested traditional relationships between genders and bodies, as well as the identities imposed by society. The idea of Gendered identity and performance pertains to the manner in which gender is articulated and enacted in cyberspace. Cyberspace presents individuals with the opportunity to convey their gender identities through usernames, profiles, etc., and allows them to engage in gender-specific performances.

### **Methodology**

The researchers have utilised a qualitative approach, particularly through textual analysis, to examine *Vox* through the lens of technofeminism and cyberfeminism viewpoints. Utilizing its characteristics, including Gender Technological oppression, Digital Feminist Activism, Gender-based digital divide, and Cyber Empowerment. The study explores how the text represents technological advancement as a domain of oppression and resistance.

### **Gender Technological oppression**

Technologies are seldom neutral; they are developed within a sociocultural environment where gender-based disparities continue to exist (Craiut & Iancu, 2022). In *Vox*, this is shown when Jean tries to apply for Sonia's passport. After selecting "female," the system turns red and instructs her to contact the government. "When I clicked the new-passport-application link, it took me to a page I hadn't seen before, a single-line questionnaire: Is the applicant male or female?" (Dalcher 5).

Technofeminist theory examines how masculinist values, metaphors, and symbols influence technological advancement, portraying women as outsiders in this domain (Wajcman 2004). For instance, programming and technical careers have traditionally been perceived as masculine fields, which discourages female involvement (Ensmenger, 2010). In *Vox*, this exclusion becomes literal: women are restricted to speaking only one hundred words per day, showing how patriarchal dominance is enforced through technological devices. "This is how things are now: We have allotments of one hundred words a day" (Dalcher 14).

Stereotypes wield such influence that they not only emerge from human-to-human interactions, but they also extend to non-human entities (Klowait, N. 2018). The interplay of technology and gender stereotypes became a focal point in the 1990s, when stereotypes were recognised in interactions with computers (Zemore 2012). In *Vox*, this dynamic is intensified: cameras are installed everywhere to monitor women and restrict even nonverbal communication. "They're everywhere now, the cameras. In supermarkets and schools, hair salons and restaurants, waiting to catch any gesture that might be seen as sign language, even the most

rudimentary form of nonverbal communication” (Dalcher 30).

Techno-feminism, a term introduced by Judy Wajcman (2004), following Cynthia Cockburn (1983), signifies a theoretical perspective on the intersecting vectors of gender and technology studies (Sikka, 2017, p. 110). In *Vox*, this is reflected in the electronic bracelet assigned to women to monitor their daily word limits. Jean’s device is calibrated to her voice. “One of the men left, and returned with the bracelet that would replace my Apple Watch, the one Patrick had surprised me with for Christmas last year. The metal was light, smooth, an alloy of sorts, unfamiliar to my skin. He trained the counter to my voice, set it to zero, and sent me home” (Dalcher 56). This approach aligns with critical cultural studies, revealing how gender is entrenched in both the design and utilization of technologies (Wajcman, 2004). A techno-feminist perspective tackles the gender-technology dynamics by dissecting the process of mutual shaping.

A techno-feminist perspective examines the relationships between gender and technology by analysing the process of mutual shaping that takes place between these two elements (Sikka, 2017, p. 110). In *Vox*, this is seen in the electronic counter that delivers escalating shocks when women exceed one hundred words, rising from a mild jolt to unbearable pain. “First word over a hundred, and you’ll get a slight shock, Jean. Nothing disabling, just a little jolt. A warning. You’ll perceive it, but it won’t actually hurt. For every ten words after that, the charge augments by a tenth of a microcoulomb. Get to half a microcoulomb, and you’ll feel pain. Reach a full microcoulomb and the pain becomes unbearable” (Dalcher 63). The evolving socialist feminist critique identified masculinity as inherent within the technology itself, and sought to reveal technology as a pivotal instrument of male dominance (Bray, F. 2007).

