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Consent, control and code: A data feminist critique of *Warcross* series

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ABSTRACT

This paper offers a data feminist reading of Marie Lu's Warcross and Wildcard, applying the intersecting frameworks of data feminism, intersectionality, and Patricia Hill Collins's matrix of domination to examine how the narrative critiques real-world issues of surveillance, algorithmic discrimination, and gendered violence. Central to this analysis is NeuroLink, a brain–computer interface that connects the user's mind to a virtual reality system through contact lenses. While promoted as a tool for safety, entertainment, and social order, NeuroLink simultaneously emerges as a mechanism of social control, reflecting how male-centric algorithms and technological infrastructures perpetuate gendered oppression and data violence. Through close textual analysis, this study demonstrates how NeuroLink enforces structural, disciplinary, hegemonic, and interpersonal forms of domination, silencing women and marginalized groups under the guise of technological progress. The narrative illustrates pressing concerns such as algorithmic bias, privacy invasion, and the erosion of autonomy, while also foregrounding the psychological consequences of constant surveillance. The paper situates Lu's work within broader debates on surveillance capitalism and ethical responsibilities in digital environments, drawing parallels to contemporary instances of cyber violence, algorithmic discrimination, and privacy violations. Ultimately, the study underscores how the Warcross series operates as a cultural text that both dramatizes the dangers of unchecked algorithmic power and advocates for feminist and ethical interventions in technological design.

Contribution/Originality: This study contributes to the existing literature by applying a data feminist approach that merges intersectionality and the matrix of domination to Marie Lu's Warcross series, highlighting how young adult literature dramatizes algorithmic bias, surveillance capitalism, and gendered oppression, while fostering interdisciplinary dialogues on digital ethics, justice, and feminist critique.

1. INTRODUCTION

The digital age has turned privacy into a battlefield, where questions about privacy have emerged as a challenging issue that collides with power, politics, and freedom of choice, particularly for women through algorithmic surveillance, discrimination, and gendered disinformation. This paper positions (Lu, 2018) series as a critical commentary on these issues, exposing how the NeuroLink system, while promising safety and entertainment enforces male-centric bias, privacy violations, and control. By applying a data feminist framework that integrates

intersectionality (Crenshaw, 2013) and the matrix of domination (Collins, 2022) the study conducts a close textual reading of Lu (2018) series, arguing that it reflects the issues of algorithmic bias and control through Emika's confrontation with Hideo: "but you control the algorithm… No one chose you…" (Lu, 2018). The analysis also extends beyond the fictional narrative to highlight real-world parallels. For instance, NeuroLink's ability to control users and cause devastating consequences, "the number of suicides worldwide started trending up the day after the algorithm's deployment" (Lu, 2018) mirrors contemporary anxieties around surveillance capitalism, human rights, and gender inequality. The study examines how the Lu (2018) series exposes issues of gendered disinformation, privacy invasions, and bias in technology and data. Such fictional portrayals resonate strongly with real-world statistics. The National Commission for Women (NCW) reports that 98 percent of cybercrimes target women. These include online harassment, slut-shaming, and deepfakes, all of which stem from algorithmic systems that neglect gender sensitivity. By situating Lu's work alongside these realities, this paper argues that literature functions as both cultural critique and social warning. In doing so, it highlights how data feminism provides an essential lens to understand the intersections of technology, gender, and power. By positioning literature at the center of critique, this study applies a data feminist perspective that integrates intersectionality and the matrix of domination to analyze Lu (2018), thereby advancing interdisciplinary conversations on algorithmic justice, feminist critique, and digital governance.

