

SURVEILLANCE, CONTROL AND FEMALE AGENCY IN DIGITAL DYSTOPIAS IN BHATIA'S THE WALL: A CYBERFEMINIST STUDY

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ABSTRACT

Communication, identity, movement, and social participation are increasingly influenced by surveillance technologies. Governments, businesses, and digital platforms collect personal information through AI, biometrics, and social media technologies, making surveillance a subtle yet potent tool for social control. Dystopian literature depicts a world in which technology restricts individual freedom and strengthens institutional power, capturing these fears. In order to discuss the issue of surveillance, patriarchy, and gendered control in technologically managed societies, this paper examines Gautam Bhatia's cyberfeminist dystopian novel *The Wall* in light of the theories of Michel Foucault, Shanna Zuboff, and Donna Haraway. According to the research, *The Wall* is a physical and ideological barrier that makes social segregation, class inequality, and oppression of women worse. The novel's female characters are subjected to constant surveillance and constraint, but there are also brief instances of subtle resistance in the form of memory, emotional coping, and space negotiation. The study places the novel in the context of dystopian literature from South Asia, highlighting the novel's significance in international discussions of surveillance, gender politics, and digital authoritarianism. The study also emphasizes the significance of dystopian literature in examining the effects of technological power structures on marginalized groups, particularly women, in contemporary societies.

Keywords: Cyberfeminism, Surveillance, Digital Dystopia, Female Agency, Algorithmic Control, Gautam Bhatia, *The Wall*, Foucault, Zuboff, Gender Studies

1. Introduction

Dystopian literature has long dealt with authoritarian power, surveillance, and social oppression, such as in George Orwell's *Nineteen Eighty-Four* and Aldous Huxley's *Brave New World*. In the 21st century, the dystopian genre of fiction has developed into a digital dystopia in which algorithms, artificial intelligence, and data-driven governance are used for surveillance. Modern dystopias are concerned about the loss of privacy, reliance on technology, and invisible control mechanisms. Michel Foucault's concept of self-discipline,

which describes how surveillance mechanisms affect self-control, with people policing themselves to ensure they are under constant watch, is a key component of panopticism. David Lyon and Shoshana Zuboff, two other academics, argue that "surveillance capitalism" and data collection systems have taken center stage in today's digital societies. In the meantime, cyberfeminist scholars like Donna Haraway and Judy Wajcman investigate how technology affects gender relations, highlighting the patriarchal inequalities that it brings with it as well as providing opportunities to challenge

them. Gendered surveillance and female agency are intriguing topics in dystopian literature in this context. *The Wall* is a novel by Gautam Bhatia about the physical and symbolic barriers that separate urbanites from their identity, their movement, and their access. Cyberfeminism has received little attention despite the novel's focus on political violence and spatial segregation. As a result, the topic of female resistance and surveillance in *The Wall* is the focus of this study's cyberfeminist investigation.

2. Literature Review:

The study of dystopian literature has grown enormously and the role of digital systems in everyday life has grown as a result of rapid technological advancement. Surveillance, technology dominance, identity destruction, and social isolation are common themes in contemporary dystopian fiction. A critical view of cyberfeminism has become relevant in this academic setting for comprehending the connection between gender and technology/power. In order to create a theoretical framework for *The Wall*, the purpose of this literature review is to combine significant academic research on cyberfeminism, dystopias of the digital age, surveillance studies, and women's agency.

2.1 Dystopian Literature and Surveillance

As can be seen in George Orwell's 1984 and Aldous Huxley's *Brave New World*, dystopian literature frequently depicts oppressive governments, technological control, and surveillance. According to the panopticism theory proposed by Michel Foucault, modern societies encourage self-regulation and discipline individuals through constant observation. Digital systems transform citizens into monitored data subjects, as demonstrated by contemporary surveillance studies like David Lyon's. The concept of "surveillance capitalism" proposed by Shoshana Zuboff provides a deeper explanation of how businesses and governments make use of personal data to predict and regulate behavior. These concepts are shown in *"The Wall,"* where technological surveillance divides society, limits freedom, and strengthens political power.