Technology was regarded as socially shaped, yet predominantly influenced by men to the detriment of women. The focus on the ingrained nature of patriarchal structures and norms within technology led to accusations of endorsing an essentialist view of gender (Gill 2018). In *Vox*, this is clear when Reverend Carl refuses Jean’s request to increase Sonia’s word limit. His control over the electronic counters reflects his goal of shaping future generations into “Pure Women and Pure Men,” ensuring women remain docile and obedient. “I’m sorry about that,” he says, but nothing in his tone indicates sorrow. This is what he wanted: docile women and girls. The older generations need to be controlled, but eventually, by the time Sonia has children of her own, Reverend Carl Corbin’s dream of Pure Women and Pure Men will be the way of the world. I hate him for this” (Dalcher 81).

### **Gender-based digital divide**

Faulkner (2001) has summarised Cockburn’s assertions regarding the gendering of technology in seven distinct ways. These include (a) Men being recognised as the primary specialists in technological artifacts, (b) a pronounced division of labour by gender in relation to technology, (c) technological artifacts being assigned gender both materially and symbolically, (d) cultural representation of technology being

linked to masculinity, (e) the specifics of technical knowledge being gendered, (f) the practices surrounding technology being influenced by gender and (g) gender identity often being based on technology. Gendered artifacts play a role in perpetuating gendered social relations, particularly in terms of power dynamics (Oudshoorn, Saetnan, & Lie, 2002). In *Vox*, the counters are controlled solely by male authorities, who have the power to increase or reduce women's word quotas. This reinforces their dominance, as women have no authority over their own devices. "Actually, Dr. McClellan—and I'm telling you this in strict confidence, understand? actually, we'll be increasing the quota at some point in the future. Once everything gets back on course" (Dalcher 55).

Consequently, the interactions between gender relations and technology are intricate and interconnected. Artifacts are considered gendered when either men or women utilize them, or when they are associated with masculine or feminine characteristics (Pilcher & Whelehan, 2004, p. 59). Adopting a social constructivist perspective, technology is shaped by human action and interaction (Henry & Powell, 2015). Constructivist theorists dismiss the notion that artifacts possess gender-neutral character, which is fashioned solely according to technical functionality (Oudshoorn, Saetnana & Lie, 2002). Hence, feminist examinations of technology argue that the digital gender gap stems from the social construction of tradition (Leach & Turner, 2015). In *Vox* Jean reflects that many things—money, work, even words—can be taken from a person without altering their essence. Yet this underscores how the wrist counter has already silenced women. "You can take a lot away from a person—money, job, intellectual stimulation, whatever. You can take her words, even, without changing the essence of her" (Dalcher 31).

This social construction demonstrates the socially acquired social meaning of new technologies for their users and creators (Leach & Turner, 2015). Judy Wajcman's (2010) contribution on matters is notably significant. She investigates the connection between gender and technology in her influential work, "Feminism Confronts Technology". In her book, she asserts that technology serves as both a source and a catalyst for gender inequality (Wajcman, 2010). When Sonia wakes from a nightmare, Jean rushes to comfort her but cannot speak—her counter already shows one hundred words, and any additional word would shock both of them. She silently begs Patrick to speak instead "My counter glows 100 over Sonia's mouth. I turn to Patrick, pleading mutely, knowing that if I speak, if the LED turns over to 101, she'll share the inevitable shock"(Dalcher 27). Numerous empirical investigations have revealed that the design, technical details, and application of artifacts are deeply affected by the exclusion of women from the technological sector (Wajcman, 2007). Despite the opportunities afforded by technology, research indicates that various barriers can hinder the effective realization of the advantages associated with digitalisation (Reddy 2022, Ragnedda 2020),. The divide emerges from differences in the competence levels needed to utilize digital technology across diverse social groups (gender, age, income, geographical origin, etc.). Jean worries deeply about Sonia, who stays silent all day to avoid the electric shock from her



wrist counter. This shows how technology has made her fearful of her own voice. "I know what her school is up to. I know, because the counter on her thin wrist says the number 3. My daughter has been silent all day" (Dalcher 88). This digital divide represents a consequence of technological progress. Although it is often associated with disadvantaged nations (Hill 2018, Van 2016), the digital divide encompasses multiple dimensions and is not confined solely to developing countries.