2. LITERATURE REVIEW

The critical examination of gender and data science analysis is growing, although it is poorly represented in academic research. Recent work shows that digital technologies are not neutral and are reinforcing bias and inequalities. Some authors struggled to illustrate this in their peculiar manner, such as D'Ignazio and Klein (2020), who argue how data systems are embedded with social injustices. Data feminism's research reveals how the data revolution-enabled applications are violating the expectations of consent activities, thereby perpetuating inequalities that already exist in the world (Tanweer). Whereas Crenshaw's (2013) theory of intersectionality describes how oppressive institutions are interconnected and cannot be examined separately (Nakhid et al., 2015). According to Collins (2022), Matrix of Domination offers a framework to understand how power operates within the realms of legal structures, bureaucratic apparatuses, media institutions, cultural norms, as well as how we see ourselves individually (Collins, 2022). Together, Crenshaw and Collins underscore how oppression functions across overlapping structures, providing a foundation for later feminist engagements with technology. Building on this groundwork, Donna Haraway extends the conversation by moving from structural critiques of power to questions of identity and embodiment. She opposed rigid social structures and advocated for adaptable identities that shun imposed and socially shaped categories, in her idea of the cyborg as outlined in *A Cyborg Manifesto* (Haraway, 2010).

Ruha Benjamin has studied how inequality, technology, and race intersect. Her work illustrates how algorithmic bias and online racial profiling sustain discrimination, linking Haraway's critique of rigid identities to the lived realities of marginalized communities in the digital age (Benjamin, 2019). Similarly, Noble (2018) demonstrates how search engines reinforce racism and sexism, showing how algorithms replicate systemic oppression under the guise of neutrality. Mathematician and data scientist O'Neil (2017) questions the potential misuse of algorithms. In her book *Weapons of Math Destruction* (2017), she is critical of the possibility of using these tools to enforce power over others' progression in society. Her concerns are echoed and expanded by Eubanks (2018), which examines how algorithmic bias infiltrates criminal justice and social welfare systems, reinforcing structural discrimination (Eubanks, 2018). In her book, Wiener (2020) discusses women's challenges in this predominantly male culture (Wiener, 2020). This personal lens complements structural critiques by foregrounding the everyday gendered experiences of women in tech industries. Finally, Zuboff (2023) points out how the commodification of private data by technology corporations such as Facebook and Google enables new forms of capitalist exploitation. Her analysis

situates algorithmic surveillance not only as a technical problem but as a political-economic system of control (Zuboff, 2023).

Drawing from these diverse perspectives, Lu's (2018) series emerges as an important cultural text to explore the gendered dimensions of algorithmic surveillance, positioned at the intersection of feminist critique, technological ethics, and digital governance.

3. THEORETICAL FRAMEWORK

Feminist literary theory, as collected by Eagleton (2010), provides a foundation for examining texts through gendered power relations. Building on this broader theoretical groundwork, the present study narrows its focus to data feminism, intersectionality, and the matrix of domination as lenses for analyzing Lu's *Warcross* series. Data feminism, as described by D'Ignazio and Klein (2020), challenges the common belief that data systems are neutral. Instead, it argues that these systems reflect and reinforce existing structures of systemic oppression, privilege, and discrimination. At its core, data feminism combines data science with feminism, an approach that identifies and resists systemic bias in technological systems. It offers strategies for data scientists to learn how, with the help of feminism, justice can be attained in the field of data science. It believes in uplifting those who are marginalized, especially women, by talking about their intersectional experiences. Feminists emphasize "co-liberation," arguing that freedom is a necessity, thereby demonstrating how repressive institutions hurt marginalized people. Feminist theory itself has evolved in multiple waves, each advocating for equality in social, political, and economic areas. Its goal is to eliminate sexism and promote gender neutrality in society. This approach is useful for analysing Marie Lu's *Warcross*, a story that shows how algorithmic surveillance works through NeuroLink to police and control women and other marginalized communities.

Central to this approach is the feminist scholar Kimberle Crenshaw's concept of "intersectionality" (Carastathis, 2014) because it recognizes that discrimination intersects in ways that intensify oppression against marginalized communities. In the context of the *Warcross* series, the lens of intersectionality illuminates how technological systems like NeuroLink not only surveil the users but also have intensified harms for marginalized groups, particularly women, through patriarchal assumptions about security, morality, and governance. Crenshaw challenges the mainstream liberal discourse that views race, gender, and other identities as separate issues. Instead, she argues that the system of bias or domination functions through their interconnectedness (Crenshaw, 2013), which are the frameworks in which power executes and excludes the marginalized.

