

## POWER RESISTANCE: A FOUCAULDIAN-FAIRCLOUGHIAN ANALYSIS OF CHRISTINIA DALCHERS VOX

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### **Abstract**

*This research aims to analyse Christina Dalcher's dystopian novel Vox utilizing Norman Fairclough's Critical Discourse Analysis (CDA) modal and the concept of power resistance by Micheal Foucault. Designing a diverse framework drawn from discourse analysis and literary theory domains, the study argued to bring to light the ideological structure of the narrative under study.*

*Foucault's idea of panopticons has specifically taken to determine the power dynamics from the text. Foucault views power not just as top-down but as a diffuse and omnipresent force embedded in societal practices, institutions, and knowledge systems. For Foucault, power and resistance are intertwined—wherever power exists, so too does the potential for resistance. Foucault sees the panopticon not just as a building, but as a mechanism of power—one that enforces control not by force, but by making people regulate their own behavior. He argues that power is not only repressive—telling people what not to do—but also productive, in that it shapes knowledge, norms, behaviors, and identities.*

*Besides, the three-dimensional model developed by Fairclough, which includes textual analysis, discursive practice, and sociocultural practice, has also been applied to the text to explore how the writer's depiction of feminine language mirrors and uphold ideologies, power structures, and social control mechanisms in American society, and how ultimately those power dynamics results in rebellion and insurgency of the repressors; the protagonist in context of the selected text.*

*Contextually, the utilization of Fairclough's CDA modal and concept of power resistance by Micheal Foucault brought to light that how Dalcher's depiction of linguistic repression serves as a metaphor for more general control mechanisms, providing important insights into the interplay between language, ideology, and power, and how it results in insurgency; uprising the suppressors voices against the power dynamics. The text functions as an urgent sociopolitical criticism as well as a dystopian work of fiction, cautioning against the real-world repercussions of indifference to oppressive ideologies.*

*The novel reveals how language, autonomy, and identity are regulated to suppress feminine gender in a near-future United States where women are only allowed to say 100 words each day. The main character, Cognitive Linguist Dr. Jean McClellan must experiment on language spoken by women per day as per the directions of the American state authorities. Women in this dystopian American society lose all control over their bodies and agency. Likewise, the long-term consequences of human control organizations and the exploitation of people by stifling their voices and lands are also highlighted. Furthermore, this text challenges readers to ponder how language functions within hierarchies of power and how silence may be used as a political tool as well as a form of punishment. It also decodes the message as how silence may be used as a political tool as well as a form of punishment. In addition to being a story timeline, the restriction of women's speech in Vox serves as a larger metaphor for the historical silencing of female voices. This qualitative research will be a significant addition to CDA, language and power, and language and feminism domains.*

### **Keywords:**

*Critical Discourse Analysis, power, resistance, Foucauldian theory, panopticism, ideology, hegemony, linguistic repression, language control, speech restriction, silence, discourse, discursive practices,*

*gendered oppression, feminist dystopia, patriarchal control, female agency, linguistic marginalization, identity, suppression, psychological trauma, authoritarian regime, social control, surveillance, resistance narratives, sociopolitical critique, dystopian fiction.*

## INTRODUCTION

Power dynamics reinforce hierarchical structures that prioritize dominance over equity, they frequently lead to the suppression of the weak. Those in positions of authority systematically silence weak or fragile voices by controlling language, resources, and social standards. This disparity makes resistance challenging and expensive by silencing, psychological turmoil and normalizing inequity. It is used for the subjugation and exploitation. A sort of weaponizing tool for ruling over the weak and marginalizing groups. The researcher has applied Norman Fairclough's Critical Discourse Analysis (CDA), and Michel Foucault's theory of power as resistance as a theoretical framework to study power dynamics in the text. Norman Fairclough's Critical Discourse Analysis (CDA) contends that social structures both influence and are influenced by speech. According to Fairclough, language may be used to exert authority in both overt and covert ways, frequently reiterating preexisting social structures. He emphasises how alternative discourses that subvert prevailing narratives can give rise to resistance. Michel Foucault, on the other hand, views power not just as top-down but as a diffuse and omnipresent force embedded in societal practices, institutions, and knowledge systems. For Foucault, power and resistance are intertwined—wherever power exists, so too does the potential for resistance. Foucault sees the panopticon not just as a building, but as a mechanism of power—one that enforces control not by force, but by making people regulate their own behaviour. He emphasizes that resistance is not necessarily revolutionary but can be found in everyday acts, question, or reconfigure dominant power relations. American author and linguist Christina Dalcher is well recognized for her dystopian novels. "Critical discourse analysis aims to show how discourse is shaped by relations of power, and how it contributes to the shaping and reshaping of these relations." — Fairclough, *Discourse and Social Change* (1992).

Contextually, in the compelling narrative *Vox* (2018) by Dalcher, the female body is the object of the hegemonic, controlling discourses and mechanisms of a totalitarian, authoritarian government. Because they are compelled to conform to the government's disciplinary policies and enforce stereotypically limited gender norms, specified roles, women in this dystopian American society lose all control over their bodies and agency. The long-term consequences of human control organizations and the exploitation of people by stifling their voices and lands are examined. Thus, this story challenges readers to consider how language functions within hierarchies of power structures and how silence may be used as a political tool as well as a form of punishment.

However, The novel ends on a cautiously optimistic note. The linguistic repressions are removed, and the government starts to fall apart. Jean, now free again, looks ahead to a world where her daughter can grow up with a voice—literally and metaphorically. Yet the scars of silence remain, and the novel's final moments suggest that while the regime has fallen, the struggle against patriarchal control and ideological domination is far from over. Because it views language as a social activity that is intricately entwined with power structures rather than just a tool for communication, Norman Fairclough's writing has a strong emphasis on how rhetoric both upholds and undermines social institutions, ideologies, and power dynamics. Fairclough also eulogizes that language is not neutral; rather, it reflects and perpetuates social inequality, drawing on ideas from Foucault's concepts of power, systemic linguistics, and Marxist theory.

In addition to being a story timeline, the restriction of women's speech in *Vox* serves as a larger metaphor for the historical silencing of female voices. The book demonstrates how institutional

language rules incorporate ideology into common linguistic practices, so influencing social identities and actions. It also serves as cultural discourse by making intertextual connections to historical occurrences and ideologies, such as religious extremism and authoritarian governments.