2.2 Cyberfeminism and Technology

Cyberfeminism is an interdisciplinary approach to the intersection of gender and technology that first emerged in the late 1980s. Cyberfeminists hold the belief that technology is influenced by patriarchy and cultural ideologies rather than being neutral. In her book *A Cyborg Manifesto* in 1991, Donna Haraway coined the term cyborg to challenge gender, race, and class boundaries and investigate the oppressive and liberating nature of technology. Digital technologies, on the other hand, are seen by Sadie Plant in her 1997 book *Zeros and Ones* as sites that have the potential to challenge the patriarchal system by providing alternative means of communication and identity. However, according to Judy Wajcman (2004), in patriarchal societies, technologies are socially constructed and frequently re-create gender inequalities. The challenge of agency in technologically mediated spaces, which may provide women with tools that empower them while also allowing them to be monitored and controlled, is another area of cyberfeminist criticism. Lisa Nakamura and other academics contend that online identities are constructed through the use of social power dynamics. Using these theoretical frameworks, *The Wall* examines the agency, surveillance, and resistance of women in the movie.

2.3 Female Agency in Dystopian Fiction

There has been growing interest in feminist literary studies and feminist criticism of the image of women in dystopian literature. Previous dystopic stories tended to either overlook the role of women or have them represent a symbol of the patriarchy. Feminist dystopian literature, on the other hand, emphasizes women's experiences of resistance and oppression. One of the most influential books that looks at the control of women's bodies through the prism of authoritarian rule is *The Handmaid's Tale* by Margaret Atwood. Critics point to Atwood's writing as an example of how patriarchal governments use surveillance and reproductive control to control people. In the modern study of scholarship, women are increasingly being seen as agents rather than victims. Baccolini and Moylan (2003) assert a modern dystopian story generates a "critical dystopia", in which spaces

of resistance can be maintained in the face of oppressive systems. Through recollection, narration, mutual feeling, and rebellion, heroes oppose the prevalent ideology. As such, these interpretations are especially pertinent to *The Wall*, which continues to be a space in which women are forced to engage in social systems in which they struggle to retain identity and autonomy. Feminist scholars also insist that surveillance does not affect the same way for women as it does for men, as female bodies have historically been regulated and observed. According to Bartky (1990), the culture of appearance, behavior, and sexuality that is expected of women is also influenced by the rules of the game that are enforced in disciplines. These behaviors are exacerbated by digital surveillance, making women the constant target of technology and online surveillance. As a consequence, cyberfeminist criticism of dystopian fiction analyses women's strategies to combat an overarching control network comprised simultaneously of technology and patriarchy.

2.4 Digital Dystopias and Contemporary Society

For this reason, the dystopian genre has been gaining a resurgence in recent scholarship, given the various technological issues we face today. *Black Mirror* and *The Circle* are movies that examine social media culture, digital addiction and surveillance capitalism. Other scholars argue that digital dystopias are not political dystopias, but rather systems of control which are "normalized by convenience, entertainment, and technological integration. Dystopian fiction is frequently used in a study of isolation, breaking down of identity and a loss of democratic freedom. Through these stories we can see how surveillance technologies are used to establish social hierarchies, relating to movement, information and participation in public life. The scholarship currently is much more geared towards western texts and technological contexts, however. While these storylines are related to the dystopian discourses of the South Asia region that also address issues of urban inequality and political instability and technological governance, they are rarely explored.