This paper utilizes intersectionality, the matrix of domination, and data feminism as analytical tools to examine the *Warcross* series to critique digital surveillance, oppression, and social inequality. While intersectionality explains who is vulnerable, sociologist Collins (2022)'s matrix of domination identifies how oppression functions. In her book *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, Collins introduced the concept of the "Matrix of domination," referring to the interrelated domains of oppression that uphold societal systems of power: structural, disciplinary, hegemonic, and interpersonal (Collins, 2022). Within the *Warcross* series, *NeuroLink* manifests all four. NeuroLink's integration with global institutions demonstrates a structural domain that codifies oppression through laws and institutions. Whereas the disciplinary control is maintained through surveillance and brain control through governance. The hegemony is upheld through media and cultural dissemination and public acceptance of the *Warcross* game and NeuroLink as mere entertainment, while the interpersonal shows the impact on Emika's privacy and her eroded autonomy. According to Limpangog (2016), "Oppression is organized in the structural domain, and it is the disciplinary domain that manages it. The hegemonic domain works to legitimize oppression, while it is the interpersonal domain where the dominant group's ideology gets embedded through everyday lived experiences and interactions. The matrix of domination highlights how the various forms of oppression, such as race, class, and gender, are interwoven, where a Black, marginalized woman faces more challenges

than a White woman. Traditional feminist movements focus solely on gender and neglect that race and class can exacerbate gender-based oppression (Gouws, 2017).

Data feminism functions as a critical bridge by specifically examining how inequality is built into the technical systems. As argued by D'Ignazio and Klein (2020), data feminism encourages interrogating power with the key questions of who created technology, who benefits, and who gets harmed. Collins also drew attention to how algorithms created by individuals do not represent the world's diversity; they perpetuate "privilege hazard "(Collins, 2022). Hideo's control over NeuroLink exemplifies the "privilege hazard." Through data feminism, the narrative emerges not only as a critique of algorithmic bias but also as a critique of how inequality is reinforced through the very systems designed to promote order and equality.

Data violence, as stated by Hoffmann (2018), refers to the harmful outcomes caused by biased data and algorithms that reinforce inequalities (Hoffmann, 2018). Where data feminism targets such systems that promote stereotypes and lack transparency (D'Ignazio & Klein, 2020). Furthermore, both data feminism and data violence against women stress that data is not a neutral entity and that biases are present in data collection, curation, and algorithms, where they often perpetuate the interests of people in power (O'Neil, 2017).

4. METHODOLOGY

The research employs qualitative textual analysis based on feminist literary theory and critical algorithmic studies, following (Creswell & Creswell, 2017) guidance on qualitative research design. The study focuses on a close reading of the *Warcross* series to construct narrative episodes and dialogues that exemplify algorithmic bias, surveillance, and privacy violations. The analysis is structured around three interrelated frameworks: "data feminism" (D'Ignazio & Klein, 2020) which interrogates the power operation through data science; "intersectionality" (Crenshaw, 2013) that highlights how overlapping identities intensify the form of oppression; and the "matrix of domination" (Collins, 2022) mapping domains of power as structural, disciplinary, hegemonic, and the interpersonal. The methodology involves identifying significant narratives, such as Emika's challenge to Hideo's unethical use of NeuroLink, Emika's erasure of memories by Zero, and Annie's nude photographs circulated to humiliate her, categorizing these issues within these frameworks. The novel interprets and critiques the real-world systems of algorithmic discrimination, privacy invasion, and gendered disinformation.