In fact, there exists a digital disparity among countries influenced by factors such as gender, age, and income (Fernandez 2002, Kularski 2012). Patrick treats the counter as just a "bracelet," even though he knows it harms Jean and Sonia. This highlights the gender divide in how men and women perceive technology and its impact.

"They won't take off Sonia's counter," I say.

They will. Eventually. Think how it would look if she turned up at school without that—

Don't you dare call it a bracelet.

Okay. Counter". (Dalcher 57)

### **Cyber Empowerment**

Cyber feminism, which parallels aspects of second-wave feminism, emerged with high techno-utopian ideals that predicted the liberation of women from gender constraints (Fernandez & Wilding, 2003; Mc Quillan & Neill, 2009). This incident is reflected through the reclaiming of technological spaces, resonating in *Vox*, where women enforced silence symbolises the loss of digital and bodily agency. When the restrictions are finally over, the radios and televisions returned to life, the presses started to toll again, and the women's march led by Jackie showed cyberfeminism's vision of women re-entering public and mediated spaces. The moment women remove the counters from their wrists and regain their voices reflects the core cyberfeminist belief in technology as a tool for resistance and collective empowerment. "The radios and televisions came to life again; the presses started to roll out newspapers. Women marched in silence until their wrists and words were freed. Jackie seems to be at the head of every march" (Dalcher 326).

Haraway's seminal work, 'The Cyborg Manifesto', published in 1985, is a pivotal text reflecting her ideas. This groundbreaking publication has particularly impacted feminist techno-science scholars. In this work, she introduces the concept of the 'Cyborg', a mythical entity resulting from the fusion of man and machine. Haraway characterizes a cyborg as a cybernetic organism, a hybrid of a machine and organism, a creature of social reality as well as a creature of fiction (Haraway 149). The cyborg concept seeks to illustrate how advanced technological progress has obscured the distinctions between 'natural' and 'automated' human forms (Lupton, D. 2013). This idea connects to *Vox*, where Jean uses her scientific position to push for the removal of wrist counters, envisioning a technologically enabled freedom for herself and her daughter. Jean's hope for Sonia's liberation from unnecessary digital

restrictions. “I think about Sonia, how in less than thirty minutes she’ll be free of that metaphorical collar, free to sing and chatter and answer questions that involve more than a nod or a shake of her head. What I don’t know is how she’ll greet this freedom” (Dalcher 95). The cyborg aspires towards a post-gendered humanity, fostering a shared kinship with animals and machines, while simultaneously challenging the clear demarcations of gender and the human in contrast to the animal and the machine (Barua & Barua, 2012). Haraway (2016) presents optimistic arguments regarding the possibilities for radical political transformation that can arise from embracing the development of techno-science. Cyber empowerment allows marginalized communities to transcend systemic barriers. For example, digital tools create platforms for minority voices, enhance connections across various geographies, and promote networks of inclusive knowledge-sharing. It indicates rural or disadvantaged groups in nations such as Zimbabwe or India utilize digital platforms to lessen the digital divide and empower themselves socially and economically through greater participation (Patrick Zindi 2025, Lisha Ye 2020). In *Vox*, technology plays a similar dual role. While the wrist counters restrict women’s speech, their presence in schools, clinics, and media shows how deeply technology structures everyday life. As Jean notes, “Then I read the counter on her red bracelet. They call them bracelets in school, at the doctor’s office, in the advertisements they show before movies” (Dalcher 87).