Besides, this research study intends to provide an insight in exploration of female linguistic suppression through power dominance, the complexities of female in dystopian world, and the socio-political power of regime how she fought with psychological and linguistic repression that results in turmoil that the author offers. It explores women's experiences, challenges societal expectations, and contributes to discussions on gender, society, and literature, shedding light on women's complexities and fostering understanding and social change. The researcher endeavours to seek objectives such as “Analysing the psychological transformation and identity achievement of protagonist, exploring the realm of American literature, its uniqueness and diversity, investigating women issues and facilitating a deeper understanding of language perspectives and the challenges faced by women in dystopian worlds themes that transcend language barriers and linguistic repressions.

The researcher attempts to answer the following research questions in this research study as how silence and speech become symbols of oppression and resistance in the text? and how the Critical Discourse Analysis (CDA) by Norman Fairclough and Foucauldian concept of power, Foucault ‘s idea of panopticons be applied as theoretical framework on the text and how power is exercised through linguistic limitations and discursive practices results in psychological and social turmoil of specified gender? and finally how the novel depicts the ideological removal of language in regime change tyranny?

### **Research Objectives**

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### **Research Questions**

1. How do silence and speech become symbols of oppression and resistance in the text?
2. How can the Critical Discourse Analysis (CDA) by Norman Fairclough and the Foucauldian concept of power, including Foucault’s idea of panopticons, be applied as a theoretical framework to the text?
3. How is power exercised through linguistic limitations and discursive practices that result in psychological and social turmoil of specified gender?
4. How does the novel depict the ideological removal of language in region?

### **LITERATURE REVIEW**

A literature review is a comprehensive study to highlight the areas that lack research and to provide the claims to support the theoretical framework that strengthens the research. A thorough review of the literature on the provocative novel *Vox* by Christina Dalcher is conducted in order to summarize and analyze the elements that provide adequate background

to the research. Christina Dalcher, an American writer and doctor of linguistics is well-known for her dystopian books. She attended Georgetown University to study linguistics after growing up in New Jersey. She and her husband Bruce, a marine lawyer, have lived and worked in London, Abu Dhabi, and Sri Lanka over the years. In the end, she made Norfolk, Virginia, her home. Dalcher published her first book, *Vox*, at the age of nearly fifty, marking the start of her writing career. 2018 saw the release of her debut, which made her well-known. Classic dystopian novels like Atwood's *The Handmaid's Tale*, Bradbury's *Fahrenheit 451*, and Orwell's 1984 served as its inspiration. "In Christina Dalcher's *Vox*, women are only allowed to speak 100 words a day. Sounds pretty sci-fi, but the real-life parallels will make you shiver" (Cosmopolitan).

Readers interested in speculative critiques of authoritarian institutions can find resonance in her later novels. *Master Class* and *Femalendia* further examine themes of societal control and inequality. Dalcher is also known for her dystopian novels of linguistic, psychological, social repression, confined gender specified roles, obligatory practices that comprises cognitive approach of semantics. In this chapter, the researcher intends to provide literary context for a research topic, and for examining the linguistic suppression devices, power dynamics, the researcher has selected *Vox*.

Christina Dalcher's *Vox* (2018) tells a powerful story where the female body is the target of the hegemonic, domineering discourses and controlling systems of a totalitarian, dictatorial Government. In this dystopian American society, women lose every right over their own body and agency as they are forced to perform stereotypical obligatory confined gender roles and follow the government's disciplinary rules and practices. Carrie O'Grady states in her review in *Guardian* as

Christina Dalcher's *Vox* is the latest in a rush of feminist speculative novels, and like most of them begins at the terrifying end of the spectrum. All the women and girls in America have been fitted with a metal bracelet that delivers an electric shock if they go over their limit of 100 spoken words a day. Pens and paper are forbidden; books locked up; sign language punishable by ... what? No one knows. The offenders simply disappear, hauled off by enforcers in the vastly expanded Bible belt (*Guardian*).

Margaret Atwood's dystopian novel *The Handmaid's Tale* tells the story of a theocratic government that denies women their rights. When a story is referred to as a "re-imagining," it means that while the themes—oppression, authoritarianism, particularly in relation to gender are present, they have been updated to feel more current or representative of the world we live in today. How the narrative illustrates that language can be used for both resistance and oppression. Controlling what individuals can say or how they say it frequently equates to controlling their thoughts or behaviour in dystopian societies. Like Atwood's, this narrative probably examines the ways in which language manipulation can affect truth, autonomy, and identity. "A petrifying re-imagining of *The Handmaid's Tale* in the present and a timely reminder of the power and importance of language". (Marta Bussels, *ELLE UK Penguin Review*).

Nicole Flattery analyses Christina Dalcher's first book, *Vox*, which imagines a future

America in which shock-delivering bracelets force women to utter no more than 100 words a day. The novel's examination of issues including the repression of women's voices, the effects of authoritarian governments, and the social repercussions of forced quiet is highlighted by Flattery. She praises Dalcher's skilful depiction of linguistic manipulation and the ensuing conflicts within the family, pointing out in particular the protagonist The early chapters, which Flattery characterizes as "taut and engaging," do a good job of introducing the dystopian world



and its difficulties. But as the story goes on, she notices that it becomes more of a thriller, which, in her opinion, results in a less believable and more traditional ending. Overall, the novel's intriguing idea and relevant reflection on women's rights and societal control are acknowledged in *Flattery*.

Semantically vacuous, meaningless, throwaway. In *Vox*, however, words matter and none can be wasted. Set in a present just like our own, with a president who enjoys being on television, women have been reduced to speaking just 100 words a day. They are kept in check by bracelets that deliver electric shocks if they step out of line, a nightmare dystopia for any woman who's ever been told to not get lippy by a *Flattery*, Nicole. (Review *Vox* by Christina Dalcher: *A Dystopia Where Women Are Gagged* the Irish Times).

The article draws on Foucault's concept of the body and self, which portrays them as dual entities subject to power dynamics. On one side, individuals are governed by disciplinary power that enforces conformity and docility through social norms, rules, and control. On the other side, there exists the capacity for resistance, self-formation, and agency. Judith Butler expands on this by highlighting how power permits agency even as it creates identities through ingrained customs and behaviours. Butler's concept of agency, especially in *Excitable Speech*, emphasizes how resistance can arise from the very repetitions that make up identity. Through "repetition with a difference," for example, people might signify the standards that are imposed upon them, use subordination as a means of protest. This reinterpretation makes room for different possibilities and for identity modification.