5. ANALYSIS AND DISCUSSION

5.1. Surveillance and Control

NeuroLink, an advanced technology that is integrated into the lives of people, is an innovation that promises safety and security. Beneath it lie the interests of those who created it. Hideo, its creator, asserts, "for a while now, I've been working on developing the perfect artificial intelligence, an algorithm that, when implemented through the NeuroLink, can fix our flaws better than any human police force" (Lu, 2018), defending it as fair and neutral. Yet Emika is determined to put an end to this control and abuse of power by challenging him: "But you control the algorithm... no one chose you..."(Lu, 2018). These illustrations from the novel expose the patriarchal foundations that impose algorithmic governance without accountability, reflected through the innovative replacement of eyeglasses with NeuroLink contact lenses. These contact lenses are designed to interact with the users' brains to govern criminal activity. Emika's observations in the *Warcross* series highlight the profound entanglement of media, culture, and technology within the narrative's virtual reality world. The Warcross game transcends mere entertainment, shaping not only leisure activities but also social structures, as evidenced by Hideo's statement: "People work inside it and build businesses on top of it and are engulfed in the entertainment it offers…"(Lu, 2018). This hegemonic role is maintained through the Warcross game itself, which weaves surveillance into culture and entertainment.

The first crucial step is to examine how the contemporary digital environment uses power and control. In this context, the concept of data science may be approached by posing "who questions" (D'Ignazio & Klein, 2020). It

analyzes how power is exercised in data science and identifies the major decision-makers in terms of their agenda. These are the entities that decide which items make the list and which do not; they are the "people from dominant groups," who represent those in privileged positions (D'Ignazio & Klein, 2020). This emerges from everyday discourses on domination, which illustrate power imbalances concisely (D'Ignazio & Klein, 2020). This system of control exemplifies what D'Ignazio and Klein (2020) describe as the reproduction of privilege in data systems, where dominant groups dictate visibility and access, embedding structural inequality into technological design.

5.2. Invasion of Privacy and Gendered Violence

Privacy is universally acknowledged as a fundamental human right by the United Nations. The concept of data feminism underscores the necessity of integrating feminist principles into data practices, particularly in addressing the crucial issue of women's privacy. This privacy invasion can be illustrated through the violation of Annie's privacy in the *Warcross* series, serving as a poignant reminder of the repercussions associated with privacy violations. She fell victim to data exploitation and gendered violence and suffered grave consequences, including death threats. The narrative vividly portrays instances of physical and emotional abuse inflicted upon Annie through the unauthorized dissemination of deeply intimate photographs. A male classmate working on a group project with Annie as Emika asserts:

> Managed to snap a photo of her showering in the privacy of her own home. The next morning, Annie's naked photo had been sent to every student in school, shared on the school's homework forums, and posted online. Then came the taunts. The printouts of the photo, all cruelly drawn on. The death threats (Lu, 2018).

This distressing portrayal parallels real societal realities, such as non-consensual pornography, a form of gendered violence. In such cases, no action is taken in most instances, probably because of the honor of the family or the anonymity of the abuser. Lu's narrative exposes how technological systems can enable digital violence and misogynistic abuse with personal consequences. This reflects what Collins (2022) identifies as the disciplinary domain of power, where women's bodies are policed and punished through mechanisms of surveillance and exposure.

The illustration of non-consensual sharing of photos from the narrative parallels real-world cases of gender-based data violence that may result in reputational harm, mental suffering, and even legal ramifications for persons whose private photographs are disseminated without their permission. This form of gendered violence has severe consequences for women. It is vital for people to recognize the significant ramifications of sharing personal pictures without permission and to actively strive towards building a culture of respect and consent online. Speaking up against destructive behaviors like revenge porn can help safeguard people from the detrimental impacts of online violence and promote a safer and more supportive digital community for everyone (Halder & Jaishankar, 2012). This resonates with Crenshaw (2013)'s idea of intersectionality, as the compounded effects of gender, social status, and digital exposure make women particularly vulnerable to these harms.

Furthermore, online stalking and monitoring are also major issues and can have severe effects on victims. These activities may lead to a loss of privacy, feelings of dread and violation, and even bodily injury in severe circumstances. The *Warcross* series exposes these *instances of privacy invasion* through Zero, a central character in the series, who stole the memories of Emika.

> He just stares calmly at me. Check your Memories.
>
> My Memory Worlds.
>
> Suddenly, my heart seizes. I type a quick command and bring up a window to search for my Memory Worlds, all the carefully compartmentalized pieces of my father that I spend so much time revisiting. No. Please. When they come up, I freeze.
>
> The files are blank. The option New Memory World hovers over them (Lu, 2018).