2.5 Research Gap

While there is a lot of research done on surveillance studies, cyberfeminism, and dystopian fiction, very little research has been done to look at how these topics relate to South Asian literary contexts. *The Wall* has been the subject of critical analysis from a political, legal or spatial perspective, but with little consideration for the gendered implications of the digital surveillance. In addition, no previous studies have utilized a cyberfeminist methodology to investigate the experience of female agency in dystopian societies mediated by technology. Another missing link is the lack of resistance by women in digital authoritarianism. Too much dystopian criticism on oppression and not enough on how women work through technical environments through memory, solidarity and emotional resilience. *The Wall* in this way can be analyzed as a cyberfeminist text that brings further elements and perspectives to the analysis of the inter-connections of surveillance, patriarchy and female agency in today's dystopian fiction. By examining the depiction of technological control and the feminist resistance in *The Wall*, this study aims to fill in these gaps by combining theories of surveillance, cyberfeminism, and feminist dystopian criticism. According to the book, the surveillance is portrayed as a gendered social control apparatus that controls identity, movement, and sociality. The text also reveals femininity's agency as a means of resisting digital authoritarianism, expanding the current debate on gender and technology in dystopian literature.

3. Methodology

Using a cyberfeminist literary criticism perspective, the current study analyzes surveillance, control, and female agency in *The Wall* using a qualitative research approach. The research's concern is the interpretation of the literary representation, the symbolic structure and the ideology, so the most appropriate method for the research is qualitative text analysis. To investigate the ways in which technological systems affect gendered experiences in the novel, the approach taken combines the theories of cyberfeminism, surveillance studies, and dystopian literary

criticism. A comprehensive investigation of the connection between digital control, patriarchy power, and women's resistance in dystopian societies is made possible by this multidisciplinary approach.

3.1 Research Design

The study is of descriptive and analytical in nature with the close reading of text approach. Qualitative literary analysis focuses on interpretation and not on statistical measures, and the researcher can review meanings in the narrative structure, symbolism, characterization, and thematic development. Norman K. Denzin and Yvonna S. Lincoln (2011) argued that qualitative research aims to understand phenomena in their natural contexts and emphasizes the meanings, experiences, and social realities. This approach is especially useful in literary studies where it allows researchers to investigate texts and look at the ideological structures and cultural discourses that are depicted. The research design has three core themes in the focus: Surveillance as a mechanism of technological and political control. Male control of women's identity and independence. Digital Agency and agency in resistance: Conceptual frameworks for studying the relationship of technology, gender and power within The Wall are found in these themes.

3.2 Theoretical Framework

Cyberfeminism, surveillance theory, and feminist dystopian criticism serve as the theoretical foundation for this investigation.

3.3 Cyberfeminism

Cyberfeminism serves as the research's theoretical foundation. The study is very much indebted to Donna Haraway's work which has introduced the notion of cyborgs, a term that breaks down some of the traditional oppositions between human and machine, nature and technology, male and female (Haraway, 1991). Haraway's theory is significant because it views technology as both a liberating and oppressive instrument for women. Because of this dual approach, it is possible to think about how female characters in The Wall affect technological control and how they can resist it in digital systems. In

addition, the theories of Sadie Plant (1997), who contends that new communication and identity-constructing methods made possible by digital technologies have the potential to upend patriarchy, are included. There is, however, a more optimistic vision: technofeminism, which stresses that technologies are socially produced in gendered power relations (Wajcman, 2004). When looking at oppression and empowerment in terms of women's agency in the research, these theories can be used together.

3.4 Surveillance Theory

In the dystopian setting of The Wall, the study also examines the surveillance theory-described systems of observation and monitoring. The model of panopticism as explained by Michel Foucault is at the heart of this analysis. This is what Foucault explains in Discipline and Punish (1977), where he explains how modern societies gain power by constantly watching the people they want to control and getting them to take control of themselves and follow rules. The analysis of digital dystopias marked by "blind eyes" and technological infrastructures lends itself particularly well to the panoptic model. Additionally, the study is based on Shoshana Zuboff's theory of surveillance capitalism, which examines how digital systems transform human behavior into data for institutional management (Zuboff, 2019). The novel's representation of social and technological governance can be examined using this theoretical approach.