These theoretical understandings provide a framework for the protagonist's resistance to structural oppression in *Vox*. One instance of disciplinary power is the use of restricted language rules to silence women. Butler's concept of resignification is consistent with Jean's ultimate subversion of these limitations and her reclaiming of her voice, which are acts of resistance. Therefore, the novel is a perfect example of the dual nature of empowerment and enslavement seen in both Butlerian and Foucauldian ideas.

Foucauldian concept of the body and self as two-sided; there are power relations that govern and force the subject into a state of docility and blind conformity to a given rule; but there is also resistance, active self-formation and agency on the part of the subject. The issue of agency against certain discourses and power relations is further analyzed by Butler. She argues that the same repetitive acts and practices that shape the subject's identity also provide the space for resistance, agency, and resignification of the "I" position. In *Excitable Speech*, she claims that agency can be found in "the repetition of an origin subordination for another purpose, one whose future is partially open (Butler 38).

The article examines how Dalcher depicts the reclaiming and repression of female voices in a dystopian society through metaphors of vulnerability. It looks at the mechanics of resistance that turn weakness into strength and empowerment as well as the patterns of silence that are imposed by patriarchal control. The conversation emphasizes how women's voices become tools of subversion and links vulnerability to notions of agency.

Dalcher constructs *Vox* as a metaphor for a communal act of voicing by drawing on linguistic research (such as Critical Sociolinguistics and Neurolinguistics) as a source domain. The novel depicts the current sociopolitical problem of gendered oppression as the threat of a totalitarian regime that plans to further this practice of silencing by establishing an aphasic world in which women are silenced literally as well as metaphorically, both internally (induced aphasia) and externally (imposed word counters). Although the word counter prevents them from speaking, induced aphasia would guarantee that they are no longer able to speak intelligibly.

It has long been known that dystopian literature and dictatorship are related. The concepts of authoritarianism and scientific and technological advancement, which have frequently been essential to the development of dictatorships, have provided the fuel for dystopian discourse (Vieira, 18). In this situation, the political voice is muted and the political right to free speech is infringed, frequently with language playing a significant role. (see, for instance, Orwell's "Newspeak" in 1984).

Dalcher uses aphasia as a biopolitical weapon in her book to illustrate this in this silencing practice by creating an aphasic world, where women are no longer silenced metaphorically, but also in the very literal sense both from without (imposed word counters) and from within (induced aphasia). While the word counter prohibits them from uttering words, induced aphasia would ensure that they no longer have the capability of intelligible speech. a fresh way. One linguistic issue brought on by brain injury is aphasia (5).

In the novel links the physical, social, psychological violence on women with the use of language. Women are forced to wear metal wrists that limit their language production, semantics oppression thus making their bodies 'docile'. But *Vox* is also a tale about female initiative and negotiation. Jean, the primary character, is able to express her own subjectivity and overthrow the regime of power dynamic structures. This essay explores the idea of the female body as a location of power relations and ongoing negotiation for agency using the poststructuralist ideas of Judith Butler and Michel Foucault.

According to contemporary critics, dystopian novels' predictions about the present, not the future, have come true. The gap between political reality and speculative, theoretical fiction appears to have closed in today's technologically advanced society, and feminist dystopian fiction has become increasingly popular. These works discuss gender beliefs and issues, and they frequently illustrate the sexism that exists in patriarchal countries by referencing contemporary societal situations. In order to emphasize the unchecked nature of violence against women and the eventual emergence of the female body as the locus of self-articulation and resistance against the dystopian authority, this article analyzes *Vox* within the framework of feminist dystopia. It also illustrates how the book establishes a narrative space in which the female body is changed from a static representational object to a powerful textual subject. Dalcher's in-depth insight into the language, identity, marginalization, psychological and linguistic barriers, dominant ideologies and authoritative structures of regime controls of power results in psychological turmoil and pain.

Christina Dalcher's debut novel, which is set in a recognizable near future and is likely to draw analogies to Margaret Atwood's dystopian novel *The Handmaid's Tale*, poses the question: what would you do to be heard if your daily word count were abruptly and severely restricted? *Vox* (Berkley), a book that is perfect for the #MeToo era, depicts an exaggerated situation in which women in the US are denied a voice: they are only allowed to write 100 words per day (a human utters roughly 16,000 words on average). Given the danger of a society where kids like the main character's six-year-old daughter lack words, *Vox* emphasizes both the fundamental value of language and the urgency of movements.

Christina Dalcher's debut novel, set in a recognizable near future and sure to beg comparisons to Margaret Atwood's dystopian *The Handmaid's Tale*, asks: if the number of words you could speak each day was suddenly and severely limited, what would you do to be heard? A novel ripe for the era of #MeToo, *Vox* (Berkley) presents an exaggerated scenario of women lacking a voice: in the United States, they are subject to a hundred-word limit per day (on average, a human utters about 16,000). Considering the threat of a society in which children like the

protagonist's six-year-old daughter are deprived of language, Vox highlights the urgency of movements like #MeToo, but also of the basic importance of language (Review of Vanity Fair). The article explores how Christina Dalcher's dystopian novel Vox conveys the theme of voicing vulnerability. The study employs Lakoff and Johnson's Conceptual Metaphor Theory to examine the metaphors used in the novel that highlight issues of silencing, voice, and control.

The novel delves into the physical and metaphorical implications of voicelessness female repressive Voice and Vulnerability of being a second sex Vulnerability Metaphors: Aphasia as Biopolitical Weapon: Aphasia, a language disorder, is used metaphorically to represent the ultimate silencing of women by turning language into a weapon. A linguistic disease called aphasia is used metaphorically to symbolize the ultimate silence of women by using language as a weapon.

Words as Physical Entities: Speech is materialized in a metaphorical sense as tangible, countable objects that are controlled by technology. Euphemism and Catachresis: Euphemistic language is portrayed as a tool of oppression, masking the brutal reality of silencing through terms like "bracelet" for the word counter.

Christina Dalcher's debut novel, Vox, has been praised by Melissa Broder, the celebrated author of *The Pisces*, for its compelling story and sharp prose. Broder compares Dalcher's writing to the classic dystopian novels of Margaret Atwood, George Orwell, and Aldous Huxley in her laudatory remarks. She highlights the novel's current relevance, calling it a "wake-up call" that strikes a deep chord. According to Vox, women in America will only be allowed to say 100 words a day in the not-too-distant future. This terrifying idea offers a sharp critique of the possible repercussions of institutionalized gender-based discrimination and the degradation of women's rights.