Not only Hideo but Zero is also a threat to Emika's life because one has shared how the algorithm for NeuroLink will work after its upgradation, and the other wanted her to join his team and work for him. Zero contacts her to

harm her, where in one incident, Emika narrates: "He once stole my father's memories" (Lu, 2018), putting a threat to her privacy as well. This exposure of her information publicly puts her in danger, which perpetuates in the Dark World. Zero reminds her of those dangers: "Then you haven't been in the Dark World lately" (Lu, 2018), which made her believe that she had landed herself in troubling circumstances. She asserts:

> My gaze runs up the list. Some names are familiar gang lords and mob bosses, politicians, and a few celebrities. But then there I am. Emika Chen. I'm at the top, and beside my name is a reward sum of five million notes. Five million notes for my death (Lu, 2018).

Her personal information was broadcast in the dark world, paralleling real-world privacy breaches, which are used as a weapon against women with a constant fear for life. Real-world scenarios regarding cyber and data violence cases serve as crucial reminders of the potential hazards that exist in the digital world. For example, the Equifax data breach in 2017 jeopardized the personal information of millions of people, underlining the necessity for comprehensive cybersecurity measures. By examining these incidents and learning from previous failures, it is important to make people aware of future dangers, thereby increasing better defense against digital assaults. This underscores D'Ignazio and Klein's (2020) critique of how dominant groups weaponize data against marginalized communities, showing that privacy violations are never neutral but deeply political.

5.3. Algorithmic Bias and Privilege Hazard

Data feminism's concept of "privilege hazard" (D'Ignazio & Klein, 2020) is reflected through Hideo's control over NeuroLink in the *Warcross* series. He holds the fate of changing the world by tampering with the privacy of the users, leading to oppressive outcomes: "These are all the minds of your users? You can see into their thoughts? Their brains?" (Lu, 2018). He linked users' brains to the NeuroLink, can access it anytime, and can alter it whenever without consent. He justified, "The algorithm doesn't have an ego. It doesn't lust after power. It is programmed solely to do right, to be fair. It is the same as the laws that govern our society except it can also enforce that law immediately, everywhere, all the time" (Lu, 2018). This dynamic reveals how Privilege Hazard can strengthen biased technological systems by giving them the authority to make decisions or to create something worth counting, or problems worth addressing. This dramatization exemplifies what D'Ignazio and Klein (2020) identify the hidden dangers of privilege in data-driven systems, where claims of neutrality mask the reproduction of systemic inequality. The dramatization of ethical failures in the *Warcross* series exposes the dangers of unchecked algorithmic influence in our society.

Real-world examples highlight the dangers of artificial intelligence and technology, showing how certain software promotes algorithmic discrimination. According to ProPublica, an independent and nonprofit news organization committed to producing impactful investigative journalism (ProPublica), it was revealed that a widely utilized software in the U.S. criminal justice system, COMPAS, promotes racial bias against Black individuals in predicting future criminal behavior (Angwin, Larson, Mattu, & Kirchner, 2016). The use of facial recognition software promotes bias based on skin tone. Facial recognition software operates on primary information to discover and identify faces. For example, Joy Buolamwini, a student at MIT, was working on a project using facial analysis software.

> Software couldn't "see" Buolamwini's dark-skinned face (where "seeing" means that it detected a face in the image, like when a phone camera draws a square around a person's face in the frame). It had no problem seeing her lighter-skinned collaborators. She tried drawing a face on her hand and putting it in front of the camera; it detected that. Finally, Buolamwini put on a white mask, essentially going in "whiteface"… The system detected the mask's facial features perfectly (D'Ignazio & Klein, 2020).