3.5 Feminist Dystopian Criticism

As it looks at how women are depicted as resisting oppression and being oppressed, the research also includes feminist dystopian criticism. It is also argued that contemporary dystopian fiction frequently displays "critical dystopias" in which The research also features feminist dystopian criticism as it examines the portrayal of oppression and the possibilities of resistance are still present in spite of the authoritarian conditions, as in the works of Baccolini and Moylan (2003). The study's focus on women's agency and the negotiation of surveillance and exclusion systems by women is framed by this framework.

3.6 Research Method

The primary method used in the study is close textual analysis. The language, imagery, storytelling, and symbolism of the text can be studied in depth with close reading. According to Tyson (2015), literary interpretation necessitates the examination of textual elements, their ideological meanings, and cultural assumptions. Through close reading, the study investigates how *The Wall* depicts gendered experiences and constructs a digital dystopia. Figures of female characters that were analyzed: representations of monitoring and surveillance. Symbols of boundaries, walls, and restricted space. narratives written about technological systems. Identity, resistance, and emotional control are all represented. relationship between private experience and public control. The text's components are discussed from a surveillance and cyberfeminist perspective..

3.7 Data Collection

This study primarily relies on information from Gautam Bhatia's *The Wall*. Surveillance, gender dynamics, technological systems, and female resistance are all the subject of in-depth analysis. The scenes that were examined were those that showed power systems and how the female characters responded to such digital control systems. Cyberfeminism, surveillance studies, feminist literary criticism, dystopian fiction, digital culture, and technological governance are all examples of topics covered in secondary sources, which include theoretical essays, journal articles, and books..

3.8 Analytical Procedure

Based on the themes of surveillance, technological authority, gender regulation, and resistance, excerpts from the novel are taken. Special focus is placed on scenes with women characters and institutional power structures.

The four stages of the analytical procedure are as follows:

3.8.1 Textual Identification

Relevant passages from the book are identified using themes of resistance, surveillance, technological authority, gender regulation, and technology. Scenes with female characters and

institutional power structures receive special attention.

3.8.2 Thematic Categorization

The sections of the passages focus on the following themes:

- Digital monitoring
- Social isolation
- Patriarchal dominance
- Female resistance
- Identity dispersion
- Emotional and intellectual autonomy

The classification aids in the systematic interpretation of the novel's ideological structure. The categorized themes are analyzed using surveillance and cyberfeminist theories.

3.8.3 Theoretical Interpretation

The study is interpreted as an entwinement of technology systems as reinforcing the authority of the patriarchy and women's negotiation of agency in an oppressive system. The study is interpreted as an interconnection of technology systems as reinforcing the authority of the patriarchy.

3.8.4 Critical Synthesis

Finally, the results are combined to take into account how *The Wall* fits into contemporary dystopian discourse. The research explores how the novel represents or disrupts the dominant discourse on women and technology.

This is a textual study of one literary text and does not feature empirical audience reception and/or comparative analyses with other dystopian texts. The chosen theory, such as cyberfeminism or surveillance studies, also has an impact on interpretations. Even with these caveats, the book is a very useful and instructive exploration of the meeting place of gender, technology and dystopian power dynamics.

3.9 Significance of the Methodology

Because it combines feminist technological criticism with literary analysis, the interdisciplinary methodology is significant. The traditional dystopian critique tends to emphasize political oppression, while this study emphasizes experiences of gender. Traditional dystopian critique tends to focus mainly on political oppression, while this study puts the emphasis on experiences of gender in digital

authoritarian systems. To better comprehend how technology shapes female identity, autonomy, and resistance, the method combines surveillance theory and cyberfeminism. In addition, it contributes to the development of a growing body of research on South Asian dystopian fiction, which has not yet been extensively studied in cyberfeminist literary studies. Therefore, the method can be applied not only to *The Wall* but also to a more general study of gender and technology in contemporary literature.