With language crystalline and gleaming, and a narrative that really moves, Christina Dalcher both cautions and captivates. The names that come to mind are Margaret Atwood, George Orwell, and Aldous Huxley—had Orwell and Huxley had a taste of the information age. Vox is a book for the dystopic present. It woke me up (Melissa Broder).

LaMonica compares Vox to classic dystopian novels such as George Orwell's *1984* and Margaret Atwood's *The Handmaid's Tale*. She points out that Vox examines the dire repercussions of a society turning back to repressive "traditional values," where women's rights are routinely taken away under the pretence of religious doctrine.

According to LaMonica, Vox is a warning story that makes readers consider current social concerns and the precariousness, perilous unknown conditions of women's rights. In light of the growing radicalism, she says the book serves as a "wake-up call" to the possible perils of complacency and pompous.

It is the age of dystopian women's fiction. As things become more unsure out in the world, dystopian, politically-charged fiction that elaborates on the extremes of supposed "traditional values" have risen in popularity. In that vein, I present to you Vox by Christina Dalcher, a cautionary tale heavily reminiscent of those literary works that came before it in the genre. Vox raises and answers a few poignant questions. How do you control a population? Silence them. Keep them downtrodden. Take away their power. Take away their voice. How do you start a revolution (LaMonica, Bridget).

The purpose of the previously conducted theoretical based research is confined to trace a connection between the feministic agency, marginalization voices of linguistic suppression. The researcher will provide detail about the exploitation of power dominating authoritarian structures and the harsh brutality faced by women. The researcher will consider concept of critical discourse analysis by Norman Fairclough as a theoretical frame work in order to find out how linguistic suppression and language barriers results in psychological ailment, trauma projection, that how Jean fought with regime and let her voice to be heard.

## METHODOLOGY

Research methodology is a process of gathering, evaluating, and interpreting data to address research issues. It is a collection of rules and principles that researchers employ to carry out their study in an exacting and impartial way. To guarantee that research is carried out in a legitimate and trustworthy manner, research methodology is used. Research techniques also contribute to ensuring that research is moral and that participant rights are upheld.

The researcher has conducted a qualitative methodology, to align with the research goals. The research has applied Norman Fairclough theory of Critical Discourse and Micheal Foucault's concept of power, Foucault's idea of panopticons as resistance on the text. The researcher adopts a systematic approach to data collection and analysis, employing interpretive methods and utilizing both primary and secondary sources to enhance the understanding of the selected text and explore the effect of speaking restrictions, power dominance on a women facing power regime to control and repress the voices and marginalization of specific genders.

Furthermore, the research is descriptive in its nature.

## ANALYSIS AND DISCUSSION

### Introduction

Power dynamics reinforce hierarchical structures that prioritize dominance over equity, they frequently lead to the suppression of the weak. Those in positions of authority systematically silence weak or fragile voices by controlling language, resources, and social standards. This disparity makes resistance challenging and expensive by silencing, psychological turmoil and normalizing inequity. It is used for the subjugation and exploitation. A sort of weaponizing tool for ruling over the weak and marginalizing groups.

Christina Dalcher, an American writer and doctor of linguistics is well-known for her dystopian books. She attended Georgetown University to study linguistics after growing up in New Jersey. She and her husband Bruce, a marine lawyer, have lived and worked in London, Abu Dhabi, and Sri Lanka over the years. In the end, she made Norfolk, Virginia, her home. Dalcher published her first book, *Vox*, at the age of nearly fifty, marking the start of her writing career. Dalcher has a PhD in theoretical linguistics and has taught at multiple universities; her knowledge of this field greatly influences her novels. She examines language, gender, and authoritarian control. Dalcher's writing is distinguished by its integration of sociopolitical criticism with scientific understanding, use speculative fiction to caution against the deterioration of civil liberties and the repression of underrepresented voices. To examine this thematic underpinning American author and linguist Christina Dalcher is well-known for her dystopian novels. She became well-known when her debut was released in 2018. Classic dystopian novels like Atwood's *The Handmaid's Tale*, Bradbury's *Fahrenheit 451*, and Orwell's *1984* served as its inspiration.

Christina Dalcher's *Vox* restricts women's speech to 100 words each day. It sounds like science fiction. Dalcher's latter novels will resonate with readers who are interested in speculative



critiques of authoritarian organizations. Themes of social control and inequality are further explored in *Master Class* and *Femalendia*. Dalcher is particularly well-known for her dystopian books about social, psychological, and linguistic repression, gender-specific roles that are restricted, and mandatory activities that include the cognitive approach to semantics. The researcher has chosen *Vox* to examine the language suppression mechanisms and power dynamics in order to create literary context for a research issue in this chapter.

The main character, Cognitive Linguist Dr. Jean McClellan must navigate a society that has weaponized silence and turned language, which was once a source of individual identity and agency, into a strictly controlled resource. This story challenges readers to consider how language functions within hierarchies of power and how silence may be used as a political tool as well as a form of punishment.

Dr. Jean McClellan, who was facing regime change oppression with her daughters Sonia that served as Power dynamics result in the suppression of the weak by reinforcing hierarchical structures that privilege dominance over equity. former leading cognitive linguist who has been silenced and excluded from the workforce like all other women, narrates the book. Her everyday existence has been reduced to silence and domestic slavery; she is not allowed to work or even freely educate her daughter. Patrick, Jean's husband, is a government scientist who, despite his lack of overt cruelty, complicit in the oppression of the system by accepting it passively. Jean's children raise the stakes for her personally. Sonia, her young daughter, is growing up in a society that enforces and normalizes feminine quiet. In an attempt to keep her daughter from internalizing this persecution, Jean becomes desperate and rebellion. As this is going on, her teenage son Steven has been more and more brainwashed by the ideology of the dictatorship. He attends schools and clubs that promote masculine supremacy, which strains the family and causes moral dilemmas. When Jean is abruptly called back to work by the government, it marks a turning point in her life.

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### Ethical Development

The chapter aims to explore the elements of power dynamics in the text applying Fairclough's model of CDA and concept of Michel Foucault's power, Foucault's idea of panopticons as resistance. The researcher has analysed the dialogues of the protagonists, key phrases and the incidents to negotiate the ideology of power, how power is administered and further de-escalating of power in the form of resistance.