The software offered discriminatory results, probably because the algorithm primarily consisted of lighter-skinned individuals, further disadvantaging black women, thereby highlighting racial and gender bias in AI systems (Buolamwini & Gebru, 2018). This connects directly to Crenshaw's (2013) theory of intersectionality, as Black women experience compounded discrimination through both race and gender bias in algorithmic systems. These biases

reflect the ethical failures of the real-world and *Warcross* series, where Hideo's algorithm is considered to be fair yet benefits the dominant systems. Such examples illustrate Collins' (2022) matrix of domination, in which technological systems reinforce intersecting hierarchies of race, gender, and power.

5.4. Surveillance Governance and Users' Autonomy

Hideo's development of an advanced artificial intelligence algorithm, integrated within the NeuroLink platform, enables virtual constructs to transcend their real-life boundaries. The algorithm is used to impinge and control: "better than any human force" (Lu, 2018). Collins's argument on power relations (Collins, 2022) can be found in Marie Lu's literary works. The legal framework in Marie Lu's *Warcross* series mainly focuses on the regulation and governance of virtual reality. This is dramatized through the invention of the Warcross game, which fires the imaginations of human beings and governs society. Hideo's realistic virtual world, a perfect virtual landscape: "… to fool the audience into thinking it's real. And guess what can do that the best? Your own brain" (Lu, 2018). Hideo created "the best brain-computer interface ever built" (Lu, 2018). This integration of algorithmic surveillance and governance into everyday life illustrates the concept of algorithmic governance that surveils and controls in the name of entertainment. Emika questioned: "Why would anyone give up the perfect fantasy reality just because they have to give up their freedom?" (Lu, 2018). In an encounter with Hideo, Emika tells him how he is controlling the autonomy of users through NeuroLink. She asserts: "You want to be a... dictator? You want to control everyone in the world?" … "But you can't do that! You're taking away something that makes us fundamentally human!" (Lu, 2018).

Data feminists focus their efforts on challenging hegemonic structures that perpetuate suppression, particularly among marginalized individuals who may lack the means to resist. This is exemplified in the confrontation between Hideo and Emika, where Emika points out Hideo's unilateral control over the algorithm, emphasizing the absence of collective consent in his authority. This reflects D'Ignazio and Klein's (2020) critique of technocratic power, where decisions made without transparency or inclusivity reproduce structural inequality under the guise of neutrality. This critique extends to governing bodies, as evidenced by the international movement to dismantle algorithmic restrictions. Kenn asserts:

> Norway was on the phone asking what you'd like in exchange for loosening certain restrictions on the algorithm. And the Emirates want a different set of guidelines for what's considered illegal there… Hideo is scheduling meetings with various leaders around the world. The public doesn't seem to know about the algorithm – or perhaps they are willed not to know – but these presidents and diplomats sure seem to. Morality shifts over country lines… "And you realize the Americans landed on the tarmac this morning, don't you?" … "The Americans can wait." "You tell that to their president "(Lu, 2018).

The novel suggests that the catastrophic consequences of algorithms after their deployment affect marginalized groups. The spike in suicide rates after the upgrade from the alpha to the beta NeuroLink glasses. Cases of suicides and long queues outside the police station are suggestive of the fact that NeuroLink controls the thoughts of the individuals. Mari narrates: "…the number of suicides worldwide started trending up the day after the algorithm's deployment. These are not all people with criminal backgrounds "(Lu, 2018). Meanwhile, Kenn kept on denying the fact that algorithms are related to suicides; he insisted on making decisions that are not overshadowed by emotions. However, the graph shows a spike in suicides only after the implementation of the algorithm. This outcome underscores the cost of trading human lives and privacy under the pretence of security and governance. Collins' (2022) matrix of domination helps contextualize this outcome, showing how intersecting systems of control (corporate, technological, and political) can collectively strip autonomy from individuals. Moreover, Crenshaw's (2013) intersectionality highlights how these harms disproportionately impact marginalized communities, whose vulnerabilities are exacerbated under algorithmic governance.