Social media and digital technologies serve as catalysts for activism by amplifying marginalized voices, facilitating global solidarity movements, and initiating policy change (Anita Gurumurthy, Nandini Chami 2019, Bharat Mehra, Cecelia Merkel, 2004). The empowerment enabled by anonymous and far-reaching platforms equips individuals to confront societal norms and advocate for their rights without the constraints imposed by geography or socioeconomic status. In *Vox*, technology similarly severs human needs, as shown in the advanced medical tools used to develop the serum. “On my right are three doors, marked with the sign patient prep room: please knock before entering. Beyond these is an open area with a bank of computers and cabinetry to hold smaller equipment. portable ultrasound, TMS, and TDCS are printed on neat labels below each cabinet” (Dalcher 129).

## Discussion

There are very few studies that explicitly address Technofeminism and Cyberfeminism in Literature, making this an area of inquiry that is not widely explored. This paper explores Technofeminist and Cyberfeminist elements in *Vox*, particularly showing how technology can be oppressive as well as a resistive tool for women.

Chenxi Yang (2023) conducted research on digital feminism in China, where women, especially those in marginalized communities, experience systemic hindrances to accessing digital technologies. These obstacles encompass geographic, socioeconomic, and cultural limitations, further intensifying prevailing inequalities. For instance, women in rural areas may possess limited technological

proficiency or face limitations influenced by limited influence from societal norms. Similarly, in *Vox*, women face technological oppression through the wrist counters; if they exceed one hundred words, the device delivers an electric jolt that intensifies with continued speech, enforcing strict control over their communication.

Saroj Malik (2024) examines how emerging technologies enable women and decrease societal disparities by improving their participation in entrepreneurship, education, and governance. The study addresses challenges such as the digital divide, cultural obstacles, and cybersecurity issues, highlighting the necessity for targeted interventions and cooperative initiatives to guarantee equitable access and sustainable outcomes, notwithstanding the considerable potential of technology. In *Vox*, technological advancement is similarly shown as a force for improvement, as Jean and her fellow scientists develop a serum capable of treating brain tumours. Both cases illustrate how technological progress can contribute to broader societal development.

Kavya Michael (2024) investigates how energy transitions can reinforce gender inequalities, highlighting the Solar Mamas program in Zanzibar as a significant case study. This program trains women to become solar engineers, successfully electrifying almost 1,000 households and empowering women by improving their credibility and confronting traditional gender norms. Although the program encounters obstacles such as payment defaults and opposition from certain male leaders, it exemplifies the capacity of decentralized energy solutions to promote gender equality through technical training, critical thinking components, and robust community partnerships. Similarly, in *Vox*, Jackie leads the women's march against government-imposed restrictions on communication, showing how collective resistance can challenge oppressive systems.

## **Conclusion**

The research focuses on Digital Feminism, specifically through the viewpoints of Technofeminism and Cyberfeminism, which highlight the relationship between gender and technology, showing how technology can be a tool for both oppression and resistance. The key findings indicate that technology can be a source that can dominate as well as give women the opportunity to express themselves. Applying technofeminism and cyberfeminism in literary examination, with three main features: Gender Technological oppression, Gender-based digital divide, and Cyber empowerment. Through this, it's understandable how women used technology. Christina Daclcher's *Vox* was examined in this study, focusing on Jean's experience as a scientist who fought against the government that restricted women's communication with a wrist counter that produces a jolt when it reaches one hundred words every day. Jean had a six-year-old child, Sonia, who was going through an experience. So, she decided to end these restrictions for future generations, and as the speech therapist, she and her friends have identified a serum that cures brain tremors. The study's limitations include the lack of research on technofeminism in literary texts, particularly in fiction, which makes it challenging

to compare and analyse the findings with other similar studies. Moreover, the research focuses on a single author and text, providing a detailed but narrow view of the broader dynamics of technofeminism and cyberfeminism. Additionally, the study utilized a qualitative textual analysis without incorporating data from readers or digital users. This opens up new areas for future researchers to investigate the portrayals of digital tools and feminist ideas in literary narratives through the frameworks of digital feminism, networked feminism, technofeminism and cyberfeminism.

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