The dystopian novel *Vox* by Christina Dalcher examines issues of language repression, gender, and power in a totalitarian state. The plot, which takes place in a near future America, follows the dystopian world where women were subjugated under the patriarchal dominance. With a mixture of fear, annoyance, and ultimately resistance, Dr. Jean McClellan confronts the repressive regime. She initially suffers from the psychological and emotional effects of being silenced because the government limits all women to 100 words per day and uses wrist counters that cause shock to punish any infraction. The loss of her voice is particularly painful for Jean, a former cognitive linguist, as she observes her small daughter learn stillness and submission. Every element of her life, including her family, job, and freedom of speech, is under the regime's control. But Jean's internal resistance increases as the narrative progresses. In order to challenge the exact system that imprisoned her, she rekindles her scientific abilities and starts to question the normality of female subjugation.

According to Fairclough, a text's word choices frequently indicate its ideological stance (Fairclough, *Language and Power* 93). Women's linguistic agency is essentially erased in Christina Dalcher's eerie futuristic novel *Vox* (2018), where they are only allowed to write 100 words a day. Options for Vocabulary and the Lexical Field of Silence.

Dalcher frequently uses phrases linked to violence, vacuum, and constraint in *Vox* to symbolize women's experiences under the new government. The main character Jean often uses negation and loss to describe her life: "I have become a woman of few words" (Dalcher 9).

Silence as a tangible, repressive entity is used as an active metaphor to represent not just a lack of speech but also an enforced suppression. The words (silent screams) (nod) (shaking head) and (over use of words) create the idea that silence is a weapon. Dalcher also overflows the text with lexical fields related to incarceration. Throughout the book, phrases like (All my words ricochet in my head as I listen, emerges from my throat in a heavy meaningless sigh) (Dalcher 21) (bind, shackle and restrict) appear repeatedly I consider what I prefer. Would I be happier if he shared my silence? Would it be easier? Or do I need my husbands' words to fill the gaps in the room and inside me" (Dalcher 26) Due to its strong connotations of slavery and forced imprisonment, the "shackle" metaphor connects individual speech restriction to more extensive histories of oppression.

Fairclough's claim that "wording choices are never neutral" (*Critical Discourse Analysis* 128) is supported by this deliberate vocabulary selection. The coercive aspect of language rules is continuously highlighted by the lexis of constraint in *Vox*. According to Fairclough (Fairclough, *Language and Power* 120), the use of passive phrases is a textual strategy that frequently obscures agency and responsibility. Jean's descriptions of government actions in *Vox* are primarily in the passive voice, which quietly erases the oppressors.

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 34), for example, is what Jean describes. This syntactic decision presents repression as an impersonal, unavoidable process by leaving out the subject, who seized the books. "The counters were fitted without ceremony" (Dalcher 92), she later writes. Once more, systemic control becomes faceless pervasive when an active agent (such as "government officials" or "authorities") is left out.

By depersonalizing oppressive acts and shifting the blame, Fairclough contends that passive constructions serve ideological purposes. This issue is shown in Dalcher's deliberate use of passive grammar in *Vox*, which shows how language contributes to the normalization of authoritarian brutality. It's interesting to note that the active voice reappears when Jean talks about individual actions of resistance: "My counter glows 100 over Sonia's mouth I turn to Patrick pleading mutely, knowing that if I speak, if the lead turns over to 101, she'll share the inevitable shocks (Dalcher 59). Here, Jean's own agency is reasserted through the use of unambiguous, agentive grammar, signalling a change from submission to resistance. Thus, changes in ideological stance are closely linked to linguistic choices in *Vox*.

Fairclough highlights how social ties can be reflected in syntax, namely in sentence length and complexity. Dalcher mimics the limitations imposed on her characters in *Vox* by adjusting the phrase pattern. As Jean's word count drops throughout the book, her thoughts grow more and more disjointed. Complex, introspective statements can be found in her inner monologue early in the story: "those words alone, those three syllables' would-be enough to prick up my ears but the words that surrounds them hit me like a runaway train " (Dalcher 47). However, her syntax becomes concise and minimalist as the limits increase: "One hundred words. That's it (Dalcher 49).

Similar to Jean's linguistic disempowerment, the transition from complicated to paratactic (short, basic) structures occurs. Dalcher takes Fairclough's assertion that syntax reflects power dynamics literally by textualizing the condensing of ideas through sentence construction. Furthermore, the enforced syntactic style on women's speech is infantilizing because it is similar to the "telegraphic" language of early childhood development. Jean's daughter Sonia uses short, simple phrases while speaking: "Hungry. Desire a cookie? "She newer wastes her words discussing her day" (Dalcher 9).

May be its a foolish thing but I have been able to figure our exactly how to describe an electric jolt of pain to a six-year-old" (Dalcher 63) is one of the many times Jean compares her predicament to combat. Here, the metaphor emphasizes victimization and hardship by portraying women as unwilling participants in a war they did not initiate. "By the way I wouldn't encourage her to pick the sign language backup " (Dalcher 143). Dalcher medicalizes oppression by portraying silence as a sick state that weakens the social body. Fairclough claims that metaphors can "legitimize a particular understanding of social relations" metaphorical frameworks support this claim.

In *Vox*, metaphors of illness and war make gendered injustice apparent and pressing, inspiring compassion and opposition. According to Fairclough, underlying social tensions can be revealed through textual cohesiveness, which is the way that texts are kept together by conjunctions, thematic development, and referential linkages. Dalcher purposefully shatters linguistic unity in *Vox* to symbolize the breakdown of identity and community under authoritarian rule.

There are other metaphors about illness throughout the novel as well: "Silence spread like a virus, contagious and deadly" (Dalcher 143). By depicting silence as a disease that erodes the social body, Dalcher medicalizes oppression. Metaphors, according to Fairclough (Critical Discourse Analysis 132), can "legitimize a particular understanding of social relations" This assertion is supported by these metaphorical frameworks. In *Vox* uses analogies of disease and war to highlight and emphasize gendered inequality, which elicits empathy and resistance.



Fairclough claims that textual cohesiveness—the way that texts are held together by conjunctions, thematic development, and referential linkages—can indicate underlying social tensions. Breakdowns in textual coherence, according to Fairclough, frequently signify social conflict or contradiction. Linguistic fragmentation in *Vox* is a reflection of the regime's wider socio-political upheaval.

According to Fairclough pronoun choices are important markers of group identity and ideological orientation. Pronoun usage changes in *Vox* to highlight divide and exclusion. Jean frequently draws a distinction between "them" (the male authority) and "us" (women): "They hold the keys." The chains are worn by us (Dalcher 110). The use of binary pronouns perpetuates the idea that society is split along lines of resistance and authority. It's interesting to note that pronoun usage might occasionally diverge even more among women. Women who suppressed are represented by Jean, who says, "I am a woman of few word" (Dalcher 5). Even among the oppressed, the pronoun "they" fosters distancing, underscoring the intricacy of internalized oppression.