3.10 Limitations of the Study

This is a textual analysis of a single literary work, not a comparison with other dystopian works or an empirical audience response. The chosen theory, such as cyberfeminism or surveillance studies, also has an impact on interpretations. Even with these limitations, the book is a very useful and instructive look at the intersection of technology, gender, and dystopian power dynamics..

4. Analysis and Discussion

4.1 Surveillance and the Construction of Digital Authority

The Wall is a film in which the primary means of maintaining social order and institutional control is through the act of surveillance. The dystopian society presented in the novel is based on systems of monitoring, observation and exclusion, which control personal actions and limit freedom of the population. The term "surveillance" is used to refer to a wide range of social structures, including psychological, emotional, and ideological ones, in addition to physical surveillance. The novel's depiction of contemporary technological cultures, in which digital monitoring is increasingly influencing social relations and political power, is criticized. *The Wall* is the primary representation of control and surveillance. Communities are physically divided as a result, and at the same time, an ideology of privilege versus marginalization is established. The structure of the Ombudsman is meant to encourage citizens to constantly monitor and control institutions. According to Foucault's concept of the panopticon (Foucault, 1977), this is an environment where individuals begin to monitor and control their behavior in the belief

that they are constantly being observed. In *The Wall*, people internalize their own sets of rules and discipline that uphold authoritarianism, which results in the impetus to observe being more potent than the actual punishment. The novel also shows the power of surveillance through technological infrastructures that classify populations, control access to resources, regulate movement, and ensure safety. Information systems in institutions reproduce and perpetuate inequality and exclusion. These pictorial images reflect today's fears about digital governance and algorithmic control. Shoshana Zuboff asserts that surveillance capitalism now replaces human experiences with behavior data for control and prediction (Zuboff, 2019). In a similar vein, dystopia in *The Wall* reveals how technological systems transform individuals into subjects that must be monitored or categorized, and consequently into a person who must be categorized or labeled. In addition, the novel's use of surveillance becomes commonplace in everyday life. Showing how authoritarian systems condition citizens to accept control under the guise of security, citizens assume that being observed is necessary for their security and stability. Such normalization is typical of digital societies in the present times that the use of biometric technologies, social networks and data collection is part of normal social activity. The novel's dystopian setting serves as a warning of the insidious threat of technological convenience to democratic freedoms and individual autonomy.

4.2 Gendered Surveillance and Patriarchal Regulation

In this cyberfeminist analysis, it is found that surveillance in *The Wall* is very gendered. Through increased methods of observing and regulating female bodies and identities, patriarchal systems rely on policing women's mobility, behavior, and emotionality. The novel depicts women as the subject of social expectations as well as political authority, both of which are founded on patriarchal ideology. However, as cyberfeminist theoretician Donna Haraway points out, technology is never neutral; it is a reflection of the power dynamics that are already in place (Haraway, 1991). *The Wall*'s technological systems maintain a

patriarchal culture by restricting women's agency and access to public and institutional spaces. Because they are expected to act in accordance with social norms in a manner that is obedient, respectful, and emotion-controlled, the women's experience of surveillance is distinct from that of the men. Through cultural and technological control, their identities are constantly monitored. The novel also demonstrates the way of how patriarchal power operates in the process of psychological regulation. The novel also illustrates the functioning of patriarchal power in the process of psychological regulation. Women are aware of what they are expected to do and how they might be treated or punished because they are influenced by society's expectations. Feminist concepts of disciplinary femininity, in which women are taught to regulate themselves in accordance with social norms, are reflected in this. As a result, institutional systems perform surveillance both externally and internally (emotionally and psychologically). Additionally, the relationship between surveillance and gender exposes the skewed marginalisation of women in the context of authoritarianism. Technology governance in the novel often results in the limitation of the movement of female characters and their autonomy. The novel displays the limitation of mobility and autonomy of the female characters due to technological governance which reinforces social inequalities. Technological systems are socially created in a sexist environment and thus often perpetuate gender hierarchies instead of dismantling them (Wajcman, 2004). This is supported by The Wall's claim that digital control reinforces power structures. The dystopian setting also shows how surveillance systems politicize women's identities. Independent women pose a threat to authoritarian stability since the rules of authoritarianism rely on obedience and conformity. As a result, institutional systems attempt to discipline women through social restrictions and observation. As a result, the novel aims to investigate the connection that exists between patriarchy and digital authoritarianism, in which technology occasionally serves to exacerbate ingrained gender inequality.