5.5. Psychological Paranoia

Digital harassment in *Warcross* series is not confined to the digital world; rather, it is psychological. It is exemplified through Emika's constant fear of surveillance and Annie's trauma after being humiliated digitally, underscoring the effects digital violence has on the mental well-being of these female characters. The novel Lu (2018) starts with the lines "Someone is watching me" (Lu, 2018), which describe the paranoia Emika experienced on the streets of Tokyo. These disturbing thoughts make her anxious and psychologically disturbed, with different thoughts, traumas, and memories haunting her in a complicated way. These psychological effects lead her to fear for her safety in the real world: "It sounds like someone else's footsteps. The feeling of being watched has returned "(Lu, 2018).

The Psychological Paranoia filled her mind with intense fear and suspicion. People experiencing paranoia often believe that others intend harm, or that they are being watched or monitored. She feels that she will get killed for what she has uncovered about the algorithm, NeuroLink, and new beta contact lenses. She asserts:

> And every distant footstep sounds as if it's headed toward me. Is he here? Has he been the one watching me? I half expect to see a familiar figure walking behind me, his body encased in fitted armor, his face hidden beneath that opaque black helmet (Lu, 2018).

The reflection on digital harassment by these narratives highlights how these issues have real-world parallels where women suffer emotional trauma from online abuse. It further emphasizes the need to address these issues effectively from a data feminist perspective by reinforcing digital ethics to ensure a safer digital environment. This dramatization resonates with Crenshaw's (2013) notion of intersectionality, as women's psychological vulnerability under surveillance intersects with their gendered social positioning. Moreover, Collins' (2022) framework of the matrix of domination helps situate paranoia as not merely individual trauma but as the outcome of structural power systems like technological, patriarchal, and corporate that collectively induce fear and loss of autonomy.

6. LIMITATIONS OF THE STUDY

Laws and regulations addressing cyberviolence remain inadequate to address the bias in algorithmic designs that harm women and minorities. The unquestioned authority of Hideo's NeuroLink highlights the broader demand for effective legal systems over artificial intelligence. The series parallels real-world situations where digital control is in the hands of very few people, particularly the powerful ones.

In India, the *Information Technology Act* addresses cyber harassment, cyberstalking, and identity theft, with sections 66E and 67 targeting the unauthorized sharing of private images ("Information Technology Act 2000"). Its provisions fail to consider the unique forms of violence that women experience online. According to the National Commission for Women, 98 percent of reported cybercrimes are directed towards women. Furthermore, the Council of Europe study found that 58 percent of girls experience online harassment, with half reporting that online harassment is more frequent than street harassment, and 50 percent said they experience more online harassment than street harassment. Amnesty International (2017) survey revealed that 46 percent of women who faced online abuse or harassment identified it as misogynistic or sexist, and 36 percent of women in the UK reported feeling physically threatened due to online harassment. These surveys highlight how the perpetrator of the crime rarely leads to a conviction, with procedural delays and a lack of knowledge. On the global front, the European Union *Digital Services Act* (DSA) ensures stricter policies against illegal content; however, it fails to ensure algorithmic transparency in cases of digital and algorithmic abuse. Its provisions do not target data-driven gender-based violence (Kaushal, Rathi, Basu, & Agarwal, 2024). In response to this pressing issue, there emerges a call for an urgent need for legal reform aimed at preserving and safeguarding the privacy rights of women, thereby mitigating the pervasive threat of exploitation and harm.

7. CONCLUSION

The *Warcross* series stands as both a futuristic thriller and a sharp critique of contemporary data practices. By employing data feminism, intersectionality, and the matrix of domination, this research demonstrates that algorithms have the potential to uphold and perpetuate systematic oppression, privacy invasion, and gendered violence. This study revealed how Lu's *Warcross* dramatizes how promises of safety are disguised with issues of patriarchal control and surveillance, erosion of privacy, and negligence of consent. It highlighted NeuroLink's capacity that allowed memory theft; ethical concerns serve as a warning against AI systems that promote efficiency over consent. Furthermore, through the analysis of literary texts, it can be concluded that it can also become a site of resistance against societal odds, where feminist theory and technological ethics intersect to challenge ongoing digital violence and algorithmic systems. The real-world examples serve as testimony urging necessary debates on ethical technological designs in society.

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