Thus, pronoun manipulation dramatizes the disintegration of collective identity, a strategy that is essential to ideological discourses, according to Fairclough. Three interrelated levels—textual analysis, discursive activity, and social practice—are the foundation of Norman Fairclough's Critical Discourse Analysis (CDA) approach. Discursive practice focuses on the methods by which discourse is created, disseminated, and interpreted, whereas textual analysis is concerned with the linguistic characteristics of a document. It looks into how preexisting conventions influence texts and how such conventions influence and change discourse orders. The dystopian novel the text under study provides a rich environment for implementing Fairclough's postulate of discursive practices. The novel depicts a society in which women are legally limited to speaking only one hundred words per day, radically changing the ways in which speech is created, shared, and consumed.

The ideological work done by language control is revealed through distribution (the way discourse is watched over and restricted) and consumption (the way people absorb or reject meanings). Discursive practices turn as a major platform for political dominance in *Vox*, which eventually leads to subversion and resistance. The production of text, or who speaks, under what conditions, and how their discourse is produced, is a key component of discursive practices, according to Fairclough. The regime's imposition of a stringent word limit in *Vox* the narrator profoundly changes the kind of discourse that can exist and who is allowed to produce it. Jean describes the harsh restructuring of speech early on in the book: "We are given a daily allotment of one hundred words. Writer states in this context, (No more, no less.) (Dlancher 90) In addition to being restricted, this mechanical quantification of speech redefines communication by turning language from a free expression medium into a limited resource. Any verbal utterance is instantly monitored thanks to the counters fastened to the women's wrists said Jean Each word we utter clicks through a counter (Dalcher 7). As a result, even speaking turns into a very visible, regulated event. Discursive production is now controlled and manipulated by technological observation; it is no longer spontaneous.

Additionally, for practical reasons, the regime selectively exempts some women from complete speech restrictions, like Dr. Jean McClellan. Jean observes, "Actually dr McClellan I am telling you this Strick confidence understand? Actually, we will be increasing the quota at some point in future. Once everything gets back of course (Dalcher57). This demonstrates how discourse production turns into a tool of reward and manipulation in authoritarian regimes, as discursive freedom is granted as a privilege for advancing state interests.

According to Fairclough, discourse practices are "stratified and uneven" under certain situations. By selectively giving discursive power to women who support its biomedical agenda while silencing others, the dictatorship in *Vox* upholds this stratification and ingrains ideological control into the fundamental circumstances of speech production.

The distribution of discourse how it moves across social networks, who controls it, and how access to it is controlled is a major issue in Fairclough's. In *Vox*, the government uses censorship, monitoring, and penalties to impose harsh control over the dissemination of debate. One important strategy is the limitation of reading materials: "The libraries closed first, then the bookstores" (Dalcher 16). The dictatorship suppresses the potential for opposing ideas and intellectual resistance by removing access to written discourse. Thus, the foundation of new discourse production is crippled.

Moreover, interpersonal distribution of discourse is heavily policed. Jean observes that even casual conversation becomes fraught: "We don't chat anymore. We nod. We gesture" (Dalcher 54). Fear of exceeding the word limit discourages not just political speech but any form of communal linguistic interaction. As a result, discourse moves underground, fragmented into whispers and coded gestures. Fairclough notes that control over discourse distribution is central to maintaining hegemony. In *Vox*, the regime's surveillance infrastructure ensures that women are "disciplined by the gaze" (borrowing Foucault's terminology, which Fairclough integrates), Creating self-censorship. "The verses still and quite pictures in my minds eyes" (Dalcher 11) are a reflection, Jean says. Women become complicit in their own silence when language is internalized.

Furthermore, Resistance spreads across different discursive networks at the same time.

Jean uses notebooks and nonverbal cues to participate in covert communication channels. According to Fairclough, (alternative circuits of communication) are frequently the site of resistive discourse. *Vox* portrays this dynamic in striking detail, implying that discourse searches out rebellious avenues even under repressive regimes. Fairclough's model also looks at how audiences understand and absorb discourse, or consumption. The goal of the government's manufacturing and distribution control over *Vox* is to encourage women's and girls' compliant consumption.

The indoctrination of young girls is among the novel's most horrifying elements. The writer provides the description of Sonia's as "Sonia always laughs at the cartoons that play while the audience files in it the films are the distractions the only time I her female voices unconstrained and unlimited" (Dalcher 32) this statement skilfully used to describe the school where Jean's daughter, Sonia, is educated to reduce speech and embrace submission. It shows that, discourse is internalized as virtue rather than merely subject to external regulation. Fairclough's idea of "naturalization" the process by which power relations are perceived as normal and unavoidable through discourse is exemplified by Sonia's slow acceptance of silence.

Sonia demonstrates how discourse changes subjectivity itself by repeating ideological clichés without seeming to be under any duress. She was psychologically weaponize under the structure of regime operation. She represents that how discourse repression results in marginalization of women's dignity. However, the text also illustrates the emergence of resistance interpretations. Despite Jean's initial cooperation, Jean becomes more conscious of the ideological character of her limitations. She reflects, "We let them take our words, and now it's too late" (Dalcher 65), reflecting on her previous passivity. This realization is similar to what Fairclough refers to as "denaturalization" the process by which individuals critically dissect hegemonic discourse.

Jean's eventual revolt results from a change in the way she interprets official rhetoric. She questions and challenges official narratives instead of passively accepting them, which leads to her cooperation with the underground resistance. This path emphasizes Fairclough's contention that discursive consumption is more than just reception. Interdiscursivity, or the notion that texts frequently combine several discourses (such as political, religious, and scientific) to create meanings, is a key component of Fairclough's theory of discursive practices. Dalcher skilfully blends together discourses of nationalism, religion, and science in *Vox* to construct the intellectual framework of the dictatorship.

Particularly prevalent is religious debate. The administration uses "family values" and "biblical traditions" to defend its policies (Dalcher 21). "The head of every man is Christ, the head of woman is man, and the head of Christ is God" (Dalcher 73). In this case, political and religious rhetoric are combined to justify gender inequality. At the same time, scientific discourse is appropriated to support official directives. Cognitive linguist Jean observes how discriminatory practices are supported by misrepresenting neurological science. She said

Women's language limits are biologically advantageous, according to government scientists: "Too much talking harms the brain's efficiency" (Dalcher 102). The (pseudo-scientific narrative) serves as the foundation for policy decisions

By portraying composite worldviews as cohesive and self-evident, blending discourses strengthens ideological power, as noted by Fairclough. This interdiscursive approach supports this finding. In the text, the regime creates a hegemonic narrative that seems politically, morally, and physiologically indefensible by fusing religious, scientific, and nationalist discourses. Additionally, Fairclough emphasizes recontextualization, which is the process of removing discourses from one context and reintroducing them into another for new goals. There Existing discourses about gender, family, and morality are reframed in *Vox* in order to support drastic new limitations.