4.3 Female Agency and Resistance

Women in *The Wall* are more than just subjects of resistance against technological and ideological dominance; they are also subjects of surveillance and patriarchal power. They are often depicted in non-revolutionary ways that emphasize survival through negotiation or persistence in terms of emotional strength, intellectual consciousness, interpersonal unity, and memory of events. The novel is an example of cyberfeminist theory, as women face the technology that oppresses them, and the technology that empowers them to take charge of, and assert their own identity within. More or less in line with cyberfeminist theory, the novel demonstrates how women interact with technology as an instrument of oppression and one of exerting autonomy and identity in relation to it, thereby challenging the notion of complete authoritarian control over the human mind. The importance of memory is worth stressing, the need to remember and hold on to personal and emotional histories that challenge official discourses, to deconstruct the ideology of surveillance and strengthen the dystopian feminist discourse of storytelling as resistance. Also, there are spaces of trust created because of strong emotional bonds and communication between women, and official legitimacy is challenged through intellectual questioning in the context of an environment that isolates and divides. Taken together, these forms of resistance demonstrate that agency remains with women in very constraining situations, in their capacities to remember, connect, and to be critical.

4.4 Technology as Oppression and Possibility

An interesting theme in the novel is the ambivalent attitude towards technology. *The Wall* is not nearly as dystopian as stories that portray technology as merely a destructive force; rather, it is a place where oppression and possibility coexist. It is a view largely grounded in the cyberfeminist theory, which challenges commonplace notions of technological development. The novel's technological infrastructures enable surveillance, social categorization, and institution control. Controlling movement, observing behavior, and strengthening political hierarchies are all uses for digital systems. These images pose a

challenge to the modern world, where technological advancement prioritizes efficiency and safety over freedom and privacy. In the novel, the dangers of technology is presented when it is governed by an Authoritarian Power that wants to be the controller instead of the people's welfare. In the meantime, in the novel, technology is unable to eliminate resistance or human agency. Through emotional intelligence, memory, and interpersonal connection, female characters learn to adapt to a technological environment and maintain their identity. Their continued existence demonstrates the vulnerability of technological systems and the inability of surveillance to fully control human consciousness. Sadie Plant's belief that digital technologies can challenge patriarchal structures and have transformative potential is reflected in this dual representation (Plant, 1997). The dystopian setting attempts to discipline women through technology, but women's agency remains through adaptability and resistance. The novel precludes any kind of technological determinism, therefore, by recognizing both the oppressive and emancipatory possibilities of digital systems.

4.5 Spatial Divisions and Identity Fragmentation

Spatial division is another crucial theme within the novel. The surveillance culture has not only created a political divide, but also a psychological divide, social alienation, and The Wall. Because they are not trusted by the institutions, lack a sense of solidarity, and are not a part of a collective identity, people in the dystopian society are emotionally isolated. These divisions are felt by women in a more pronounced way as they are already constrained in their mobility and autonomy in a patriarchal system. Women in authoritarian settings face general limitations because of their limited mobility. Women's need for approval in institutions and conformity in society is exacerbated by regulation of public and private spaces. The novel also depicts the process of "surveillance" that disintegrates identity by compelling people into "socially acceptable roles. Female characters are placed in situations where they must choose and face the conflicts between their personal wishes and the

expectations placed on them, between being themselves and conforming to institutions. Cyberfeminist theory focuses on the complexity of women's identities in technologically infused societies where they must simultaneously deal with multiple social pressures. The novel exposes the spatial and mental disintegration of societies that are shaped by technological systems and systems that erode interpersonal relations and collective humanity. The fact that there are isolated individuals, rather than connected communities, makes surveillance more effective. However, women's emotional bond and solidarity counteract this fragmentation, allowing collective resistance modes to continue.