The discourse surrounding traditional family values is reframed to support patriarchal tyranny. "Be teachers of good thing, teach the young women to be sober, to Low their children to be discreet, chaste, keepers at home, good, obedient to their own husbands (Dalcher 29) is reframed as a legal need rather than a cultural ideal. The normative rhetoric of motherhood loses its voluntary meaning as it is reframed as a forced necessity.

When Jean challenges official narratives with scientific vocabulary, she engages in recontextualization herself. She repurposes scientific language for resistance rather than dominance by creating a neurological treatment that can render tyrannical leader's incapable of functioning. Therefore, Text illustrates how discursive practices include the strategic redeployment of discourse in new ideological conflicts in addition to its production and dissemination, a dynamic that Fairclough finds essential to social transformation. Norman Fairclough's paradigm has been essential in the discipline of Critical Discourse Analysis (CDA) in showing how language is inextricably linked to ideologies, power structures, and hegemonic processes. In particular, Fairclough's concept of social practices highlights how speech both influences and is influenced by larger institutions, power dynamics, and societal norms.

According to Fairclough's concept, social practices include the hegemonic institutions and ideologies that shape a society's language usage and comprehension (Language and Power 74). The 2018 dystopian novel *Vox* by Christina Dalcher offers a perceptive examination of these ideas. The novel depicts a society in which patriarchal power has attained hegemonic domination through the manipulation of language and the enforcement of oppressive social practices. It is set in a near-future United States where women are limited to uttering only one hundred words per day. Using Fairclough's premise of social practices, text analyses by emphasizing the ways in which hegemony is upheld and challenged, power is used, and ideology is ingrained in social institutions.

This analysis will show how the totalitarian regime's control over discourse reflects Fairclough's theories through a thorough reading of Dalcher's book, emphasizing the interconnectedness of language, ideology, and social control. In *Vox*, the government's direct control over language is the most obvious manifestation of power. According to Fairclough, language serves as a tool for both exerting and maintaining power in addition to being a vehicle for its expression. One example of how language regulation is used to reshape social relations is the Pure Movement's restriction of women's speaking to one hundred words per day. "Our words have been taken from us" (Dalcher 6) is how the protagonist Jean McClellan brutally exposes the reader to the new linguistic regime.

Speech control serves as a stand-in for social presence, agency, and autonomy for women. According to Fairclough, in order to perpetuate the current power dynamics, the dictatorship enforces a new "order of discourse" in which women's language usage is strictly controlled. Discourse control is physically embodied in the installation of wrist counters to monitor women's speech. Conversation becomes an act of monitoring when "the counter clicks each time we speak" (Dalcher 7), as Jean explains. Here, power is corporeal rather than abstract, imprinted onto bodies via technology, illustrating how discourse practices can be used as a weapon to organize society in accordance with ideological demands.

According to Fairclough, permission is frequently used by power in discourse just as much as coercion). The success of the regime's hegemonic goal is evidenced by the public's tacit acceptance of these speech restrictions, particularly among women who have internalized the ideology of submission. "Significations/constructions of reality which are built into various dimensions of the forms/meanings of discursive practices" is how Fairclough characterizes ideology (Critical Discourse Analysis 87). In *Vox*, a variety of societal structures and customs are used to create and uphold the ideology of the government, which holds that women should be quiet, obedient, and domesticated. An important part of this ideological Endeavor is the educational system. Jean's young daughter Sonia goes to a school where girls are taught behavioural compliance in addition to academic topics. "Good girls keep quiet" is recited by Sonia (Dalcher 31).

According to Fairclough, the regime uses behavioural conditioning and recurrent phrases to make sure that its ideology is ingrained in the next generation's "common sense" worldview. This approach is essential to preserving ideological dominance.

The government's ideology is further normalized through its use of religion. the order to defend gender roles, political leaders quote the Bible: "the heads of every man is Christ and the head of every woman is man and the head of Christ is God" (Dalcher 73). The dictatorship obscures its manufactured and political origins by enshrining their patriarchal ideology in religious rhetoric, giving it a sense of divine inevitability.



According to Fairclough, the most effective ideologies are the ones that are least obvious and manifest as straightforward reality as opposed to particular, specialized constructions. The degree to which women like Jean first accept the established quo, recalling guiltily: (We let them do it, is a measure of the regime's success in *Vox*). We participated in the scheme (Dalcher 65). Ideology functions best when it is accepted without inquiry. The regime's control over society in *Vox* is not based solely on overt violence but on achieving hegemony—the leadership or dominance, especially of one social group over others, secured through a combination of coercion and consent. Fairclough, drawing on Gramsci, emphasizes that hegemony involves the saturation of society with the ruling ideology so deeply that alternative way of being become almost unthinkable.

In *Vox*, the Pure Movement gradually gains hegemony by exploiting social fears and anxieties. Fear of moral decay, fear of crime, and fear of family breakdown are mobilized to justify regressive policies. Jean recalls the gradual normalization of oppressive policies:

"tiredness has become endless song a newer ending loop of exhaustion running through my head and my limbs, pulling me down (Dalcher 171). This gradual encroachment is a classic example of how hegemony is established by gradually modifying societal standards rather than by imposing them all at once.

In his examinations of news discourse, Fairclough notes that the media is essential to the establishment of hegemony (Discourse and Social Change 58). In *Vox*, themes that Favor quiet, submissive moms and wives and vilify vocal women are promoted by state-run media. Jean observes how propaganda upholds the new standards when she watches a news program that Honors a woman who happily restricts herself to "we are under a great deal of stress sure peace. I almost remind morgans words foe "peace" and the word for "submission" are virtually identical in some languages but there is no point in confusing him. (Dalcher 200). The state turns possible opposition into collaboration by portraying linguistic suppression as morally just and voluntary. Fairclough's claim that hegemony operates "in part through the shaping of beliefs and desires" is reflected in this absorption of the prevailing ideology, which leads to self-censorship.

The text also demonstrates the instances sphere de escalating of power emerges in the form of resistance from the protagonist. This can be analysed through Michel Foucault's theory about power resistance, social practices, revolt, resistance, and hegemony. The conventional wisdom that power is concentrated and exercised only by means of explicit violence or laws is contested by Foucault. Rather, he contends that power is dispersed via language, social structures, and surveillance systems, influencing people's subjectivity and conduct (Foucault, Discipline and Punish 197). The main location of discipline and control in *Vox* is language, showing how authority functions through routine behaviours rather than obvious chains.

At the core of *Vox* is the regime's linguistic control, as has been discussed earlier in the text which is achieved by limiting women's writing to 100 words. By conditioning women to internalize their quiet, this constraint serves as a Foucauldian disciplinary mechanism. The main character, Jean McClellan, notes, "I have become a woman of few words (Dalcher 9). This self-control is characteristic of what Foucault refers to as panopticons, a type of surveillance in which people keep an eye on and discipline themselves since authority is always there.

"The Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen (Foucault, Discipline and Punish).

Michel Foucault's concept of the Panopticon, derived from Jeremy Bentham's

architectural design for an ideal prison, illustrates the functioning of power in modern societies. Foucault argued that the Panopticon's central watchtower, where a single guard can observe all inmates without being seen, represents a new form of disciplinary power. As Foucault noted, "visibility is a trap," highlighting how constant surveillance leads to self-regulation and internalized control. The Panopticon's design ensures that inmates are constantly visible, while the guard remains invisible, creating a power imbalance that shapes individual behaviour. This concept has far-reaching implications for understanding power dynamics, surveillance, and control in modern societies. Foucault's analysis emphasizes that power operates through subtle mechanisms, including normalization and internalized discipline, ultimately shaping individuals' behaviour and limiting their freedom.

Women's wrist counters are panoptic devices, both literally and symbolically. They create a culture of fear and compliance in addition to enforcing verbal discipline. Foucault's idea that contemporary disciplinary systems function through "the subtle coercion of calculated means" as opposed to direct punishment is exemplified by the threat of electric shock for going over the word limit. The regime has taught its subjects to monitor themselves, so it doesn't require continuous enforcement. But Foucault also maintains that resistance is always a possibility in situations where power exists. Jean's eventual involvement in rebellion and her increasing awareness of her oppression serve as a reminder of how dynamic power dynamics are. As she says, "Interprets the warnings of an air traffic controller as a raunchy joke, and laughs as her craft dyes into Mediterranean waters. And so on and so on. Until an entire continent is drowning in a languageless chaos ripe to be taken over" (Dalcher 203).

Her opposition manifests itself in little ways, such as doubting, questioning, and finally refusing to cooperate, rather than in a major revolution. This is consistent with Foucault's view that resistance takes place inside power institutions rather than outside of them. After being stifled, Jean uses her scientific expertise to undermine the regime. She takes advantage of the very system that aimed to silence her by creating a cure for the president's brother while bargaining for her freedom. Thus, in *Vox*, rebellion is about regaining autonomy in a realm of limited alternatives rather than overthrowing a ruler. it isn't first time I think how much I hate Reverend Carl Corbin, but first time I want to kill him (Dlancher 183).

Hegemonic normalization, a Foucauldian process that makes power invisible and acceptable as "truth," is crucial to the regime's success. Foucault's criticism of discourse that employ objectivity to defend dominance is seen in the use of religion and pseudo-science to silence women (The History of Sexuality 101). Phrases such as "I think all these things imagining words bouncing off the tilted walls of our kitchen in reality there is no perpetual motion all energy eventually absorbed, morphs into a different shape, change state we'll carry them with us like cartoon character whose always surrounds under his own dirt cloud" (Dalcher 209) reveal a societal structure in which oppression is concealed under the guise of moral rectitude. In the end, *Vox* exemplifies Foucault's claim that power is both constructive and repressive, defining socially acceptable behaviours, forming identities, and influencing behaviour. However, Dalcher presents a picture of resistance in Jean's act of res

## CONCLUSION

### Summary and Conclusion

Through the theoretical framework of Norman Fairclough's Critical Discourse Analysis (CDA), Michel Foucault's concept of resistance to power, Foucault's idea of panopticons that is not centralized or held by a specific group, but rather as something that is diffused and embedded throughout all social relationships, institutions, and discourses. They argue that

power is not only repressive—telling people what not to do—but also productive, in that it shapes knowledge, norms, behaviours, and identities this thesis has examined Christina Dalcher's *Vox*, analysing how speech and silence serve as both oppressive and resistive mechanisms within the dystopian setting of the book. The research question at the heart of this work was: How are linguistic constraints employed as discursive weapons of control in the book *Vox*? How do speech and silence become symbols of resistance and power? Through the use of Fairclough's three-dimensional model—textual analysis, discursive practice, and sociocultural practice—the analysis demonstrated how language functions in *Vox* as a primary site of ideological dispute in addition to being a communication tool. The novel's portrayal of speech restrictions and enforced silence effectively demonstrates how language may be used as a weapon to uphold oppressive systems. Fairclough's theory that language is intrinsically linked to power is illustrated by the enforced word limit placed on women, which is a concrete example of discursive repression. This silence is an active, manufactured state that is meant to obliterate identity, agency, and resistance; it is neither neutral nor passive. Conversely, throughout the book, speech turns into a rebellious act that allows characters—particularly Jean—to regain their independence.

The CDA idea that discourse may both support and challenge power relations is further supported by these disparate linguistic usages. The results also highlighted how institutional language functions inside the book to normalize inequality, especially that of politics, religion, and science. The regime's use of formal, bureaucratic language to defend power is reminiscent of strategies used by oppressive systems in the world to gain legitimacy. *Vox*, however, also demonstrates the subversion of these same narratives. Jean's use of her scientific background to undermine the regime's plan exemplifies discourse's dual capacity as a means of resistance and a tool of domination. Another aspect of Micheal foulant theory utilizes the concept of female agency that how powers work as a fatal force for rebellion and resistance how protagonist rebel against the regime change oppression and fought for her and her daughters' rights.

*Vox* is a critical response to current discussions concerning gender, voice, and autonomy on a social level. The novel uses well-known discourses to emphasize its warnings, which were published in the wake of the #MeToo movement and during a period of political divisiveness and ideological extremism. It challenges readers to consider the ways in which silence is organized in their own cultures and to acknowledge the significance of language as the cornerstone of democratic life and identity. It thus transcends fiction and becomes a discursive intervention in actual discussions around equality and justice

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