4.6 Contemporary Relevance of the Novel

The Wall is a fictional work, but its themes are very much in the here and now of global concerns about surveillance and technological control. One of the themes that is current in the world today is the idea of digital surveillance and technological governance. Data collection, biometric monitoring, and data-driven artificial intelligence systems that monitor human behavior are increasingly used by societies today. Despite the fact that they are promoted under the guise of security, efficiency, and convenience, these technologies pose a threat to democratic freedoms and personal privacy. These fears are conveyed in the novel through the portrayal of a technology that can make exclusion and inequality seem natural. The text's attitude toward surveillance disproportionately targets underrepresented groups, particularly women, highlighting how digital systems can exacerbate social inequality. This point of view is especially relevant in the current cyberfeminism debates because it combines gender and technological power. Additionally, the dystopian society in The Wall lashes out at the "culture of fear" that allows inhabitants to endure intrusive surveillance in return for feeling safe. As a result, the novel functions as an allegory for the perils posed by unchecked technological power and the loss of personal freedom.

4.7 Discussion

The Wall is a book that, according to the analysis, adds a lot to the new dystopian

literature because it combines technologic anxiety with feminist concerns about identity, autonomy, and resistance. In the novel, surveillance is a political, psychological, and cultural control system with many layers that controls people's public and private lives. The text's cyberfeminist aspects expose the interwoven nature of technological systems and patriarchal structures and social inequalities. There are also efforts to deny that women are portrayed as helpless victims in deterministic narratives. Memory, emotional stamina, communication, and intellectual opposition all contribute to femaleness. Because people's identities and emotional ties are not completely under surveillance, these various forms of resistance demonstrate that authoritarian structures are not entirely effective. As a result, *The Wall* is a cyberfeminist take on the complexity of technology in contemporary dystopian literature. A reflection of the wider social tensions surrounding digital modernity, technology is both oppressive and potentially transformative. The novel ultimately shows that resistance is still possible in technologically mediated systems of domination, especially when people maintain their collective humanity and resist the institutional narratives.

5. Conclusion

The cyborg dystopia of a society ruled by surveillance, patriarchy, and political power is the subject of this paper's cyberfeminist analysis of Gautam Bhatia's *The Wall*. The concepts of panopticism, which Michel Foucault defined as the physical and psychological apparatus for surveillance, normalizing fear, obedience, and self-regulation, serve as the foundation for the research. *The Wall* is a symbol of ideological and social division, as well as current issues such as surveillance capitalism, biometric monitoring, artificial intelligence, and digital governance. The study also demonstrates that the novel's technology is gendered and that in patriarchal societies, the technology used to restrict women's mobility, emotions, and social participation is more restrictive. The study also reveals that women's agency is a significant force of resistance to authoritarianism and that women's resistance to authoritarianism is a significant medium. Donna Haraway, Sadie Plant, and Judy Wajcman, cyberfeminists, had

an impact on the analysis by suggesting that technology can be both oppressive and empowering. This thinking is reflected in the analysis. Female characters demonstrate the ineluctability of human individuality in the face of technological systems by evading surveillance through memory, emotional endurance, companionship, and intellectual consciousness. The study examines the intersections of gender, technology, and power in contemporary literature and makes original contributions to dystopian and feminist literary criticism, focusing on South Asian dystopian fiction. In conclusion, *The Wall* is a potent attack on digital authoritarianism as well as a beacon of hope for female resistance and human consciousness's power.

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